

MODERN DRUMMER™



The International Magazine Exclusively For Drummers

AUGUST/SEPTEMBER 1982

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CHARLIE WATTS: An MD Exclusive

Zappa's
ED MANN

DAVID DIX:
The Outlaws

**Mentally Preparing
For Drumming**

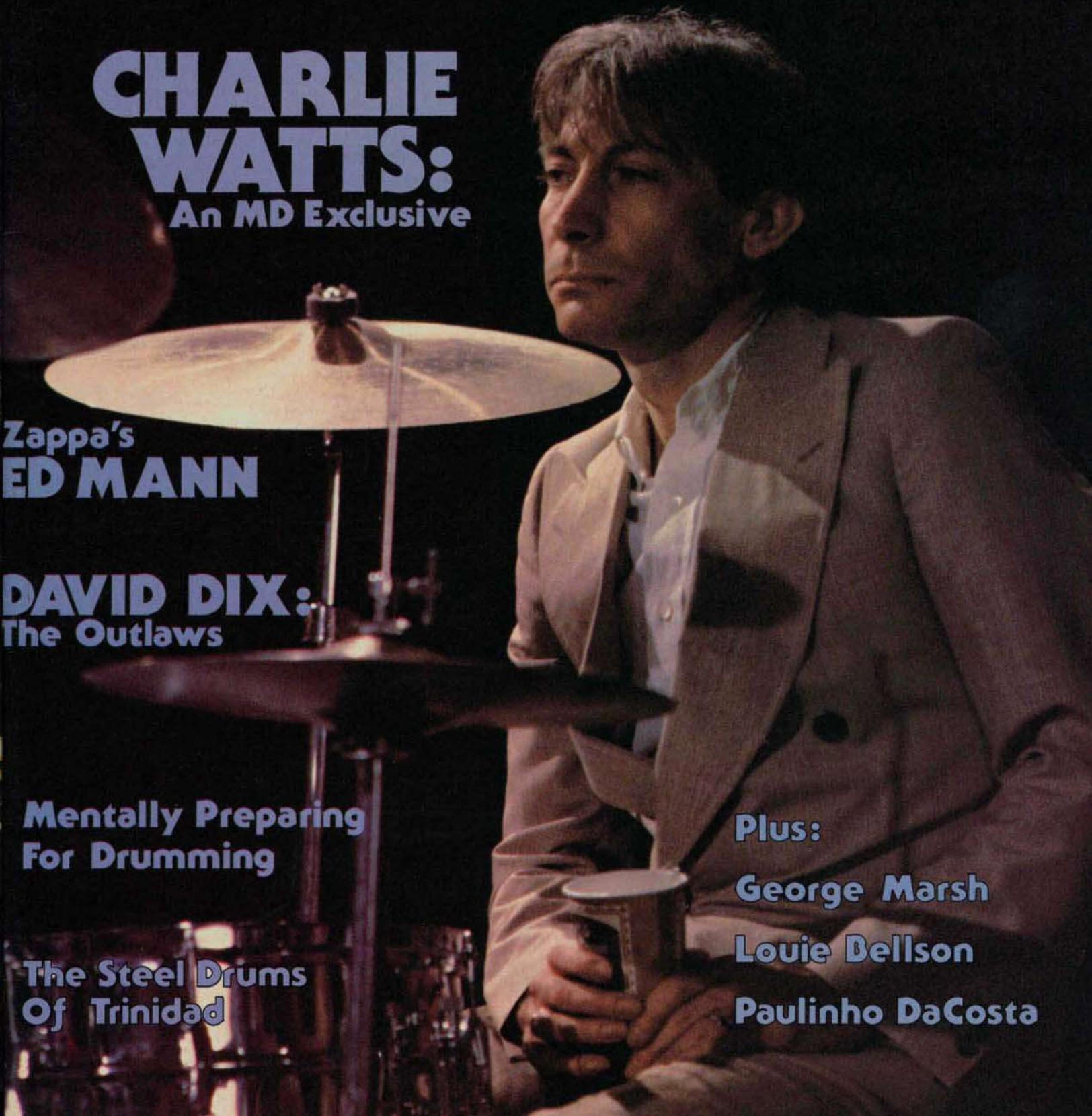
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CHARLIE WATTS

Although he would be the last person to admit it, Charlie Watts' no-nonsense drumming with the Rolling Stones has been a major influence in rock drumming for almost twenty years. Charlie talks about the drummers he admires, his philosophies about drumming, and his role in "The Greatest Rock and Roll Band In the World."

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As percussionist for Frank Zappa, Ed Mann is called upon to play virtually all types of music while using every possible percussion instrument. In this exclusive MD interview, Ed describes what is involved in maintaining the ability to play so many instruments, and offers a glimpse into the inner workings of one of the most unique bands in contemporary music.

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When David Dix joined the Outlaws, he was added as the second drummer, a position he held until 1979, when he became the only drummer in the group. Here, Dix offers an interesting look at the difference between one-drummer and two-drummer bands, while describing his own involvement in music since his teens.

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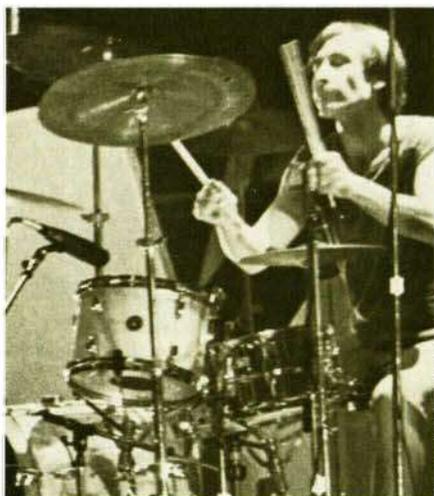


Photo by Paul Natkin

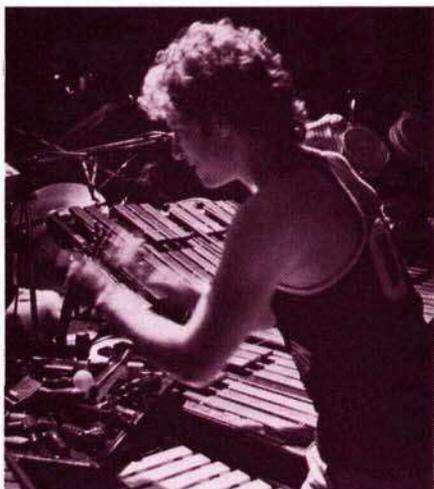


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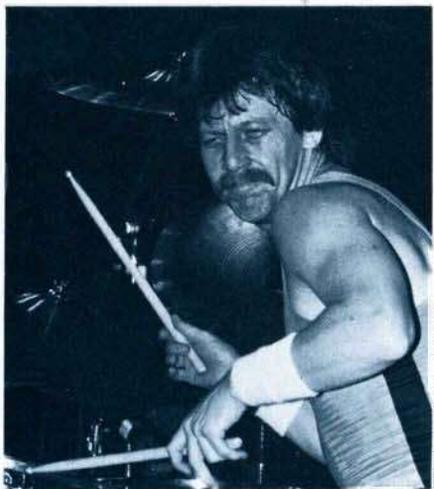


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EDITOR'S OVERVIEW



I once wrote in this column on the importance of your involvement with everything MD has to offer each month. Taking that thought one step further, it is equally essential to continue that involvement well *beyond* the pages of MD. How does one get involved beyond the pages of the magazine? There are many ways.

First, you should try to spend the time needed to work out the musical material presented to you each month. Many drum instructors tell us they use MD in their regular teaching practice. Taking MD out of the easy chair and into the practice room is only one form of healthy involvement.

Let's assume you've completed reading an MD interview which was particularly informative and inspiring. To end it at that certainly isn't very productive. Let that wave of inspiration motivate you to search out that artist's albums. Start listening. Make arrangements to attend a concert or club appearance in your area. If you have a particular question, write to the artist through *Ask A Pro*; or write direct. We'll forward your letter.

Many of the people who write our educational columns have also written books, and they often appear on the clinic circuit. Again, make an effort to attend the clinic, and don't be afraid to spend a few dollars on a book written by someone who may have inspired you in the magazine. Familiarize yourself with what these people have to offer. No one is going to do it for you, so it's up to you to take the initiative.

A similar approach can be applied to equipment investigation. Sure, we go to great lengths to supply objective product analysis, but don't just take our word for it. Get out there and see the products for yourself. Does a particular item seem like an honest improvement over what you're currently using? Could it help you improve upon some aspect of your playing? If not, well, nothing lost. No one is going to twist your arm to buy it. On the other hand, it may turn out to be something that could open new doors, or stir you to explore an area of percussion you never even thought about before. You'll never find out sitting home looking at the pictures in the magazine. Write direct to the company if you can't get to a drum shop. They'll send you all the information you want. If a good shop is accessible, take full advantage of the opportunity you have for firsthand investigation.

The point of all this is—don't get complacent. Don't assume you've picked up all the information you'll need this month from one issue of *Modern Drummer*. Rather, look upon each issue as the beginning of a new adventure. Use it as a springboard for further investigation and achievement. Total involvement—it's the only way.

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Look for the new Uncle Chick Band recording of "Moments" on the Pequot Records Ltd. Label.

READER'S PLATFORM

MAX WEINBERG

I especially enjoyed the article on Max Weinberg. I found it very inspiring to see someone admit to his faults and then have so much determination to correct them. After reading the article, I've gained more self-confidence and self-discipline which has tremendously helped my own playing. So may I express my heart felt thanks to Max Weinberg and Scott Fish for such a great article.

MARK J. BECKERT
PORT MURRAY, NJ

I've had the pleasure of seeing Bruce Springsteen three times, and each time I've become more impressed with "Mighty" Max Weinberg's drumming. Your interview with Mr. Weinberg was very informative. His dedication to his drumming, band, and family is truly remarkable. I think drummers who read the article learned much about what we do. Mr. Weinberg is an unselfish man, constantly learning about drumming. I admire that. I was wondering how I could correspond with Mr. Weinberg?

TOMMY O'CONNOR
BOWIE, MD

Editor's Note: You can write to Max in care of MD. We'll forward your letter.

Your April '82 issue was definitely interesting. Being mainly a jazz drummer, I wasn't very well acquainted with Max Weinberg. His discussion on meter and time was great. It seems that a very important fundamental of music is finally being discussed openly without any ego trips behind it.

I also found it rather odd that Michael Walden stated, "Steve Gadd spent hours and hours just with a metronome to find out what time was about. He had great technique but he needed to work on his timing." When did he do this? At age two? I was a student at Eastman School and had many discussions with John Beck about Steve. Mr. Beck would say that of all the things Steve had going for him, one of them was his remarkable sense of time. I'd go back and listen to tapes of the Jazz Ensemble and other ensembles with Steve. Man . . . it was there! Okay, it can always be better, but I feel Walden's statement was somewhat rash. Overall, I'm glad to see a very important topic being discussed.

ANONYMOUS
PENSACOLA, FL

GINA SCHOCK

I enjoyed reading the article on Gina Schock of the Go-Go's. I'm a female drummer myself and have played for twelve years. I especially enjoyed reading how Gina got started on drums and how she practiced with headphones after school. I did the same thing! It's encouraging to hear about females in music as long as their heart is in it. There are some of us females out there who really love to play music.

LAURIE HEDLUND
GRANADA HILLS, CA

AYNSLEY DUNBAR

I thought that was a great article on Aynsley Dunbar. He's the best rock drummer in the business, due to his versatility and experience. Also, Aynsley has a good philosophy on keeping in good shape, since rock drumming is so physical in nature.

PAUL BUCHIGNAM

ALEX ACUNA

Thank you for the article on Alex Acuna. I really enjoyed it. I had the opportunity of meeting Alex Acuna several months ago, and since then we've become good friends. He's been a true inspiration to my drumming career. In the future, I'll be studying with him. I'd just like to take this opportunity to thank him for all he's done.

JOHN BACA
GRANADA HILLS, CA

DRUM BOOK PUBLISHING

I couldn't let any more days go by without writing to tell you how excellent I thought "How To Publish Your Own Drum Book" was, and what a fine source of information it offers to anyone who has thoughts of publishing their own percussion music. I served as editor of the Percussive Arts Society publication *Percussive Notes* for seventeen years, before resigning two years ago. When MD first came out, I was skeptical that a magazine devoted only to drumset could be of interest and value to the serious percussionist. But, now I recommend it highly to all of my percussion students at The Ohio State University.

DR. JAMES L. MOORE, PRESIDENT
PERMUS PUBLICATIONS, INC.
COLUMBUS, OH

STRETCHING TECHNIQUE

Thank you for the article "Stretching Your Technique." I've been trying these exercises and they're really working! I've noticed an increase in my flexibility and endurance.

BRIAN MIKULICH

NARADA MICHAEL WALDEN

As long as there's inspiration such as presented by Narada Michael Walden's interview, the world will be a better place for drummers, musicians, and all humanity. He leaves you feeling that there will always be room to grow. I would like to find out more about the school that was mentioned.

NIGHT TRAIN

Editor's Note: For information on Narada's school, write to him in care of Gregg Digiovine, P. O. Box 690, San Francisco, CA 94101.

MD AS INSPIRATION

In September of '81 I was in a bad car accident and lost a close friend. While in the hospital, I met a man who had just begun to teach drums. Through him I acquired MD. Reading it, I realized the drums as an art and science. I sat down and carefully ordered study material from the Drum Market section of your magazine. All the books and cassettes are fantastic. I'm practicing eight to ten hours a day and showing great results. I can't ever thank you enough. I've finally found myself in drums. I guess in a way I had to let you know how much you changed my life.

CHARLES BOLT
GLENS FALLS, NY

QUANTITY VS. QUALITY

I'm puzzled by a letter in the May issue of MD. Why look down on drummers with large drum kits? Just because a drummer plays on a small drum kit doesn't mean he's more creative. There have been just as many poor drummers who play small sets as larger sets. It's what the individual does with what he has . . . which is not necessarily tangent to the quantity of drums and cymbals.

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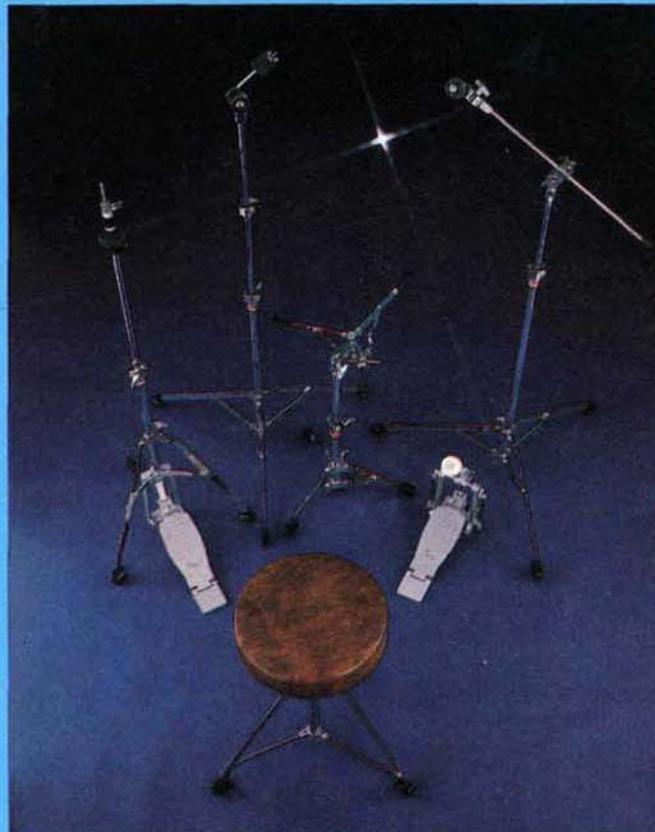
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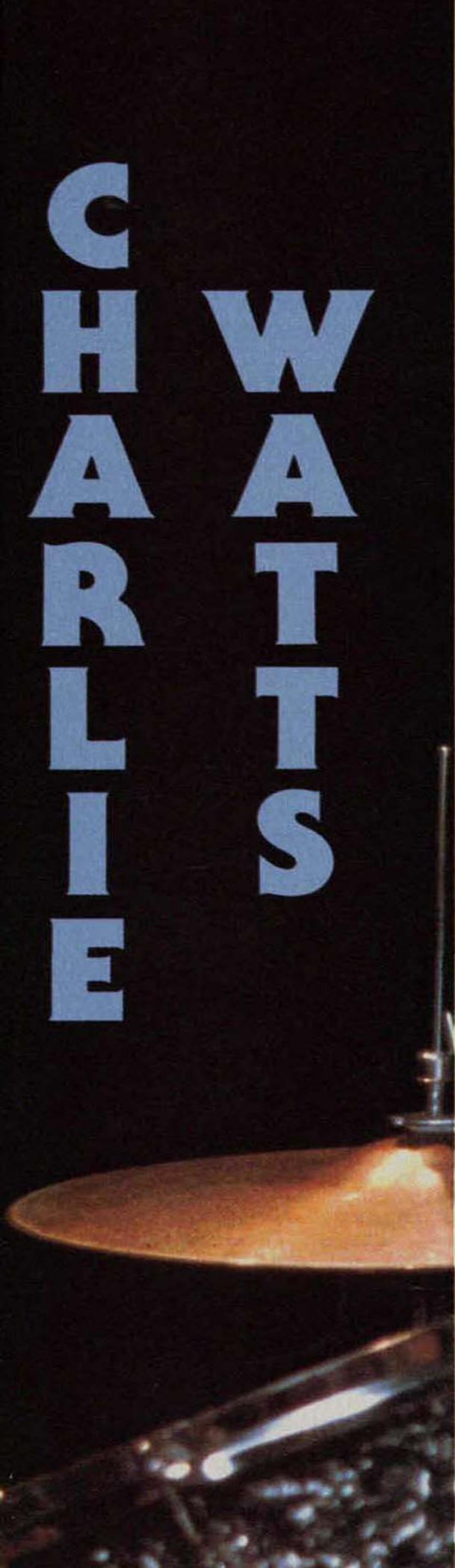
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CHARLIE WATTS

Editor's note: The following articles on Charlie Watts are the result of over two year's worth of effort on the part of MD. There were numerous phone calls to record companies and management offices, where the answer was always the same: "Charlie Watts does not do interviews."

Last fall, while the Rolling Stones were on tour in America, Charlie met up with his friend (and MD Advisory Board member) Jim Keltner, who persuaded Charlie to talk to us. (Thanks, Jim) He agreed to speak with MD's Robyn Flans in L.A., but it was only after Robyn followed him to San Francisco that he finally sat down in front of a tape recorder.

A month later, MD Managing Editor Scott K. Fish set up a meeting with Charlie and E Street Band drummer Max Weinberg. Again, Charlie agreed to let a tape roll. So here then is Charlie Watts who, although he actually spoke to us twice, began each session by saying, "I don't do interviews. But we can talk if you want to..."

by Robyn Flans

After spending six hours with Charlie Watts, it was clear that he just doesn't relish speaking about himself. I quickly realized that it would be necessary for me to turn to history books and others' accounts to fill in the blanks that Charlie takes little pleasure in recalling.

Everyone who has written about the Rolling Stones, from journalists to the Stones' own personal aids and cooks, has very little to say about him. This is not because Charlie is nondescript, but rather because he lives a very quiet life while off tour, keeps to himself and his family (his wife Shirley of seventeen years and their daughter) and does not partake in the much publicized activities of a "rock star."

"I probably was a typical musician, but I wasn't, and am still not, a Rolling Stone. I mean, I am because that's what I do, but the other stuff is bullshit. I don't know what the Rolling Stones are. For that you should talk to someone else other than me. I don't know what they are. To me, they're friends of mine. They are whatever you've read and they're worse and they're better. I never read the bullshit in the papers and I don't have to hide in hotel rooms. I used to do that and I hated it. The worst time in my life was about the time the Rolling Stones became like the Beatles, I suppose. There were girls screaming and carrying on and I couldn't stand it because I thought it was silly. I loved it for what it meant and what the band was doing, but I couldn't stand not being able to do anything. I hated that. That doesn't mean anything and I never wanted that. I'm just not interested in that. The only time I love attention is when I walk on stage, but when I walk off, I don't want it. For the band, I want everyone to love us and go crazy, but when I walk off, I don't want it. I guess I want both worlds. I

never could deal with it and I still can't. I don't know how Mick does it. He's an incredible man. So is Keith—an amazing guy. I don't know how they do it, I'm serious. Like doing so many interviews. This is the only time I've so much as spoken to a journalist this whole tour and the reason I'm doing this is because drumming is something that I love."

He refuses to acknowledge his own musical contributions, continually downplaying his abilities. In an interview with *Rolling Stone* (11/12/81) Keith Richards says, "I'm continually thankful—and more so as we go along—that we have Charlie Watts sittin' there, you know? He's the guy who doesn't believe it, because he's like that. There's nothing forced about Charlie, least of all his modesty. It's *totally* real. He cannot understand what people see in his drumming."

Whether Charlie understands it or not, the fact remains that he is often considered the model of what a rock drummer should be. Pick up a copy of *The Village Voice*, for instance, and look in the back where bands advertise for musicians. Invariably there will be a couple of ads that say something like: "Charlie Watts-style drummer wanted for rock group." Journey drummer Steve Smith had this to offer about Charlie's drumming: "When I first listened to Charlie Watts as a kid, I didn't hear a whole lot there. It was because I was really unaware of what he was really great at, which is just an incredible feel. Now, I love the way he plays, especially after seeing him and doing those gigs with them. His time is really steady and really solid and his feel is the nastiest rock and roll feel I've ever heard. As a kid, I was totally into chops and I didn't appreciate just a simple feel. I was impressed by the flash, and I wasn't listening deeply enough. Now I have a totally different attitude. The bottom line is how it feels and what you can get across, emotionally."

Charlie disputes that he has his own style or that there is anything special about what he does. "They (the Stones) developed it for me," he told me. "I play as well as I can with this band and they happen to be very popular. But anyone can play like I do, yet that's what I love about it in a way. Anyone can do it, really. Maybe they can't do it the way I do it and it is no big deal to do it, but not anyone can play like Max Roach. You can't play like Joe Morello. Not many people can play like that guy and there aren't many people who can play like Jake Hanna. There are very few people in the world who can play that good. There are very few people in this world who can play like Louis Bellson. But there are a million kids who can play like me. They're not me doing it, but they can play like it. I can play like Al Jackson, but I'm not him doing it. But to play like Joe Morello is something else. There aren't many people who can play 5/8 time and 16/4 and all



"I'D LOVE TO HAVE SEEN SID CATLETT. BUT BUDDY SAID THAT CHICK WEBB WAS THE ONE TO SEE. CAN YOU IMAGINE THAT BUDDY THOUGHT CHICK WEBB WAS GREAT? HOW GOOD WAS CHICK WEBB? IMAGINE HOW GOOD HE WAS, MAN, IF BUDDY THOUGHT HE WAS GOOD!"

that, and I mean, *play* it. There are a lot of people who can play like Al Jackson, but they're *not* Al Jackson and never, ever will be. They'll never be as good as he is, but they can actually play those things. I think Al Jackson is as great as all those people I've mentioned, but what I'm saying is that he taught people how to play those things. I've heard girls play exactly like me and they can play everything. They're not me, but they can play everything. There are very few people in this world who can do what I'm talking about. You see, the audience doesn't really want to hear *me* play 'Honky Tonk Woman.' They want to hear the *song*, primarily, with me doing it, because the song is more important than me."

Jeff Porcaro responded: "No. Wrong. Not anybody can do what he does. I know if I sat down and played with the Stones, I would be trying to play like Charlie Watts. I know myself as a professional drummer and I would sit down and say, 'Okay, now play simple here, be sparse and don't do that fancy fill because Charlie wouldn't do that.' But my snare drum wouldn't sound like Charlie's because that's a whole other unique sound."

"I think Charlie Watts is a great drummer for pretty basic reasons. I like his time, I like his groove and I love what he plays with the Stones. When you look at Charlie and what he plays, it seems like some of those technical facilities that he doesn't have, makes for the sparseness that he creates when he plays and that you hear. There are no rules or anything and nobody plays like him but him."

So how did Charlie become involved with drums to begin with? "Blame it on Chico Hamilton, I suppose. When I was twelve, I heard Chico Hamilton with Gerry Mulligan playing 'Walking Shoes' and I played it on a skin of a banjo. I used to play brushes like Chico Hamilton. Well, not *like* him, but that was the inspiration any-

way. After that, I heard Charlie Parker and that was it. It was all over. It was the music really, that got me going, because I'm not a drummer. I'm not a drummer because I never learned to play the drums. I'm not like the people I admire. They learned and I never did. I just sat and played drums like they played them. Max Roach can play anything and I sat and copied it. When I heard Charlie Parker play, I would play like Max Roach or Roy Haynes."

Charlie was so enamored of Charlie Parker that in 1962 he wrote a book called *Ode to a High Flying Bird*, which was in the vein of a children's book and illustrated by Watts. It featured Parker as an actual bird hunched over a saxophone so that the body blended into the head. Unfortunately, the book was never issued in the U.S..

"When I had the honor to go to New York, that was it! All I wanted to do was go to Birdland and I was lucky enough to get there before it closed and that was it for me. I still walk down 52nd Street. I know it's not the same anymore, but I do it. It's just something that really meant something to me as a kid, listening to Charlie Parker, and to think that he lived there and walked down that street and played there. I walk there, even now, at forty years of age. I can imagine being Sid Catlett, walking down that street with the drums on my arm, but it's just a dream world. But it's a dream world that I love, and if I ever lose it, I'll stop playing drums."

"Among my favorite drummers is Dave Tough. Nobody knows how great he was. There's a lot of people I admire and they are what I try to be, but I'll never be that good. In my life, I'll never be that good because I'm *not* that good. Tony Williams is one of my favorite drummers. That's how someone should look when he plays the drums. He is a fine looking man and a fine looking drummer. He is one of the

innovators as far as I'm concerned. To do what he did at the age of nineteen, he must be somewhere else. To me, some of the finest drumming came from Jerry Allison [one of Buddy Holly's Crickets]. He is one of the finest drummers and very underrated. He plays songs; he doesn't play the drums, and that's what I'd love to do. I can't do that, though, because I've got Max Roach, who is a drummer, inside of me. Yet I'll never be Max Roach and I'll never be Jerry Allison. Jim Keltner, for instance, can play the drums. Jim can read and he's a fine musician. I'm not a fine musician. I play the way I do and I happen to be lucky enough to be in a band that is very popular, and that's all. If I wasn't with a popular band, I'd be one of a million kids out there."

Jim Keltner disputes this: "Most drummers, including Charlie, feel guilty when they don't read music, and they feel that they're not real musicians. Charlie is one of my favorite drummers because of his simplicity, his sound and his time feel. The thing is, that Charlie is playing with virtual brothers, and it becomes second nature. He doesn't know what he does. But he doesn't *have* to know what he does."

"If you listen to the old records, particularly, you hear rushing and dragging and you hear him play a fill and it just barely makes it. When you talk about a drummer and you say those two things about him, right away you think, 'Wait a minute—that's wrong.' A drummer is about time and about playing with taste and fills and all that, and that's what the civilized musical world expects from you. With Charlie, he's always broken those rules, but he's done it innocently and also with a magic band, and it works. He's had a chance to refine that up to the point where the last couple of records, it's just pure, out and out, great rock and roll drumming."

"Drumming, to me, has always been fun," Charlie explains. "That's why I

couldn't play with Doc Severinsen and the Tonight Show Band. I couldn't do that gig. I couldn't cover that gig and not read. It was always fun to me, sort of a hobby. It wasn't really a hobby, but something I loved and it still is a lot of fun. It's become something I love, more than when I was a kid, really. I was sort of dragged into it because it was fun and I was able to play for a living."

In *The Rolling Stones—The First Twenty Years*, his mother recalled, "Charlie always wanted a drum set, and he used to rap out tunes on the table with pieces of wood or a knife and fork. We bought him his first drum set for Christmas when he was fourteen. He took to it straight away, and often he used to play jazz records and join in on his drums."

"I was just a teenager when I first got interested in drums," Charlie said in the same book by David Dalton. "My first kit was made up of bits and pieces. Dad bought it for me and I suppose it cost about twelve pounds. Can't remember anything that gave me greater pleasure and I must say the neighbors were great about the noise I kicked up. They had a sort of tolerant understanding . . . 'Boys will be boys' kind of thing! I don't think I ever wanted to play any other instrument instead of the drums. I marvel sometimes even now at the way guitarists can get such tricky little phrases by just quietly using their fingers, but drums are for me."

Seated with me, he recalled, "I practiced a lot but I never had lessons. I hated playing to records. I used to try, but I could never really play to records. I can't overdub drums either. I hate doing that. Sometimes you have to, but I can't do it very well. I taught myself by listening to other people and watching. I'd go and see every American who came to England. To me, how an American plays the drums is how you should play the drums. That's how I play. I mean, I play regular snare drum, I don't play tympani style, although I know guys who play fantastically like that. I play march-drum style. Most rock drummers play like Ringo; a bastard version of tympani style. In reality, that's what it is because tympani style is fingers and most rock drummers play like that because it's heavy offbeat."

In Dalton's book, Charlie reminisced: "Alexis Korner and Cyril Davies were the start of rhythm and blues in this country (England). If things were as they should be, Alexis would be right at the top. I met

"I PLAY THE WAY I DO AND I HAPPEN TO BE LUCKY ENOUGH TO BE IN A BAND THAT IS VERY POPULAR, AND THAT'S ALL. IF I WASN'T WITH A POPULAR BAND, I'D BE ONE OF A MILLION KIDS OUT THERE."

Alexis in a club somewhere and he asked me if I'd play drums for him. A friend of mine, Andy Webb, said I should join the band, but I had to go to Denmark to work in design, so I sort of lost touch with things. While I was away, Alexis formed his band, and came back to England with Andy. I joined the band with Cyril Davies and Andy used to sing with us. We had some great guys in the band, like Jack Bruce. These guys knew what they were doing. We were playing at a club in Ealing and they (Brian, Keith and Mick) used to come along and sometimes sit in. It was a lot different then. People used to come up on the stand and have a go, and the whole thing was great."

How did he become a member of the Rolling Stones in 1963, I asked. "Pure accident," he replied. "There were many bands in London and I happened to be free at the time I joined them. That's my opinion. Other people have another. I played with Mick and Keith when I played with Alexis and everybody knew each other. Alexis wanted a sort of Charlie Mingus r&b band and he's still the same. I love him. He never stops moving. Marvelous man. But I had played with Alexis for about a year or nine months and then gave up my chair to Ginger [Baker] because I thought he was a better drummer than I was. I played with three other bands and I was asked to join Mick and them. I've lived with them ever since, for twenty years. I was between jobs as a designer and I used to leave their apartment and go for interviews while I played with them. I did that for about six months. Then, all of a

sudden, I made more money doing that than I could make being a designer and suddenly I became a professional musician, whatever that is. I'm still not, in my opinion, but I had to join the Union suddenly."

In *Our Own Story by the Rolling Stones*, a book published in 1965, Watts had elaborated on the subject: "The scene was growing bigger week by week for Alexis. I loved the work, but it got to be too much of a strain after a while. So I sort of backed out and worked with one or two other groups, meeting up with Brian and Mick and Keith from time to time.

"So they asked me about kicking in with them. Honestly, I thought they were mad. I mean they were working a lot of dates without getting paid or even worrying about it. And there was me, earning a pretty comfortable living, which obviously was going to nosedive if I got involved with the Stones. It made me laugh to think of them trying to get me in with them too.

"But I got to thinking about it. I liked their spirit and I was getting very involved with rhythm 'n' blues. I figured it would be a bit of an experiment for me and a bit of a challenge, too. So I said okay, yes, I'd join. Lots of my friends thought I had gone stark raving mad.

"See, the thing with me is that I'm not really much of a worrier. I do get involved on stage, of course, especially when I think something is going wrong, but that's all. I reckon tomorrow can look after itself.

"Only thing that had me wondering, once I'd made up my mind, was the fact that the Stones were so disliked inside the jazz world. I'd heard people talking about

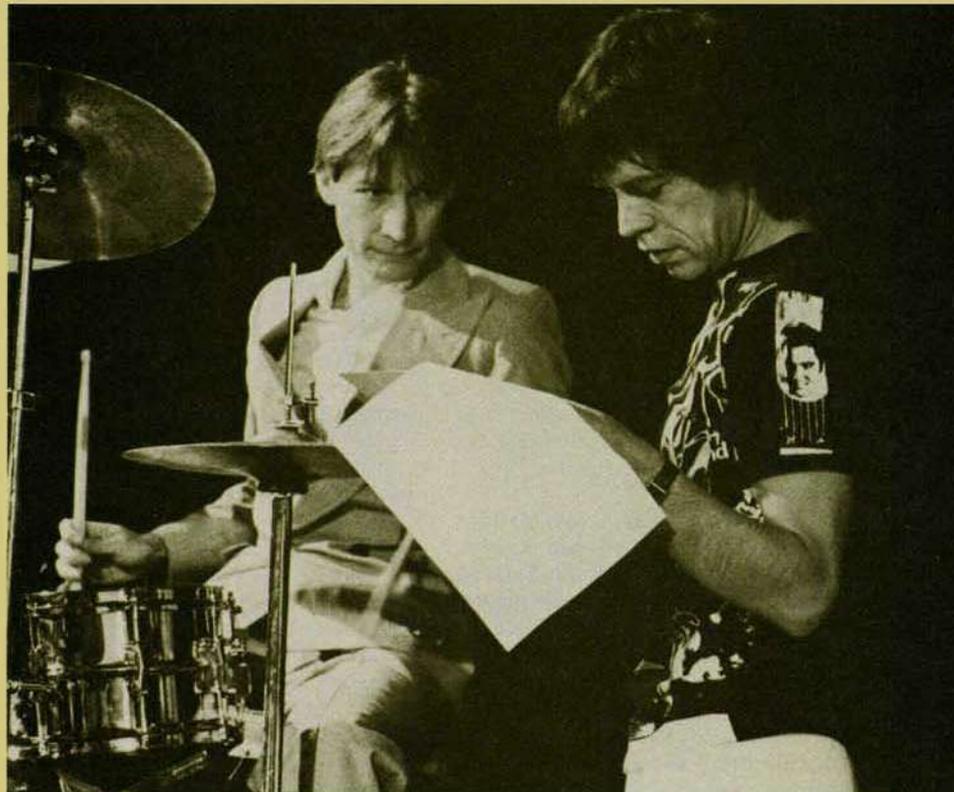


Photo by David Gahr



"I ALWAYS THINK THIS BAND IS GOING TO FOLD UP ALL THE TIME—I REALLY DO. I NEVER THOUGHT IT WOULD LAST FIVE MINUTES, BUT I FIGURED I'D LIVE THAT FIVE MINUTES TO THE HILT BECAUSE I LOVE THEM."

them—and it's true to say nobody had a good word for them. They were complete outsiders. Nobody wanted to know about the great sound they were making—because everybody was too busy looking on them as just a gang of long-haired freaks. And I certainly wasn't keen on letting my own hair grow at that time just for the sake of being a member of the group.

"But this bunch of outsiders, what people called 'layabouts,' struck me as having a pretty good future. I thought the atmosphere they got going simply had to make it big one day ..."

Of course, Mick and Keith go back to childhood. The story is that they met on a train on the way to school in 1960 after not having seen one another since they were kids. Under Mick's arm was an album by Chuck Berry, which sparked a stimulating conversation. Finding they possessed similar musical tastes, they began to experiment together. It was 1962 when they began to frequent the club in Ealing where they came across Brian and Charlie. Brian, more into jazz-blues than the Chicago blues that Mick and Keith favored, joined forces with them.

In an interview with Bob Greenfield in 1971, Keith said, "I'll tell you how we picked Charlie up. The R&B thing started to blossom and we found Charlie playing on the bill with us in a club. There were two bands on; Charlie was in the other band. We did our set and Charlie was knocked out by it. 'You're great, man,' he says . . . We said, 'Charlie, we can't afford you, man.' Because Charlie had a job and just wanted to do weekend gigs.

Charlie used to play anything then—he'd play pubs, anything, just to play, cause he loves to play with good people. But he always had to do it for economic reasons. By this time we're getting three, four gigs a week. 'Well, we can't pay you as much as that band but . . .'" We said, "So he said okay and told the other band: 'I'm gonna play with these guys.' That was it. When we got Charlie, that really made it for us."

In those days, the Stones were basically a rhythm and blues group, and their material was made up mostly of songs by such artists as Chuck Berry, Muddy Waters and Bo Diddley. Their first English single was Chuck Berry's "Come On," and their first single to do well on the American charts was Buddy Holly's "Not Fade Away." The Stones' first album was made up of a lot of the standard r&b favorites of the day, with only a few original compositions.

"The Last Time" was the first original Stones song to be released as the A side of a single. This was followed by "Satisfaction" and "Get Off Of My Cloud," also written by Jagger and Richards. These songs established the pattern for the Stones' style—they were written around a basic, simple riff.

One of the secrets to being a successful member of a group is to concentrate not on yourself, but on the requirements of the music. An often-heard comment about Charlie Watts is that: "He is the perfect drummer for the Rolling Stones." After observing the characteristic structure of Stones' songs, it became obvious how Charlie's drumming complements the

music. If a song is based on a simple, repeating riff, the drum part must be equally simple and repetitive. Busy patterns, fills, and subtle colorings are not appropriate. Indeed, there is nothing subtle about the Stones. Their power comes from their directness—basic chord progressions, basic rhythms, and even basic lyrics. Charlie provides basic drumming.

As the Sixties progressed, the Stones' music gradually shifted from the r&b influence towards a more pop sound, with tunes such as "Lady Jane" and "As Tears Go By" finding their way onto albums. The group even experimented with "psychedelic" music, producing a rather unmemorable album called *Their Satanic Majesties Request*.

Beggars Banquet, in late 1968, marked the return of the r&b influenced Stones. Since that time, the band has stayed pretty close to its roots, although there have been other influences. One important change occurred in 1969 when Mick Taylor replaced Brian Jones as guitarist. Taylor had a clean, jazz-influenced style which contrasted well with Richards' raunchy rock sound. The difference is very obvious on "Can't You Hear Me Knocking" from the *Sticky Fingers* album. The tune starts off with Keith Richards ripping off a few raw rock licks, before settling into the tune's main riff. Charlie plays basic, driving rock. The second half of the song turns into a jazz jam with a saxophone solo, followed by a Taylor guitar solo. Charlie accordingly turns into a cross between Tony Williams and Mel Lewis—maintain-

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A Conversation With Charlie Watts

by Scott K. Fish
& Max Weinberg

SF: How much did the Chess blues records influence you when you were growing up?

CW: I never heard them until I met Keith and Mick. My whole block used to listen to Savoy jazz records as kids. I never used to listen to Elvis Presley or anything. It's only through meeting Mick and Keith, really, that I got interested in things like that. The only person I suppose I really loved a lot was Fats Domino.

SF: Was it a tough transition to switch from *wanting* to play jazz to actually playing in a rock band?

CW: No. It's really the same thing isn't it? You need better technique than I have to play jazz, but what you have to do is the same thing, isn't it?

SF: What do you see as the difference between a rock rhythm section and a jazz rhythm section?

CW: None. It's either very precise or it swings a lot. There is no difference. What *is jazz?* Originally it was primarily dance music. Good jazz, even though it's an exercise for an instrumentalist—you can still dance to it in a way.

SF: Even a group like the Coltrane Quartet?

CW: Yeah. When it's really going, it swings. It's as loud as a rock and roll band. I don't see any difference between John Coltrane and Chuck Berry except that one writes lyrics. But, they do the same thing to me. *I know* the difference; that you need to be an innovator to play like Coltrane. But, Chuck Berry was an innovator as well. So, there's not a lot of difference except they *sound* different. Rock and roll is dance music and that's really what jazz is like.

MW: Did you ever purposely work on drum technique?

CW: Yeah, I practiced rudiments. I've always done those but I work harder at it now than I used to when I first started to play. I used to just sit there and think I was Kenny Clarke or something. When I was a kid I never learned to play. I actually got in bands through watching people play and copying them.

MW: Did you listen to records?

CW: Yeah, but it's not the right way of learning. I think that people like Steve Gadd and Jeff Porcaro—those people have got it all, somehow. I mean, no one person's got it *all*, thank goodness, otherwise we'd all be as one! But, guys like that—they can do anything—and I can't really do anything because I don't have the natural ability. Half of it is being born with that. Of course, eighty percent is work. But, you have to be born with that *little bit* that makes you an Earl Palmer. You can't *learn* that, really. You can watch them play, but you can't really learn to ride a cymbal like Billy Higgins. You're not him! That's something that I think is just in you.

MW: It's got to be there to begin with. I constantly watch Buddy Rich and can't believe the way he plays. Does that stuff blow your mind?

CW: Oh yeah. He's an incredible man, isn't he? The history of that guy is amazing. Some of the records he played on are just remarkable; some of the Verve records with Charlie Parker. I mean, some of the introductions he plays are sort of ridiculous, really, and he's only using two drums! That's not all he's got, but he just uses two. The placement of his notes! The timing of it *then* and *there* was just staggering. I just *listen* to Buddy's music. I can't copy that. I think you get to a point where you watch something just to enjoy it. I don't think it's really done so that you're

supposed to feel, "Oh, he's the most wonderful drummer." I think the whole lot is what's more enjoyable.

MW: Plus the way it moves you.

CW: I saw Al Foster with Miles Davis the other week. It was beautiful. But, the whole thing was, you know? Al Foster played as well as everybody else, but all of them were quite brilliant under Miles Davis' direction. It's amazing. When it all works at once—that's when it's great.

I suppose "technique" is when you can turn the music a little bit to make it staggering, like what I was saying about Buddy Rich. He just does a little thing and after that he just swings! Then he'll punctuate a brass line with one hand and it's all over the place—the music—but he's playing every note. He'll carry on with these bits and I go, "Whaa-at?" I've seen Buddy Rich play lots of times but I've never met him. He goes to England quite a bit.

MW: I think jazz acceptance has always been better in Europe.

SF: Have you ever seen Max Roach play?

CW: I saw him at Carnegie Hall with his band and McCoy Tyner's band. Max plays nothing like I thought he played. He's incredible. He started up with this waltz thing which is quite incredible to watch. It was all "time." It was lovely. Sort of a variation on "The Drum Also Waltzes." He just starts off playing "boom dit, boom dit." And he builds that up. Quite brilliant. To watch him play with a band is fantastic. The band with Clifford Brown was amazing.

MW: Do you think it's easy to do what you do?

CW: I never thought what I do is anything exceptional. It's basically what you're playing *to*, really. Al Jackson was proba-

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Photo by David Gahr

ED MANN

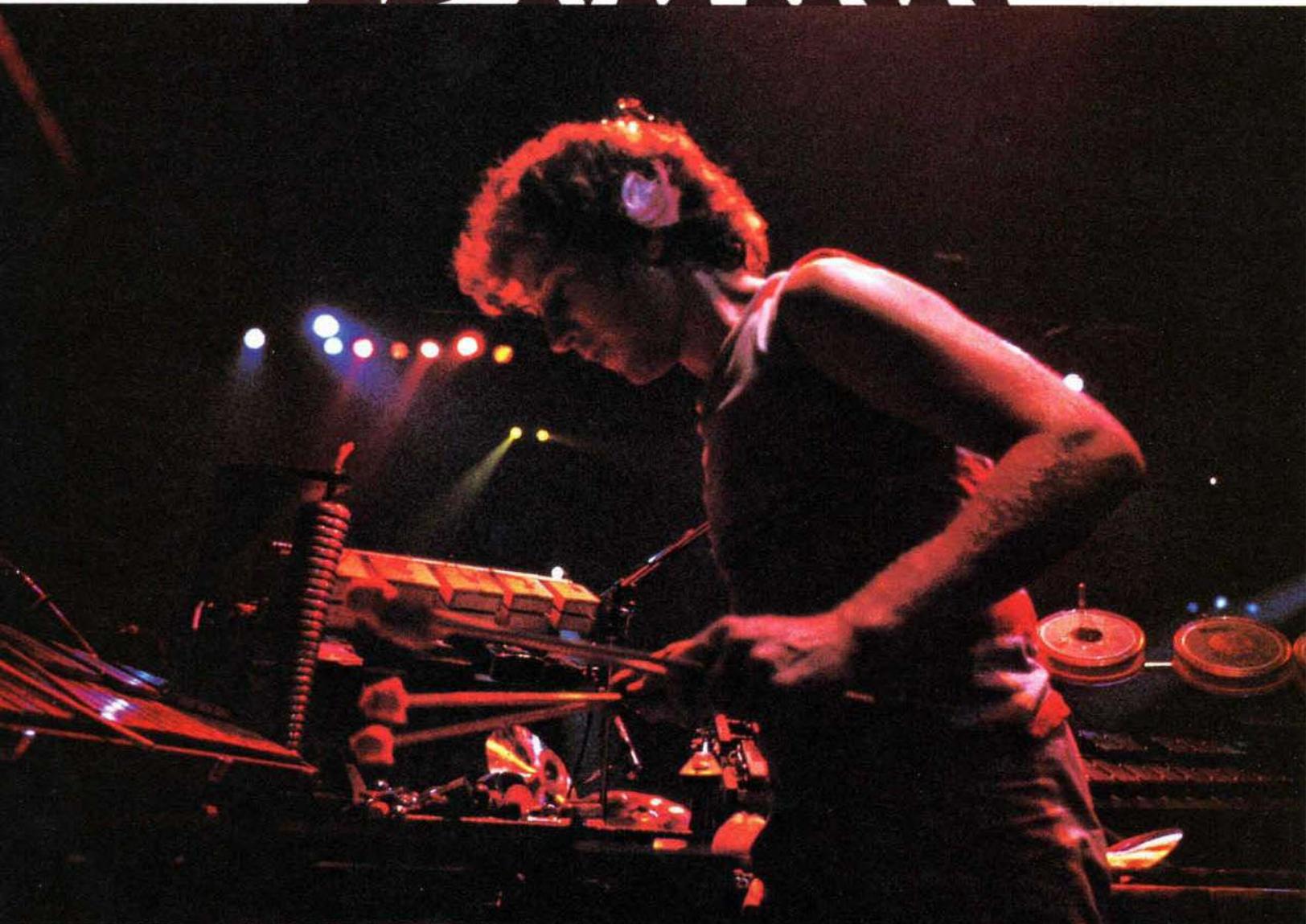


Photo by John Livzey

EXPANDING PERCUSSION

by Rick Mattingly

What exactly is a "percussionist" anyway? It sounds rather imposing. To a lot of people, a percussionist is someone who plays in a symphony orchestra. To others, the term suggests someone who plays a variety of Latin instruments. Still others consider "percussionist" to be a snobbish way to say "drummer." People do generally agree that it has something to do with hitting things, but to many people, the exact function of a percussionist remains rather vague. Often, in fact, percussion is considered merely as something "extra."

Ed Mann originally became a percussionist because he found it limiting to just play one instrument. This same idea of not being limited to any single thing applies to

Ed's function in Frank Zappa's band: Ed does it all. Sometimes he plays melody; sometimes harmony; sometimes rhythm. Sometimes he plays complex passages that would challenge any symphony musician; sometimes he blows duck calls. Sometimes he supports, reinforces and colors what the other musicians are playing; sometimes his part is the main thing. Always he is appropriate to the situation.

RM: How did you get involved with so many different instruments?

EM: I started out as a drummer. When I was a kid, I was studying with a guy named Richie LePore in Hartford, Connecticut. He suggested that I take it one step further and take up the mallet instruments as well. So I did that to try and extend myself.

After a year with Richie, I went to the Hartt College of Music, where I studied with Al Lepak, who is a true master of percussion playing, composition, and instruction. He expanded the range of my studies to include all of the orchestral percussion instruments, and introduced me to percussion ensemble and multi-percussion playing. That's when I really developed a solid foundation as a multi-percussionist.

In 1973, I moved to California and began studying with John Bergamo at the California Institute of the Arts. At that time, Cal. Arts was still very young and there were only eight or nine of us in the percussion department. We were pretty much free to follow any direction we wanted, individually and as an ensemble.

John turned us on to avant-garde percussion music, unorthodox techniques and sound sources, polyrhythms, Indian hand drumming, and you name it. He made us realize that percussion is limitless in terms of its instrumental, timbral, rhythmic and melodic possibilities.

We had a really good percussion ensemble there. We were three-time winners of the PAS percussion ensemble competition. It was an innovative ensemble. We were playing a lot of music by people like Lou Harrison, and stuff we had written ourselves using traditional instruments along with stuff we had made ourselves. The basic idea of what we were doing was to try and expand percussion as far as it could go, and create alternative sound sources. Traditionally, that's been the percussionist's role anyway. Whenever there was something odd to be done, you'd give it to the percussion section.

After that, we had a group called the Repercussion Unit. John Bergamo, Larry Stein and myself were the founders of that. We were, obviously, dedicated strictly to percussion. Everybody in the group was an all-around percussionist—nobody just played one thing. After doing that for a year, I got the job with Frank Zappa. Since then, my involvement with Repercussion has been sporadic, but I still try to participate as often as possible.

So I don't know if that tells you *why I'm* a percussionist, but it was the snowball effect—you start out with one thing, you get into something else, and at this point, it would be hard for me to *just* be a drummer, *or just* this, *or just* that. Once I've done something, I want to keep doing it and expanding it in all directions as much as I can.

RM: In school, where did you think your study of percussion would lead?

EM: I didn't really think about it.

RM: Were you learning the orchestral repertoire?

EM: No I wasn't. There are a lot of percussionists going through schools with the idea that they're headed for an orchestra and that's what they should be doing, and a lot of them are great at it. But for me, being a percussionist means something more than having a specific piece as finely honed as another hundred people around the country who are already doing it.

RM: How many more people do we need who can play the xylophone part to "Porgy and Bess"?

EM: I think one thing that happens to too many percussionists is that they'll know a lick like "Porgy and Bess," but they won't understand the theory behind it. Many times, percussionists aren't given a decent education in terms of the real world of harmony; understanding their instrument as a harmonic instrument—not just as something that plays parts in an orchestra.

When I was eighteen, I saw Dave

Samuels play vibes with just a rhythm section, and it totally blew me out. It made me realize that if I was going to play any mallets at all, I had to understand harmonic and melodic theory and how it applies to the instrument. I studied with Dave for a while, and he helped me quite a bit in developing that style of playing. A few years later, I was fortunate enough to study with Emil Richards, who showed me several important melodic and harmonic concepts. He gave me enough material in two hours to keep me going for the next nine months! I also got together with Victor Feldman once, and he showed me several concepts about chord voicings which could be applied in many different ways.

RM: You mentioned that at Cal. Arts you were free to follow any direction you wanted. Did you have any type of formal program at all?

EM: When I got there, I had kind of a shock in terms of my learning experience. Traditionally, being a student means you

**"I THINK A
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WHERE NOT TO PLAY."**

go to a teacher every Wednesday at two o'clock, he takes you through some method books, and there's this whole program, and by the end of it you'll be where everybody else is. I had heard a lot about John Bergamo and I really wanted to study with him. I was expecting format deluxe, because that had been my experience before. I met him for the first time and he said to me, "Alright, what do you want to do?" And I said, "What do you think I should do?" He said, "I don't know. Do what you want to do." I said, "What about lessons?" and he said, "When you have something to do, come to my office and we'll have a lesson." Of course, he wasn't putting me off—he just wanted me to do some soul-searching in order to define my priorities and gain a better understanding of myself.

I became heavily involved in percussion ensemble, various contemporary music groups, and South Indian drumming. John was very actively involved in every rehearsal and performance either as a player, conductor or advisor. He worked with us every day in a wide variety of musical situations and, as a result, the need for private instruction was minimal. It was a

unique environment in which we, the students, could gradually learn to teach ourselves by observing his methods.

RM: A lot of people contend that if you want to be a musician, you shouldn't go to school, you should go out and get a gig.

EM: At one point, I was going to follow that doctrine and leave school. But I'm not sorry I went to school, because when you're out in the real world, how are you going to have a situation where you can play twenty-four hours a day? Where are you going to get a practice room full of percussion instruments that you can become accustomed to? You'd have to have a huge apartment which was soundproof. It's cheaper to go to school. I basically follow that theory that you really learn how to apply your ability as a musician when you get out of school. But I think if somebody really wants to learn to be an all-around percussionist, a school is the ideal environment. They have the instruments, the space, the facility, and you have the chance to be around a lot of other percussionists, and you can be bouncing ideas back and forth. There are guidelines for becoming a percussionist, but still, it's always unorthodox. You're always being confronted with unorthodox situations when you're a percussionist, even if it's just transporting your instruments. That can be a horror story in itself.

RM: The older musicians had more chances to sit in at after-hours sessions, so in many ways, that was a type of school.

EM: Right. It's a shame that situation doesn't exist anymore.

RM: Maybe that situation has moved into the schools.

EM: I think that's actually pretty accurate, but yet, it's different. You don't get a chance to learn as much about life in school. When you get out of school, that's what you have to learn about immediately. It's sink or swim. Let's face it—a degree doesn't mean anything at this point. If you augment it with a Master's, then you can teach in a school. But even there, how many positions are there and do you really want to do that? To me, it doesn't make sense to go to school, get the degree, and immediately come out and accept a teaching position. You have to have a lot of practical real-life experience. *Then* you have something to teach about. Being a musician is not just about technique and notes.

RM: A lot of teachers have never played a professional gig.

EM: Right. Except school gigs. As a student, I would not want to study with someone like that. A teacher with a lot of experience can tell you so much more about how to apply what you do to different aspects of things that you will probably be encountering once you get out and start doing it.

RM: A good teacher must realize that a particular student may have a more imme-



diate need to learn now to play a wedding reception than to learn the symphonic repertoire.

EM: I had that situation with Bergamo. I started to do casuals when I was about nineteen. I had always played rock and roll, but I got a call from an accordian player who played all these rhumbas and cha-chas and everything. I could kind of fake my way through it, but I didn't know anything about the specific styles. I went to Bergamo, and he had done a lot of things like that. So his experience was invaluable to me.

RM: How did you get the gig with Zappa?

EM: John Bergamo had done a lot of orchestral work with Frank. About the time I graduated from Cal. Arts, John called Frank just to see what he was doing, and Frank was about to do the overdubs on "The Black Page." He gave John the music for that, John gave me a copy, and we both learned it. Before John went down to record it, he told Frank that I also knew the piece, so we both went down and recorded it. There are two versions: one is full band with mallets, the other version uses alternative sound sources—brake drums, pipes, the kind of thing Repercussion was involved in. We still had the Repercussion Unit at that time. So anyway, John and I did the overdubs on "The Black Page," and I met Frank then.

A few months later, Ruth [Underwood] told me that Frank was forming a new band and was looking for another keyboard player. I had known Tommy Mars since '71. We used to have bands together on the East Coast. He had just come out to California and was looking for a gig. So I called Frank up to get Tommy an audition. Frank remembered me and asked me if I would like to audition too, because he was also looking for a percussionist. That was June of '77.

RM: Did you have a formal audition?

EM: To a degree, but Frank already had a decent idea of what I could do since I had done some recording with him. It wasn't a "cattle call," which was fortunate. A lot of times, you'll see players come through those things, and when you have fifteen players waiting to audition, it's just "Next . . . next . . . next . . ." Depending on your ability to handle a situation like that, you may give a good impression of yourself or not, regardless of what your abilities are. So a lot of it is based on Frank's intuitive feeling at the time.

I think that had a lot to do with it when he asked me to join the band. When I went to the audition, it was about one o'clock in the morning. I had called him up about midnight, and he said, "Well, if you think you'd like the job, why don't you come up right now?" And I said, "Well, maybe tomorrow or something?" "No, no, if you want to do it, come up right now." So I went up and he had this really dimly lit room in his basement. He put all of the charts in front of me. It was an audition of sorts—he wanted to see how I could handle some of the music and how my basic sight reading was. I struggled through it, but I didn't feel I did a particularly good job. I suppose Frank just got the feeling I could handle it.

It took a lot of work that summer. We were rehearsing about six to eight hours a day, five days a week, and I would spend the rest of my time at home practicing it. I was just trying to get a basic feel for it. There are certain rhythmic patterns that Frank writes. You see them in different pieces and in different places, but it's all sort of coming from the same idea. It's not a formula; it's just a stylistic thing. Certain things occur here and there and you can relate them to other pieces. So I used all of my extra time to get a handle on how Frank

wrote, his phrasing, and how he wanted things to sound stylistically.

RM: After you adjusted to his style, did things get easier?

EM: Frank is never easy. He'll write something which, at the time, is more difficult than anything he has written before, and it's a challenge to see if you can cut it. You spend hours learning this thing, and once you do, then that becomes the new standard. Then he'll write something past that.

The thing I've noticed since I've been with him is that his music is becoming rhythmically more difficult. Instead of having standard odd subdivisions per beat, like a quarter note divided into five or seven or something like that, he'll have something like a seven grouping over three quarter notes, and then out of the seven, have a five over four of the seven beats. You have to be able to subdivide the seven to know where the five ends and the last three beats of the seven start. Also, groupings will start in the middle of a bar, say on the third quarter note of one bar, and go to the fourth quarter of the next bar, and over those five notes, he'll have an eleven, or something like that. And it might not be a full eleven—there might be rests and triplets within it. When I first joined the band, he wasn't writing too many things like that. If he was, it was here and there. He has pieces now that are entirely based on that principle. Everything is over the bar and it's all odd groupings on top of the basic space you've been given, and then odd subdivisions within that. You really have to know how to count to play that stuff.

RM: Does he really hear those things in his mind, or are they figured out mathematically?

EM: He really hears it, and then it's figured out mathematically later on to represent it as accurately as possible. After you

get a figure like that and start to phrase it, it's different than if you just play it mathematically. It has to be phrased, otherwise, it doesn't sound right.

RM: You've worked with several different drummers during the time you've been with Zappa.

EM: Terry Bozzio was the drummer when I came in, and then there was Vinnie Colaiuta. I wasn't in the band with David Logeman. There was a point where Frank took about nine months off, and then when the band re-formed, it was a very vocally oriented band. He decided not to include percussion in that particular band, so I was off playing drums, trying to keep that part of my life going. When I started working with Frank again, I guess it was December of 1980. Vinnie was back at that point. Then Vinnie left and Chad Wackerman came in.

RM: How much effect does a different drummer have on the band?

EM: It makes a pretty big difference because Frank will write around how people play. He used to do a lot of stuff with Vinnie where they would just kind of go free. They would really go out, because they had an ability to feel phrases together. So Frank did a lot of that kind of thing with Vinnie, and that really changed the whole sound of the band.

Before that, we had Terry, who has that whole, "Every note I play will be the last thing I'm remembered for" type of approach. His playing is really metric and really solid, so with that band, everything was constructed around that kind of playing. It was real hard-driving, punchy music.

This new guy, Chad, is right in between them. He has this kind of jazz-like fluidity, like Vinnie, but he really has an ability to play sparsely and simply and real hard-hitting when he wants to. He kind of incorporates both. Chad leaves a lot of space and we work off each other. We get dual clicks going between the percussion and the drums.

RM: A moment ago, you mentioned that you were off playing drums for a while.

EM: At that point, I hadn't played drums for about two and a half years, and I didn't want to let it go. If Frank had called and asked me to come back, I probably would have done it, but it was important to me to re-establish myself, just within my own mind, as being able to be a working drummer. That's really important. If you already play drums, there's no reason to let it go. Even if you think of yourself as an

active percussionist, unless you're in the hub of a studio scene or something, the ability to play drums comes in handy just in terms of making a living.

RM: What types of gigs were you doing?

EM: I did some demo tapes for solo projects, some club work—I was basically just freelancing. There was one band that remained together for about four months, but that was the only steady thing I did. I wanted to make it as varied as possible. I was playing some hard-rock things, a few jazz gigs at a couple of small clubs, and the normal amount of weddings and things like that. Just basic drumming.

RM: This brings up the basic problem that every percussionist has to face: How does one maintain the ability to play so many instruments, when any one of them could involve a lifetime's worth of work?

EM: It's controlled schizophrenia. I know exactly what you're talking about. I've heard a lot of percussionists say that eventually they have to make a decision. At one point they will say, "Well, okay. It's time to get serious with life and now it's just going to be ..." It's usually mallets or drum set. Being a serious tympanist is also its own thing.

When you talk about zeroing in on one instrument, someone like Vinnie—he's a drummer. That's what he does. That's his main focus and he's a drummer's drummer. He has a real complete understanding, because all of his time has been spent

in developing his drumming abilities.

I find it very hard to eliminate anything totally. Since 1976, I think I've been leaning a little heavier on mallets than on drums, but it would be literally impossible for me to say, "Well, that's it. I'm not going to play drums anymore." It has been too much a part of my development and I don't want to let it go. It's the same thing with hand drumming. Since I spent a lot of time doing that, it's something I couldn't leave behind.

I see it as an all-around, comprehensive thing. Playing drums benefits your mallet playing; mallet playing will benefit your drumming. Every instrument has its own subtle techniques, but each one will give you a different slant on the others, and eventually, it all adds up to one comprehensive ability. Playing one gives you an idea of what you want the other to do. To me, that's the greatest value of playing many different instruments.

It is harder; once you decide to take on all of these instruments and play them actively throughout the rest of your life, it is more difficult to become a virtuoso on any one of them. But I think it is possible to kind of specialize on one, and still be as competent as you like on the others. With me, mallets is pretty much my specialization. That's something I spent enough time on, and I'm definitely more comfortable soloing on mallets. So I guess I would say

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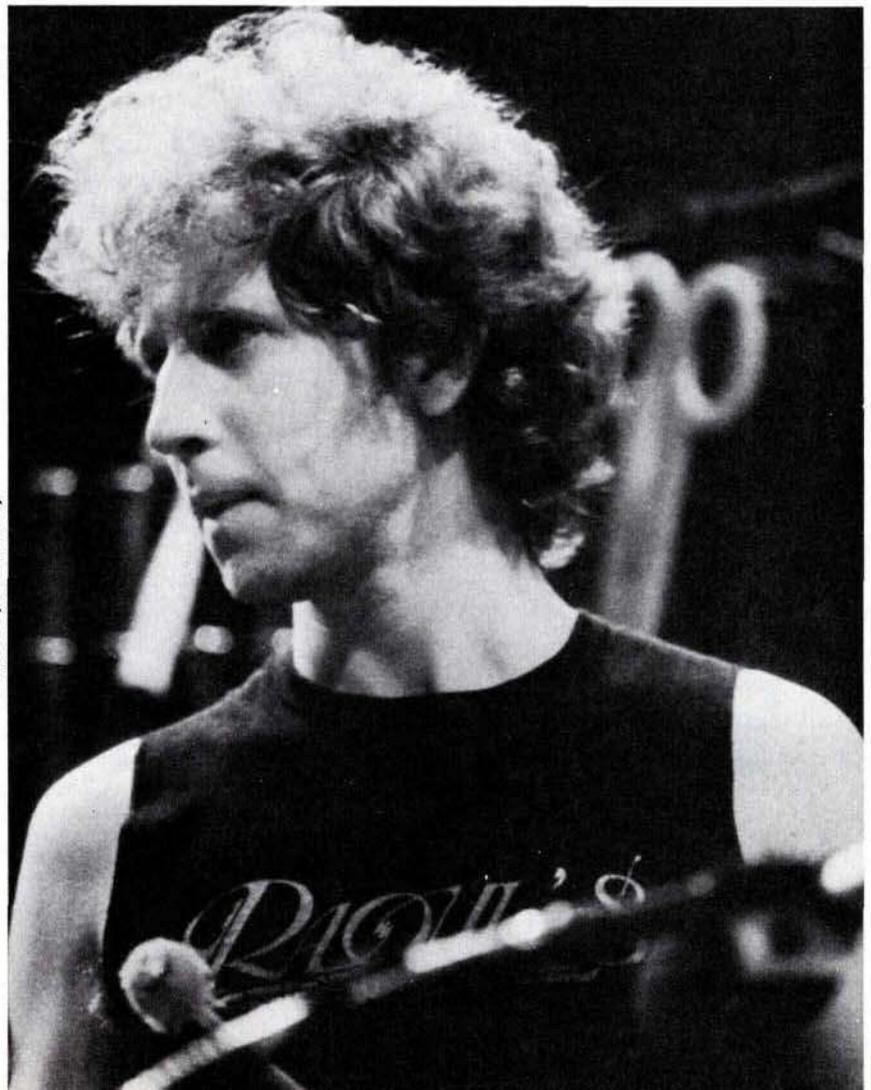
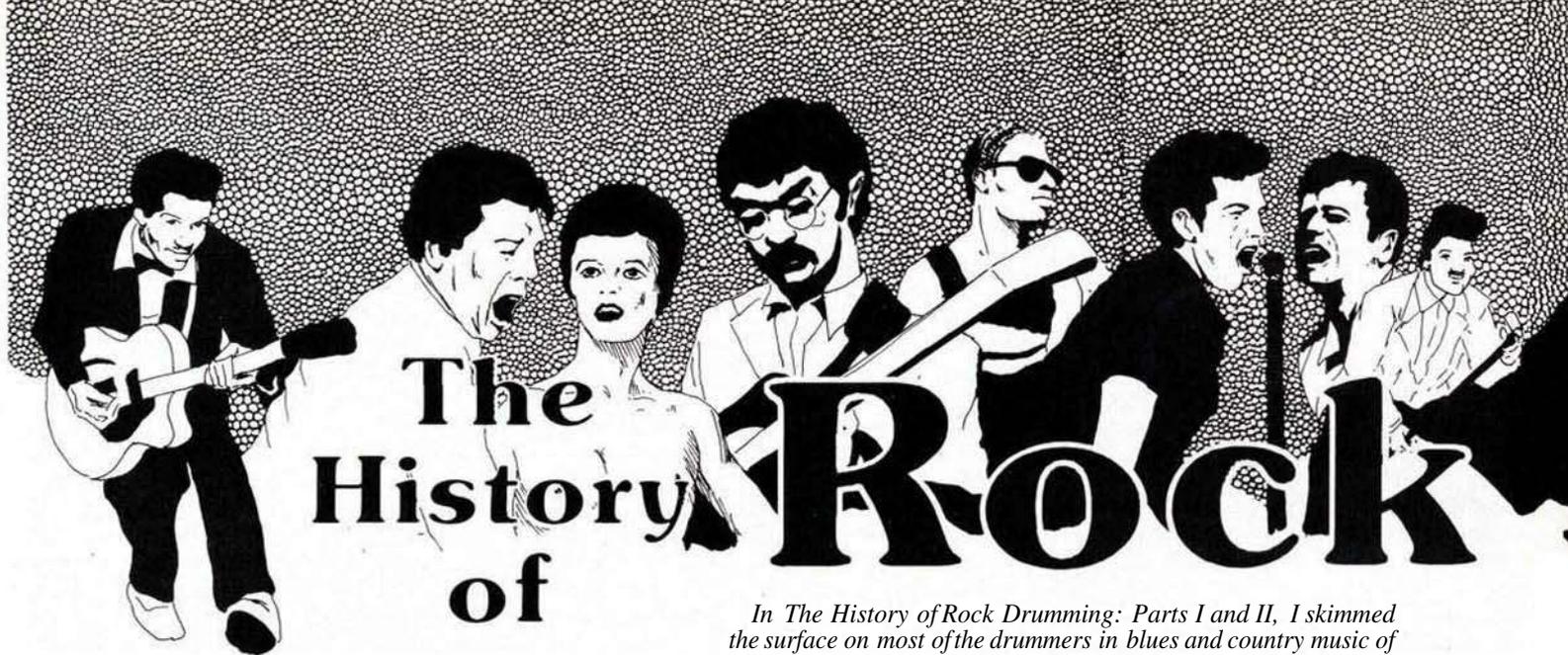


Photo by John Livzey

"FRANK IS NEVER EASY. HE'LL WRITE SOMETHING WHICH, AT THE TIME, IS MORE DIFFICULT THAN ANYTHING HE HAS WRITTEN BEFORE, AND ITS A CHALLENGE TO SEE IF YOU CAN CUT IT. . . THEN HE'LL WRITE SOMETHING PAST THAT."



The History of Rock

The Sixties

by Scott K. Fish
Music By James Morton



In The History of Rock Drumming: Parts I and II, I skimmed the surface on most of the drummers in blues and country music of the '50s who shaped rock and roll. Many of the names of those players were probably new to most MD readers, but the drummers are extremely important in the evolution of this music, and I feel it's extremely important that they be studied and listened to.

Towards the late '50s, rock and roll made a transition from being the product of a handful of independent labels to becoming a major marketing music for the larger record companies. The "stars" of rock and roll at that time also went through a transition period. Little Richard stopped performing and concentrated on spiritual studies. Elvis Presley went into the Army. Jerry Lee Lewis married his fourteen-year-old cousin and that shattered his career. Chuck Berry was in jail for a while on charges that seemed questionable. Some performers like Bo Diddley and Fats Domino never progressed into new areas of music, and although their music was still great rock and roll, it became somewhat dated.

The larger record companies took the rawness and the musical innocence of the great rock performers and, in many ways, reduced it to its lowest common denominator. A slick formula was created and the energy was focused on *creating* artists that would appeal to the teen market. From 1959 to 1963 the songwriters became the fuel for the rock/pop industry. Teams like Carole King and Gerry Coffin, Jerry Leiber and Mike Stoller, Barry Mann and Cynthia Well, Doc Pomus and Mort Shuman, and Neil Sedaka and Howard Greenfield wrote some great songs. But, between '59 and '63, artists emerged who probably sold as much for their image as for their musical ability. Bobby Rydell, Annette Funicello, Frankie Avalon, Paul Anka and Fabian were a few of the "big" artists . . . or perhaps "talents" would be a more correct title.

The '60s could be called the "coming out" decade for drummers. From about 1956 until 1965, there was the phenomenon of instrumental rock groups. Much of this style of music has been carried over into the New Wave bands of the '80s. The record that really brought drummers out front in the rock field was "Topsy II" by Cozy Cole in 1958. Cole had been primarily a swing jazz drummer since the late '30s and for a time had a drum school with Gene Krupa in New York. "Topsy II" begins with the Cole/Krupa tom-tom sound, into a cowbell rhythm, an organ solo, and some classic big-band brass that sounds like the soundtrack to an Italian spy movie. Cozy moves from tom-toms to snare, shifting dynamics from loud to soft. I doubt if anyone could've guessed the significance of this song, especially since it was originally the flip side of "Topsy I." But, we'll see how this sound carried through the '60s.

THE VENTURES

Photo courtesy The Ventures



Drumming

Part III

The year 1959 gave us groups like Duane Eddy and Johnny and The Hurricanes. Duane Eddy was a tremendous influence in guitar circles, and Johnny and The Hurricanes were a bunch of guys from Ohio that *Rolling Stone* called "some missing link between the great jazz combos of the '30s and the Rolling Stones." The drummer was Bo Savitch from Detroit, an extremely rocking player with a crisp drum sound. Bo and the rest of The Hurricanes released "Crossfire," "Red River Rock," "Reveille Rock," and "The Beatnik Fly." The instrumentation was drums, electric bass, electric guitar, organ and tenor sax.

1959 produced an off-the-wall record called "Teen Beat" that went to number four on the charts. The artist was Sandy Nelson, a drummer who would go on to record almost forty albums in his career, and to this day, he remains the only artist to consistently have records that were drum features in the Top 40. Sandy Nelson is forty-three years old and lives in West Los Angeles. "I saw everybody around me making records," Sandy told me, "and I thought, 'Why don't I do one myself?' Cozy Cole did a great job and I thought there could be room for one more drum record. So I tried to make a beat that was danceable and, believe it or not, I got the idea for the 'feel' of the beat from 'Battle of New Orleans' by Johnny Horton. (Editor's Note: The drummer on "Battle of New Orleans" was Buddy Harman.) That was for 'Teen Beat.' If you listen to both records, they each have the same feel. I thought of the title from looking at record charts. I saw Teen Angel' and I thought, 'How can I work that into *drum* or *tom-tom*!' Then I thought of *beat*. Most of the companies turned the idea down. I remember Preston Epps (Editor's Note: Epps had a hit with "Bongo Rock" in 1959) coming into the control room and saying to the producer, 'Well, that's just a *march*.' Art said, 'I don't care *what* it is as long as it sounds good.' That was my first lesson in the record business: Just follow your heart. Whatever sounds good."

In 1960 a band called The Ventures had a number two hit with "Walk—Don't Run" that "was a model for thousands of high-school bands." The Ventures were four musicians who played two electric guitars, electric bass and drums. The original drummer was Howie Johnson, who injured his neck in a car accident, was replaced temporarily by Sandy Nelson, and then permanently by Mel Taylor. Again in 1960 the Ventures released "Perfidia," and then "Ram-Bunk-Shun" in 1961. There was nothing complex about The Ventures' music. I think the magic and the appeal was that they played simple enough for kids to copy them, but they also played sophisticated enough so that kids had to stretch their technique to learn the songs.

Sandy Nelson returned to the charts in 1961 with a record that has become one of the most famous rock and roll drum records: "Let There Be Drums." "I went on the road with The Ventures for a few months," Nelson said, "and got real depressed. I thought, 'Dammit, I want another hit record.' I thought, 'Gee, this is a lot

of work getting out here on the road trying to earn a buck. If I just had one more hit.' After 'Teen Beat' was a hit, all the fellows in the recording industry out here would sort of kid me and say, 'Well, you were lucky. It was a fluke. It could never happen again.' Imperial Records gave me one more chance on 'Let There Be Drums' and I fooled everybody and had another hit! And *that* one I got paid on!

"I stole a lot of licks from Cozy Cole on 'Let There Be Drums.' I was listening to an album of his that had a version of 'Let There Be Drums' on it and Cozy was trying to copy *me* copying *him*!"

"Let There Be Drums" begins with a tom-tom solo right out of the Cozy Cole bag. A sinister guitar comes in with a short riff and disappears leaving Sandy to go crazy. The drums were recorded beautifully and Nelson's playing is very melodic. There are no cymbals except an occasional crash and the constant hi-hat.



"I think the greatest influence on me was Earl Palmer," Nelson continued. "In the '40s when I was pretty small, I listened to Benny



THE SURFARIS

Photo courtesy Bob Berryhill

Goodman, Illinois Jacquet and Duke Ellington. I think that music was more or less implanted in my soul over my lifetime because that's now the kind of stuff I'm playing.

"I only basically had one set in those days. I had a Ludwig silver-sparkle set that I'm still using now, but I've painted it black. I bought them in 1962. But, I have to admit—the drum world would understand this—that I'm not using a Ludwig bass drum. I'm using a Gretsch. It punches through a lot better. Primarily on 'Let There Be Drums' there were two small tom-toms, the regular 16" floor tom, and a regular Ludwig snare about 1962 vintage. I don't have that snare anymore. I wish I did.

"I bump into young drummers once in a while who say they want to get my old sound. They miss the boat most of the time because they feel it's the heaviness of the sticks or the microphones. Most rock drummers, when they solo, they get so excited that they overplay and they play fast and one volume—LOUD. Then they wonder why they can't get that old 'Birth of The Beat' sound on the tom-toms. You've got to treat a drum like a woman."

The phenomenon of "surf music" came out of this era. Artists like Dick Dale and the Del-Tones had a hit with "Let's Go Trippin'," but the record that warmed every drummer's heart and frustrated many players was a record made by a bunch of kids who were fifteen and sixteen years old, except for the drummer. He was eighteen at best, a kid named Ron Wilson, on a record called "Wipe Out" in 1963, by The Surfaris.

The Surfaris' rhythm guitarist, Bob Berryhill, took some time to tell me a little bit about Ron Wilson and the origin of "Wipe Out." "Ronnie got his start, I guess, making drum cadences for his high school marching band. So, 'Wipe Out' is essentially a drum cadence that he never gave to a band to use. I don't know if he worked on it or not, but I know that he just came up with the cadence right there in the studio.

"We went into record 'Surfer Joe' and we needed a B side for the record. We said, 'Let's come up with an instrumental.' We just started kicking it around and came up with 'Wipe Out' in ten or fifteen minutes. It was a group effort. I said, 'Why don't we make it like "Bongo Rock" with a little bit of breaking so Ronnie can solo?' That was the key to surf bands in those days—*have lots of drum solos!* Ronnie was a perfect showman or a ham. We said, 'Well, let's just make a drum solo out of it and we'll just throw a few break chords in there.' Dale Small, our original manager, was producing the record. He used to do witch's laughs for his own

documentary films. He came up with the laugh after we decided on having 'Wipe Out' as the title. We broke some old cement plaster-board over a microphone and he let out with his witch's laugh and it became 'Wipe Out.' We recorded that somewhere around December of '62 and it was a number-one hit in June of '63. We'd only been playing since October of '62 as a group. I don't know if Ronnie had ever played in a band before.

"The guys came over to my house and we all plugged into my one *Bandmaster* amplifier and played for about four hours. They said, 'Hey, there's a dance tonight. We're going to meet a drummer at Tomona Catholic High School.' We got together and played our first dance and had never even been with Ronnie. We played a whole four hour dance with four guys that had hardly ever seen each other before. We played things like 'Ramrod,' 'Bulldog' ... the stuff that The Champs and The Ventures had written. It was a lot of simple blues. Just hard-driving kind of a guitar sound. Just basically three-chord blues in a rock fashion.

"One of the disc jockeys here on KROQ calls 'Wipe Out' the 'garage anthem.' It's just one of those songs where a bunch of guys got together and said, 'Hey, let's come up with a song' and it comes out to be a classic that's remembered forever."



The concept of self-contained bands became almost non-existent for a while in the '50s. On the positive side, this phenomenon brought us some of the greatest studio drummers of the '60s. The four major studio drummers—particularly in the early '60s—were Hal Blaine, Earl Palmer, Jesse Sailes, and Sharkey Hall. Both Jesse and Sharkey were forerunners to Hal and Earl. Hal Blaine told me, "Sharkey Hall was one of the biggest influences in my life; one of the nicest gentlemen in the world. I met him when I was about fifteen. Jesse Sailes kind of taught me a lot of stuff too. Between Sharkey, Jesse Sailes, and Earl Palmer ... they were one of the big black influences in rock and roll. As a kid I played with all black people until I got into the service at sixteen or seventeen. I first started working with white guys in the Army.

"I used to hang out with Sharkey a little bit. We'd go to jam sessions and things. Sharkey was doing a lot of records then. The only thing that kept Jesse and Sharkey from staying in the studios was that they weren't tremendous readers. When rock started happening, Sharkey and Jesse were the guys that were doing garage demos and stuff like that. They were the guys that were happening. Earl, too. The early rock and roll of the studios was not out of the studios! It was out of garages. Those tunes were so baby-like at the beginning that the average jazz or learned musician scoffed and laughed and said, 'What kind of bullshit is that?' They forget that it's evolution and you've got to go with it.

"Most of the guys I know from my era played shows, dances, Bar Mitzvahs ... whatever! When the rock and roll thing started happening, you had to learn to play 'oom dah dah oom dah.' Even *that* beat was ancient history. Every time you saw a camel movie they were playing that beat."

One of the most disheartening aspects of researching this article was that drummers like Sharkey Hall and Jesse Sailes had almost no specific recollection of records they'd been on. I asked Jesse Sailes if he could recall some of the records he was involved with. He said, "That's really hard to do. Offhand I couldn't tell you. One of my big things was 'The In Crowd' with Dobie Gray. It's just hard to think of everything right now. I wasn't into no one thing. I was studying all of it. In fact, when I started playing, it was mostly swing. Then when the trend changed, I went on with the

"ONE OF MY BIGGEST DISAPPOINTMENTS IN LIFE WAS FINDING OUT THAT A DOZEN OF MY FAVORITE DRUMMERS WERE HAL BLAINE." BRUCE GARY



SANDY NELSON

change. It was very interesting. Once you've studied it's not hard to get into what's happening. The whole thing was getting that beat going, because that's what made the thing go. The rhythm. The drummer. That was really what made the rock deal go.

"When I was coming up, there was quite a few of us. Sharkey Hall, Dave Mills, Hal Blaine, Earl Palmer . . . those are the main ones. We were doing nearly all of the stuff. They'd call me into the studio to do a session. I really didn't know who the group was. I'd just do the session and that was it. It started changing because a lot of groups started coming in with their own rhythm section."

Sharkey Hall is sixty years old now, but to hear him speak, you'd think he was twenty-five. "Earl and Hal were kind of like pioneers in the business. They did many things. In my case, I did a lot of ghost drumming for different outfits like The Ventures, The Beach Boys, The Diamonds." The Ventures? "Of course, that was when they were real young. They had a kind of a 'time' problem. It took a little while for them to get the experience to be steady. I guess the biggest thing that I was on was Ernie Freeman's 'Raunchy' and Jewel Aiken's 'Birds and The Bees.' They're about the only two that come to mind, that were like gold records."

"I was raised in show business. After I got out of the service I was primarily a jazz drummer. I ended up working in a club with Ernie Freeman out here about the same time Earl Palmer came to town with Fats Domino. He used to come in where I worked and I let him sit in. At the time—because Earl was working with Fats Domino—a lot of the jazz fellows didn't think that he could play jazz. Come to find out that he had been expressly brought out here by Aladdin Records to be their staff drummer. The next thing I know, my phone started ringing with referrals from Earl because he'd gotten quite busy. Between that and 'Raunchy' being a hit, I ended up about third man on call in the studios out here for about ten years."

"I got out of the service about 1945 and I really wanted to be a bebop drummer, but I couldn't make a living at it. So, I had to play a more commercial style. In the early '50s the kids found the rock thing, so I stepped from jazz right on over into that."

I asked Sharkey if that was a tough transition. "Psychologically it was for a while. For a while I wondered about the appeal and I thought for a while that it was kind of like a step backward. But, as the thing began to get a little more sophisticated, it became a challenge. Some of the guys out here with the 'heavy' reputations thought it was a passing fancy. As a matter of fact, a lot of the guys actually refused to do rock dates. Consequently, that gave me a clear shot at the number-three slot."

Of all the studio drummers in the '60s, Hal Blaine was, in his own estimation, recorded most. He's probably right. "I guess there's no question that I was the most recorded drummer in the '60s. I stopped counting at 35,000 singles. Now, those are *logged*. Every song I ever recorded got written down."

Hal became interested in drums at nine years of age, and was influenced by Baby Dodds, Sonny Greer, Gene Krupa and Buddy Rich. In the April '81 MD, Blaine told Robyn Flans: "I came along at a time when drummers tuned their drums real high in pitch, real tight. A lot of that was for technique so they could play those high notes and get a lot of bounce to the ounce, as it were. I came along and I tuned drums down to normal, mid-range."

Hal's greatest opportunity came from working with Phil Spector in the '60s. Phil Spector was called "The First Tycoon of Teen" by author Tom Wolfe. *The Encyclopedia of Rock* called him "one of the single most enigmatic figures in rock history while also being among the most seminal of pioneers in the genre." Spector was the most successful record producer from the late '50s until the arrival of the Beatles. His first hit was with his own band, The Teddy Bears, called "To Know Him Is To Love Him," followed by a co-writing of "Spanish Harlem" by Ben E. King, and The Drifter's "On Broadway." He produced "Will You Still Love Me Tomorrow?" by The Shirelles, "He's A Rebel" by The Crystals, plus "Da Doo Ron Ron," and "Then He Kissed Me." He signed The Righteous Brothers in '64, and had a couple of smash hits. One was "You've Lost That Lovin' Feelin'" (with Earl Palmer on drums)

where "his genius for production truly blossomed to create a single of epic proportion, the zenith of his so-called 'wall-of-sound' technique." Later on, Spector would produce "Instant Karma" by John Lennon, *Let It Be* by The Beatles, and the *All Things Must Pass* and *Bangla Desh* albums for George Harrison.

"Phil Spector, God bless him, used to let me just go nuts on records," Hal told Robyn Flans. "None of that has ever been duplicated. People have hired the same musicians, the same studio, the same engineer to get the same thing, but it could never be duplicated. To this day, only Phil Spector can get that sound."

What was it like for the drummer on those classics?

"It was all magic. We were all new people in the studios in the early '60s. I guess we were the 'stars' to be. There was so much spirit and so much vitality. The adrenalin was unbelievable. Every producer in the world used to hang out at [the Spector] sessions just to touch Phil; just to try and hear something that would rub off on them. Those sessions were agony and ecstasy. We worked for many hours at a clip—without breaks generally—and we made the biggest records in the world."

"From the nucleus of the Phil Spector records came The Beach Boys, Jan & Dean, Johnny Rivers, and *everybody* that happened after that. It all happened because Phil Spector had his 'wall of sound.' That was the new sound. That was the new drum thing that happened. I was still just playing a four-piece Ludwig set and Phil used to let me go nuts on the fades! I had a bass drum that was a killer. It had a front head. Everybody liked that 'four-on-the-floor' bass drum, and that was another reason why people always called me. 'Be sure and bring that bass drum.' I had two of them—identical—and they didn't know that. It was impossible to have it at every date for four, five, six dates a day."

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'PISTOL' ALLEN

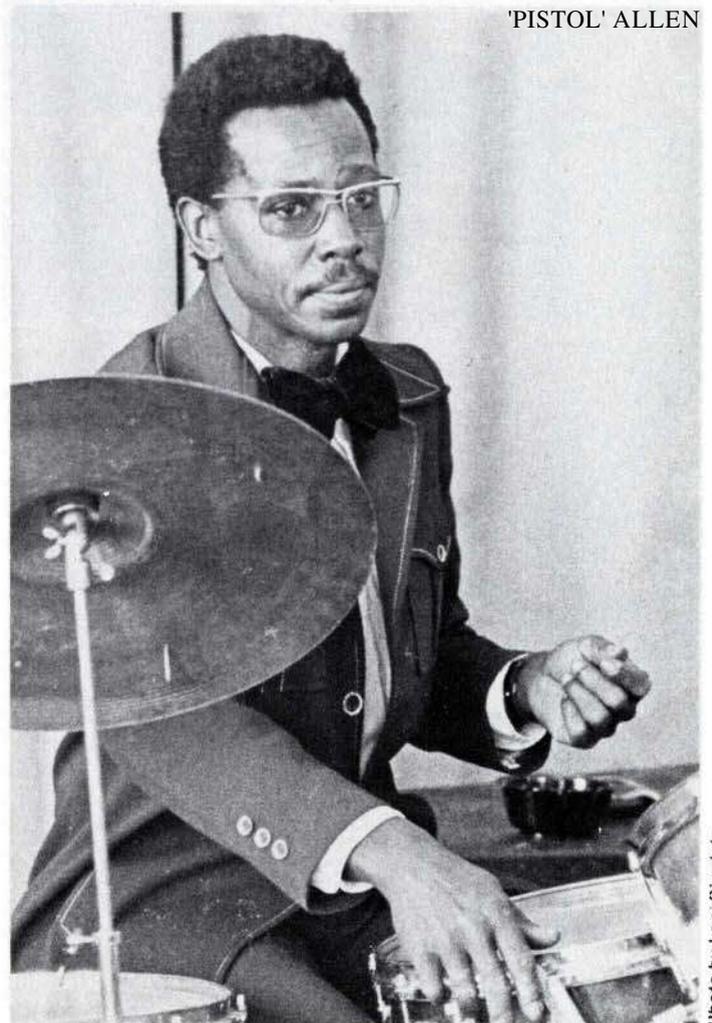


Photo by Leni Sinclair



How do you mentally prepare for drumming?
"I look at all those people in the audience," says Jeff Myer, drummer for Jesse Colin Young, "and I think to myself, 'Boy, you'd better be good!' "

"Before the show I'm always running new ideas through my head," says Molly Hatchet's Bruce Crump. "It's kind of a mental rehearsal."

Derek Pellicci, of the Little River Band, spends a little time alone before the show. "I usually go off into a corner or room while the vocalists are warming up, and just psyche myself into the performance," says Pellicci. "I'm not one for the hooting and hollering, banging sticks on the wall type of preparation. I'd rather free my mind of all thoughts but the performance."

Billy Cobham's answer caught me off guard: "I use a lot of mental preparation—mostly by watching cartoons and eating Crackerjacks," bluffed Cobham. Then breaking into a wide grin he added, "No really, it's fun for me to play, so I just go play! If I have to pressure myself into playing music then it's boring. I'm lazy—I play for pure enjoyment. If an off-stage problem is bothering me, I get it out of my system by breaking sticks, busting guitars [while darting a menacing glance towards his guitarist] or something. About 99.9 percent of my gigs are good, and everything falls into place. I just look forward to playing."

To approach each performance in a healthy state of mind is imperative to enjoying yourself and drumming your best. All the drummers I queried on mental preparation reiterated two basic themes: You must be secure and confident of your preparation, so that the show, audience and pressure of performing won't inhibit

How To Mentally



your style; and you must approach each performance with a positive attitude.

Not being well-practiced and rehearsed can lead to the discovery of a formidable foe: stage fright! Many people regard stage fright as a performer's number-one enemy. The nervousness it fosters is familiar in some degree to all of us. This phenomenon can devastate a drum break or solo, but usually all is not lost. Performance will be inhibited but not totally destroyed. You'll still drum, but only parts which are safe and easy to pull off. No adventurous fills. No unfamiliar patterns. The rationale is that mistakes would be too easy to commit. And the mistakes do happen easily, since your mind is preoccupied with avoiding mistakes. Stage fright certainly perpetuates itself.

First let me say that some stage fright is normal. Even the established pros feel some nervousness. Stage fright is as natural as music. When someone steps on stage, something beyond normal talent is expected by the audience. How are you more skilled than they? Can you drum a part or create a feeling they can't? The performer, by taking that first step onto the stage, is welcoming critical review and accepting some pressure. Certain situations create more pressure than others. If you're aware of an important booking agent in the audience, the pressure you assume has increased. I can remember practicing at home alone, with no inhibitions whatsoever. As soon as one person was in the room with me, however, I suddenly became very aware of how I played. I

tensed up. Was I sounding repetitive? Did my practice drumming sound coherent? Even seemingly inconsequential thoughts entered my mind. How did I look? Was this person bored? All this inner turmoil ruined my concentration, even while practicing in my own home! I can also vividly remember being scared to drum at high school jazz festivals. I'd be standing in the wings off-stage, watching and listening to a drummer from another band and thinking, "Gee, that guy's really fast," or "He plays smoother than I do." I was tearing my self-confidence apart by worrying. My problem of insecurity lied with my practice habits—I should have gone over my parts more completely. Experienced drummers who know their parts inside out won't be bothered by watching another drummer. Paul T. Riddle, of the Marshall Tucker Band, wrote me that, "I relax my mind by listening to the opening act, running new material through my head." He is able to watch another drummer purely for entertainment since he is secure in his ability. But it takes time for confidence to replace nervousness. Your practicing should include more difficult passages than the performance will entail. This will make the performance seem easy in comparison.

Here are ten simple exercises you can apply before and while performing to help with stage fright:

1. *Like yourself.* Be comfortable with who you are and how you think others perceive you. Know in your heart that you've tried to be a good person. Also, be comfortable with your personal appearance. Take care of cosmetics such as hair and clothing so that you're satisfied with the image you project.
2. *Understand your drums.* Every three or four months I get the feeling I'm out of touch with my set. Whether I've been playing consistently or not, I don't feel like the instrument is an extension

create a feeling of goodwill. You're hired as an entertainer, so why not entertain the club personnel? After all, they hired you!

5. *Review the show before starting.* I like to go over the beginning of each tune as I preview the set lists. Sometimes I'll concentrate on the tempos beforehand. If you're playing new material that's still a little shaky, try bringing a small cassette player with headphones, and find an inconspicuous place to listen to the song on a break. Whatever you do, don't try to count off a song you can't remember. In a tight spot I'll ask the bass player to hum a few bars to me. Then the whole song comes back like a tidal wave!

6. *Acknowledge your nervousness.* If you're a little shaky, pretending no anxiety exists usually won't work. One of the first steps toward turning stage fright into useful energy is observing your trembling hands and dealing with it. They are only physical reactions to increased mental anxiety. Appreciate where you are, all the practice it took to get there, and review the show. Lean on the other band members for a little support. Chances are good that the keyboardist is every bit as apprehensive as you, so talk together about the show. There *is* power in numbers.

7. *Release your tension physically.* Drums are easily distinguished from other instruments because of their physical nature—they are made to be hit, sometimes very hard. It requires a physical musician to play the instrument properly. If a drummer is nervous before starting, usually just playing through a few opening songs is enough to calm the nerves and regain composure. Nervousness is felt because of an excess of adrenalin racing through the body. Using up some of this adrenalin can be done *before* starting instead of using the first few numbers to wear off this stimulant, by physically working your body. Exercises requiring bursts of energy,

Prepare For Drumming

by Jim Dearomg

of myself anymore. How I get close to the set again is to give it a thorough cleaning—take everything apart, check threads, tighten screws—I want to get my hands all over the drumshells to feel how they make their respective tones, and appreciate the craftsmanship which went into forming them, the tightness and sturdiness of the stands and mounts, and the perfection of the cymbals. Then, when I next sit down to play, I better understand the physical nature of my drums. They'll sound better to me, and I'll be proud of my instrument. My confidence in the set will be reborn.

3. *Arrive prepared.* Cover as many details as possible before leaving for your gig. Unexpected variables such as not having good directions or being caught without clean stage clothes can change the entire complexion of a show. Several seemingly insignificant aberrations can snowball into a very depressing evening, but by checking off a mental list of items, you can avoid some bad situations. If a mental list doesn't work, draw up a list on paper, have it duplicated, then each time you leave to drum, check off each item as it is packed into the car.

4. *Be comfortable in your surroundings.* This will make you feel more at ease. Your practice room probably has a reassuring quality to it, since you've been there often. You know where things belong and can be found. When you arrive at a club, set up the drums and then take a moment to explore the premises, familiarizing yourself with the conditions. At show time, this new awareness will give you a sense of belonging. Talk to the owner, bartender, waitress, and

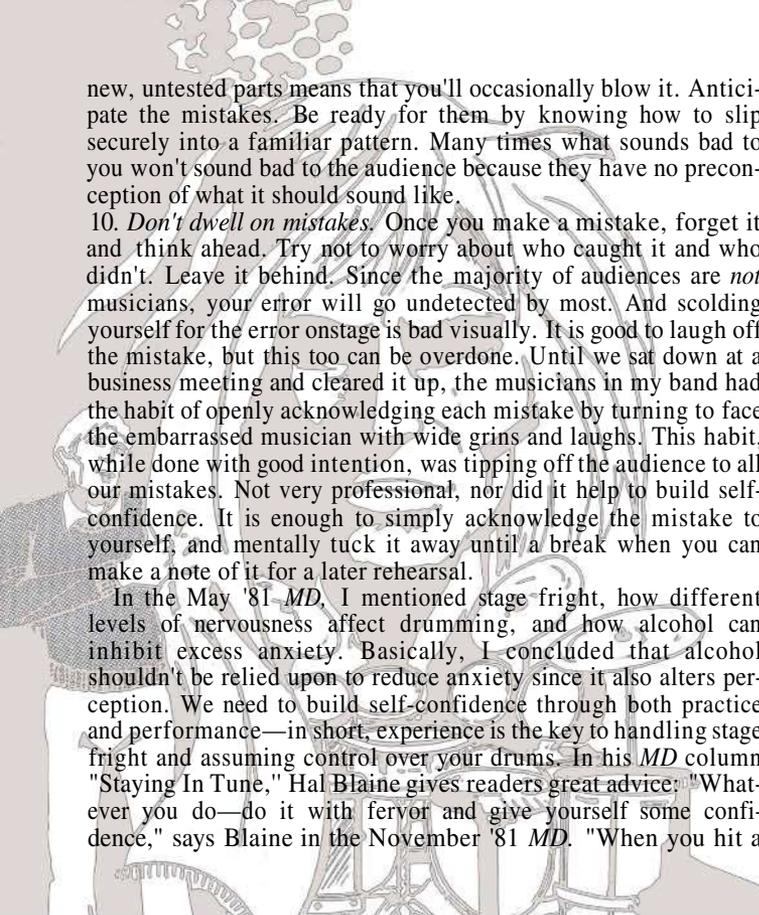
such as squats, push-ups, chin-ups or jumping in place, will use up adrenalin, thus allowing your body to relax. Drumming warm-ups can also release physical tension, though less effectively.

Deep breathing exercises can relieve tension, because people usually constrict breathing when they're afraid. Take several deep breaths (at least five) consecutively, and feel yourself relax.

8. *Be innovative and imaginative.* Go ahead and think up a couple of new ideas each week to try when performing. Expand your repertoire of accents and patterns. This is a sure way to build confidence. By taxing your imagination to think of new parts, you can laugh in the face of stage fright. Ideally you'll get new parts down at a practice, but sometimes you'll have a brilliant idea while performing. Why wait for a practice? Do it now! If it doesn't fit, you won't shrivel up and die. If it does fit, your self-confidence will have been bolstered a thousand times.

On the other hand, some nights are not good for innovation. If you don't feel good emotionally or physically, then stay with what's comfortable. "Only do what you feel comfortable with," says Cobham. "It's always the band first, so know where your limits are. It's alright to try something new, but have a good reason for doing it, and understand what kind of timing you're getting into." If you're at an extremely important audition where your every beat is closely listened to, play those parts in which you already have the utmost confidence.

9. *Anticipate mistakes.* Realize that risking experimentation of



new, untested parts means that you'll occasionally blow it. Anticipate the mistakes. Be ready for them by knowing how to slip securely into a familiar pattern. Many times what sounds bad to you won't sound bad to the audience because they have no preconception of what it should sound like.

10. *Don't dwell on mistakes.* Once you make a mistake, forget it and think ahead. Try not to worry about who caught it and who didn't. Leave it behind. Since the majority of audiences are *not* musicians, your error will go undetected by most. And scolding yourself for the error onstage is bad visually. It is good to laugh off the mistake, but this too can be overdone. Until we sat down at a business meeting and cleared it up, the musicians in my band had the habit of openly acknowledging each mistake by turning to face the embarrassed musician with wide grins and laughs. This habit, while done with good intention, was tipping off the audience to all our mistakes. Not very professional, nor did it help to build self-confidence. It is enough to simply acknowledge the mistake to yourself, and mentally tuck it away until a break when you can make a note of it for a later rehearsal.

In the May '81 *MD*, I mentioned stage fright, how different levels of nervousness affect drumming, and how alcohol can inhibit excess anxiety. Basically, I concluded that alcohol shouldn't be relied upon to reduce anxiety since it also alters perception. We need to build self-confidence through both practice and performance—in short, experience is the key to handling stage fright and assuming control over your drums. In his *MD* column "Staying In Tune," Hal Blaine gives readers great advice: "Whatever you do—do it with fervor and give yourself some confidence," says Blaine in the November '81 *MD*. "When you hit a

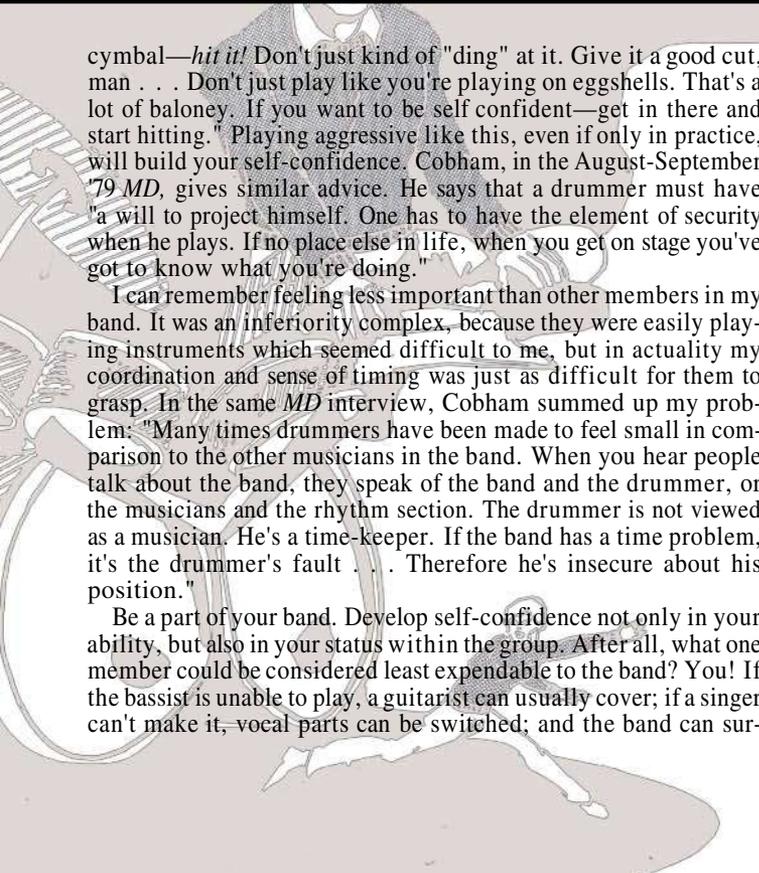
vive without a keyboardist for a night; but if you can't make the gig, it's cancelled! You are the foundation upon which the rest of the band is built. *Feel your importance.*

Another good way to cultivate confidence about how you fit in with the other musicians is by participation. Play an active role in arranging songs, work closely with the bassist on accents, and analyze guitar and horn parts to make sure that the rhythm is solid and not confusing. Assume responsibility for rhythmic cohesion. Accept the blame when the basic structure of a song doesn't fit smoothly in a groove, then correct the problem. Try your business hand at booking a few gigs by contacting clubs and agents, or take responsibility for getting promotional material printed and distributed. Activities like these solidify your position within the band, and you'll feel a difference in personal security.

Just as participating in the growth of the group is important, so is participation with the group in non-musical activities. Have fun together! Good interpersonal relations don't always just happen; sometimes you must actively strive for good feelings. Throw a band party, or go camping together. If you get to know each other as good, close friends off-stage, this vibrant friendship will shine out to the audience when you make music together. The smiles will come easily.

Feeling secure, confident and not letting stage fright inhibit you is one part of mental preparation. To complete your preparation, work on adopting an optimistic, positive attitude toward people and surroundings.

The value of positive thinking cannot be over-emphasized. This is especially true for a performer, since you must not only *think* positive, but also *appear* positive. You must entertain the audi-



cymbal—*hit it!* Don't just kind of "ding" at it. Give it a good cut, man . . . Don't just play like you're playing on eggshells. That's a lot of baloney. If you want to be self confident—get in there and start hitting." Playing aggressive like this, even if only in practice, will build your self-confidence. Cobham, in the August-September '79 *MD*, gives similar advice. He says that a drummer must have "a will to project himself. One has to have the element of security when he plays. If no place else in life, when you get on stage you've got to know what you're doing."

I can remember feeling less important than other members in my band. It was an inferiority complex, because they were easily playing instruments which seemed difficult to me, but in actuality my coordination and sense of timing was just as difficult for them to grasp. In the same *MD* interview, Cobham summed up my problem: "Many times drummers have been made to feel small in comparison to the other musicians in the band. When you hear people talk about the band, they speak of the band and the drummer, or the musicians and the rhythm section. The drummer is not viewed as a musician. He's a time-keeper. If the band has a time problem, it's the drummer's fault . . . Therefore he's insecure about his position."

Be a part of your band. Develop self-confidence not only in your ability, but also in your status within the group. After all, what one member could be considered least expendable to the band? You! If the bassist is unable to play, a guitarist can usually cover; if a singer can't make it, vocal parts can be switched; and the band can sur-

ence—in many cases they've paid money to see you, so there are no excuses for a poor performance. "First of all you've got to start thinking positive," advises Blaine. "If you start putting yourself down, man, you're going to be down. You've got to start putting yourself *up.*"

A good first step towards refining positive attitude and appearance is to gauge how important music is to you. The more devoted you are to music and life as a musician, the more enthusiastic your performance will be. Likewise, getting excited about a part-time musical hobby is harder than if you can freely admit to being devoted to music. You can't take more energy out of the music than you put in. "When the entire concentration of all your force—physical, emotional, and spiritual—is brought to bear, the consolidation of these powers properly employed is quite irresistible," says Norman Vincent Peale, in his bestseller *The Power Of Positive Thinking* (Fawcett Crest Books). "Results do not yield themselves to the person who refuses to give himself to the desired results . . . In other words, whatever you are doing, give it all you've got. Give every bit of yourself. Hold nothing back." If you are devoted to the drums, follow this advice.

By repetitive practice and performance, you will gain confidence and begin to believe in your ability to drum well. If you believe in yourself, good things will start to happen. Optimism will turn into realistic achievement because a positive attitude perpetuates itself, and your whole life will be led in one clear direction. This doesn't mean you can't pursue more ventures besides drumming; rather,

you'll pursue all interests in the same way—with a "go get 'em" attitude. Whenever I begin to doubt my drumming ability, I think of the most exciting and inspiring drummer I've ever seen, Buddy Rich, and compare my drumming lifespan with his. I've been drumming for about ten years, but Rich has been drumming for about fifty. I figure I can accomplish *anything* in the forty years I have to catch up with him, though of course, I probably won't. But realizing I don't have to become a great drummer in one or two years is a great relief. That makes me feel better.

Instead of dwelling on what goals your band hasn't yet achieved, pat yourself on the back for what you *have* done. You say that you haven't got that million-dollar recording contract yet, and you haven't really accomplished much of anything? Look again. You've practiced a lot, right? You can keep a solid beat. Your non-musical friends can't drum as well as you can. Count all the songs in your music collection you can drum, even if they're "easy." This self-inventory of accomplishments can be taken even further, back to individual beats. So what if you make a mistake in a song? That's only one beat out of the entire track. To put that one mistake into perspective, count up *all* of the beats in the song. The ratio is about 2,000 to one. Maybe Buddy Rich's ratio is 200,000 to one, but 2,000 to one isn't bad! Think in these terms if you feel defeated. "If you or I or anybody think constantly of the forces that seem to be against us," says Peale, "we will build them up into a power far beyond that which is justified. They will assume a formidable strength which they do not actually possess." Don't take your accomplishments for granted.

Before a show, learn to dismiss anxieties not related to the performance. Follow Cobham's habit of using drumming to escape any outside worries which may be affecting you as a person. Don't

alone, you can figure out the difficult passage. For now, before a show, be confident of your ability to play the upcoming material. Expect more than an average performance out of yourself, then go out and make it happen.

It is very important to project your confidence, security and positiveness to the other musicians and audience. Good vibes radiating from you can cheer up and encourage the confidence of the band. Show them your security by smiling, nodding and acknowledging. If the keyboardist reels off a hot solo, let him know you dug it. I've never known a musician who didn't enjoy hearing a loud "Yea!" when something hot happened. Liven up the stage! Giving compliments is so easily done, and the reward is better, more sincere relations within the band. And don't forget the audience! Treat them as guests, and always acknowledge applause. The day you stop graciously acknowledging applause is the day the applause will stop. Why should they clap if you don't seem to hear it? At least smile. A smile is the world's universal language. It takes a little practice and conscious effort, but a smile is the single most tell-tale sign of appreciation and positive thinking.

One discussion to avoid before shows is a band business meeting. Talking over only good news such as job offers, touring possibilities, raises in pay and so forth is fine, but I can't ever remember a business meeting which didn't also include bad news, such as cancellations, equipment problems or management hassles. This can ruin a positive frame of mind. How can you be expected to concentrate on music when you just heard a rumor that the volume is too loud, the bar is slow and the band is being released tomorrow? Save business meetings—even impromptu business talks—until *after* the show, when you don't have to appear lively, witty and the life of the party.

let these worries affect your drumming or stage presence. Believe that drumming is fun, and it will *become* fun if it isn't already. Drumming is a job that has incredible potential to be fun. Don't fall into the trap of having to go to *work*; instead, always say to yourself, "I'm going to go out *and play now*." Relish the thought of being able to release yourself through drumming, and leave bothersome personal matters at home. "This process of mind drainage," says Peale, "is important in overcoming worry, for fear thoughts, unless drained off, can clog the mind and impede the flow of mental and spiritual power. But such thoughts can be emptied from the mind and will not accumulate if they are eliminated daily. To drain them, utilize a process of creative imagination. Conceive of yourself as actually emptying your mind of all anxiety and fear. Picture all worry thoughts as flowing out as you would let water flow from a basin by removing the stopper." This refreshing of the mind will allow you to concentrate solely on the upcoming show—running patterns through your mind, checking and tuning drums, watching the people file in—and get psyched into drumming.

Just prior to playing, foresee yourself executing patterns flawlessly. Predict success! Again, think of your favorable ratio of beats (2,000 to one) and reinforce your confidence with all the parts you play well. Only run a difficult part through your mind if you have figured it out to your own satisfaction. Don't dwell on a hard part you never seem to get right. If you have that problem, rearrange the part so it is easier to play. Later, while practicing

Before you realize it, positive thinking will lead to thinking positive. What was once an effort to uphold now stands by itself. Your personality will have changed. Another delightful aspect of positive, optimistic thinking is that it is contagious. The rest of the band will appreciate your attitude, and subconsciously imitate your positive behavior. This band "face lift" will be easily apparent among the audience, who will be floored by this inspiring, vivacious group of musicians. Result: return customers for the bar, and more bargaining leverage for you.

As you further acquire an upbeat, optimistic attitude, spotting pessimistic people who appear to be in a mental rut will be easy. For every good word you speak, they'll utter some negative counter-comment. Unless you have the time and really care for the person, don't waste your professional time with these people. Does your band want to be dragged down by a musician who constantly complains? Personality is as important as musical talent when assembling a band you hope to keep together.

Finally, keep in mind that you must actively exercise your new positive approach to retain it. Little River Band's Pellicci is well aware of this. "LRB and its crew have found that an idle mind sometimes leads to a depressed mind. That's the last sort of attitude that an audience wants to see a band present."

Practice a positive approach to drumming, and rehearse and perform all you can. Then you'll be able to look at a crowd of thousands, as Jesse Colin Young's Jeff Myer does, and turn your bubbling excitement into useful energy—and drum up to your greatest expectations.

The Outlaws first album was released in 1974. David Dix joined them on record in 1977, on the Hurry Sundown album, but he'd been a member many years earlier when The Outlaws was a high-school band. The band has gone through several facelifts that have taken it from being a country/rock band to a rock band with country influences. The Outlaws began as a one-drummer band, and when Dix joined they played with two drummers until 1979 when David became the main man.

Dix is like bottled energy. He's extremely serious about rock and roll and drumming. He has evolved by his own admission since 1977, learning what not to play more than anything else. I had a great time doing this interview, as David was extremely candid and straight-ahead. His goals for his future seem to be summed up in his statement, "I don't want to be just another tasteless rock drummer."

DD: The Outlaws started when I was a kid. Hughie Thomasson and I played in our first band together when we were both twelve or thirteen. We played in a couple of different bands together during our early teens. When we were both fifteen, The Outlaws got together. This was back about 1967. We played around like that for a long time, playing weekends in bars under the name The Outlaws. About the time I was eighteen or nineteen, I left the band. I went to work a steady job! It was a lounge gig, \$135 a week, and at eighteen that was a gold mine. But, it was a terrible gig. It was piano, bass and drums playing the old standards. It was not one of the better gigs I had in my life, but the money was good—so, what the hell!

The Outlaws continued and Monte Yoho took my place. The band played around and broke up and reformed a couple of times. Eventually they got their first album deal which came out in '75. We were still good friends and kept in touch. I was basically trying to make a living and they wanted to be rock stars. Right after the third album, I got a call from Monte. He said, "The band wants to use two drummers!" He seemed all for it. If I was the drummer in the band—I would at least have my feelings hurt, I guess, but Monte was really excited about it.

I said, "Sure. Yeah." I've been with The Outlaws since July 1977. Monte left two years ago. Since then the band's just been

with one drummer. It's been great! Working with two drummers is difficult. It's not my cup of tea.

SF: Could you and Monte switch from drumset to other percussion instruments?

DD: I play congas reasonably well and a little timbale, but with this kind of band there's not a lot of room for that. Rhythmically it works, but the *sound* doesn't work. Conga drums with rock and roll? There wasn't much we could do with it. There were a couple of tunes where I did some conga work, but on the whole, everything was two drumsets.

SF: Monte never switched off onto percussion?

DD: There were a couple of things that he played percussion on, but I think he might've felt a little uncomfortable. See, there were some songs where I thought having two drummers was like killing a fly with a shotgun! It's all backbeat, mainly. There's nothing really that *technically* involved. Sometimes we'd switch off just for the sake of not having two guys playing drumsets at the same time.

SF: We were speaking about Butch Trucks and Jaimoe Johanson as two drummers who were *stylistically* almost opposite, but who worked perfectly together. Do you feel that you and Monte were working that well?

DD: Monte was a straight "time" player. I could move around the set and I had a pretty good knowledge of *that* kind of playing. I think every drummer goes through a period of overplaying. *That* was my overplaying period. I look back on it now and say, "You were playing about eight times more than you needed to!"

SF: No wonder Monte left.

DD: We never really did sit down and work drum parts out. Monte wasn't into soloing, so we couldn't really do the drum battle thing. If you've got two guys that are of comparable ability that are into the same things, you can probably do something like that real well. Like Butch and Jaimoe, and Keith Knudsen and Chet McCracken. They do it real well.

When I first started learning how to play, I sat around playing to Dave Brubeck records, and listened to Joe Morello and Buddy Rich. Monte learned how to play from listening to, like, Charlie Watts, and there's nothing wrong with that. Monte is a good, steady timekeeper. I studied with a couple of different people, mainly Mark

Morris in Nashville. He did percussion work on the last two Allman Brothers albums. I probably learned more from him than any teacher I had *other* than myself. Just about everything I've done over the last ten years has been self taught. I've taught myself more through trial and error than I've learned from any other teacher. Mark Morris is a very competent percussionist. He plays with symphony orchestras, he plays tympani, and he can read anything.

SF: Does he play drumset?

DD: Yeah. He taught me to read, although at the time, I hated it. I was not interested so it was a struggle just to get to the next lesson. It was like, "Sit down and work this crap out," just so I could play it right and not be embarrassed when the teacher came. I didn't realize how much it would do for my playing if I'd taken it more seriously. Now I know! When we're on the road it's hard to find practice time, so it's good for me to get out the Morris Goldenberg book, for example, and start going through that to refresh my memory. I'm getting my reading back together to where I can move onto some of the more complicated stuff. Then a tour break will come, I'll go home and put the book away, and forget about trying to polish up on reading!

SF: There's the school of thought that if your interest is in playing backbeat material, why hassle with learning jazz and reading?

DD: That's true. You don't *have* to, but any extra time spent other than actual playing with the band is bound to benefit you. It may not benefit you within the confines of what you're doing. You wouldn't think it's going to help me with The Outlaws to sit with a book trying to learn a snare drum piece. But, it improves your time and your technique. Even though you may never play anything near as difficult as what's written on the paper, it's going to help you. It's going to filter through. Let's put it *this* way: It doesn't *hurt*! As to how much good it does—that would vary from drummer to drummer.

SF: Did you ever get a chance to play jazz?

DD: I've always wanted to and I know I can, but I've never actually played a jazz gig. From playing in Vegas with different lounge groups I had quite a bit of experience playing swing. That was a lot of fun. I've played with a lot of different kinds of

DAVID DIX:

bands. There was a show band I played with called Deep South. That was like a rock and roll show band and real interesting. I got to play everything from rock and roll to funk to jazz. But, I've never had the opportunity to work as a *part* of a jazz or jazz/rock group. Hopefully, one day I'll get the chance.

But, I've got to do what's going to pay the bills, particularly because I have a family now. That makes a big difference. The traveling I was doing *before* The Outlaws was tougher. The Outlaws go out for three weeks and then we're home for ten days to two weeks. Before, I'd have to go out for eight or nine weeks at a time, and that's a long time to be away from home. I'm lucky my wife understands. The Outlaws was a blessing in that respect. Even though I'm away more *total* days in a year, it is broken up into smaller segments.

SF: Can you take your family on the road with you?

DD: I *could*. My wife doesn't travel with me, number one, because she holds down a full time job of her own. And now that we have the baby, I don't think the guys

would appreciate it too much. I think the dirty diapers would get to them!

SF: Do you play any instruments other than drumset?

DD: About three months ago I decided I was going to take guitar lessons. It's something I've always wanted to do. I've been taking lessons but it's coming very slow. I'm just approaching it as a hobby, hoping one day I'll get good enough to where I may be able to write, or at least be able to play for my own enjoyment.

SF: What is your contribution to the albums? Let's use *Ghost Riders* as an example.

DD: I'm not a writer. To write songs you have to write lyrics or music, and to write music you have to play something melodic. Lyrics is a whole different story. I think lyrics are harder to write than music. I try to contribute ideas towards arrangements and the feel of the songs. We might be working on something and I'll think of how it would sound with a different feel or tempo. The next day I'll present it to the band. A lot of times we'll end up changing a tune completely just from a suggestion

like that. That's about all I can contribute in that respect.

SF: Are you still playing double bass drums?

DD: Yeah. When Monte left the band I decided to give it a try.

SF: You never played double bass drums prior to that?

DD: No.

SF: You must've had a few rough nights!

DD: Oh yeah! Initially I didn't try to incorporate it into what I was already doing. I wanted to incorporate them into my solo. I'd start from there and still ... I use them very sparingly. It's a very fine line between tastefully playing what needs to be there, and sounding like a guy that just went out and bought an extra bass drum and wants to use it desperately! Before I used two bass drums I thought it was stupid that guys who did use them played nothing but "dugga-dugga-dugga-dugga." That was until I got two bass drums and tried to do it myself! You've really got to learn to do *that* before you can take it any further.

SF: You record with double bass drums?

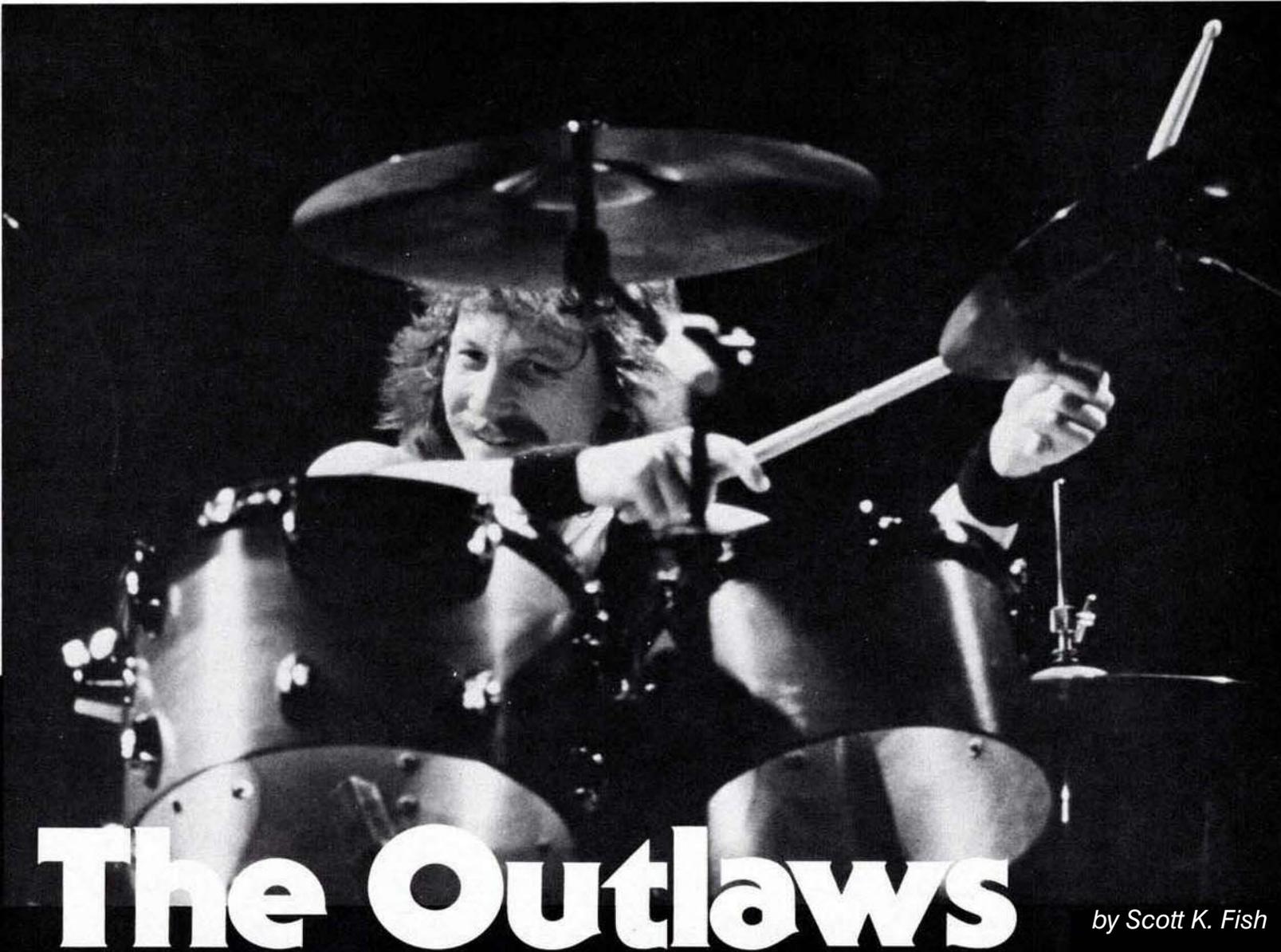


Photo by Fred Carneau

The Outlaws

by Scott K. Fish

DD: Yeah. There's two ways to use them: *Within* the time figure that you're playing or with fills. I want to work them into my fills by starting off with simple things like ruffs, and gradually moving to where they're more a part of the fills until I can use both bass drums within the time framework of what I'm playing. So far, the opportunity hasn't presented itself. On *Ghost Riders* I think there's only one small fill where I use the second bass drum. But, I tell the producer I might decide to use it on something so put a mic' on it.

SF: Do you have any role models for double bass drum playing?

DD: Tommy Aldridge is the first guy that really impressed me. Pat Travers was on one of our tours so Tommy and I got to be real good friends. I'd watch him every night do some amazing stuff. I'd ask him for things to work on. He said, "Man, I don't know. I really don't know." He's just one of those kind of players. He just knows what he knows. He doesn't really know how to get it across to anybody else.

Louie Bellson was the pioneer in that sort of thing. I haven't heard Billy Cobham live in a while, but he doesn't use them as much as I thought he would. He has a lot more room to use them in the music he plays than he does. Simon Phillips is really good, too.

SF: Do you have trouble hearing your bass drums onstage?

DD: I use my own mixing board right next to me. I was tired of trying to wave or signal at soundmen/monitor guys to say, "More snare! Less kick! Put the toms in!" That's impossible. I like the idea of having control over it.

SF: So you have the option of having everyone in the band coming through your monitor?

DD: If I want. Some nights I can hear everything onstage and other nights I can't even hear myself. Other nights it's the opposite. It all depends on the hall. If you've got your own mix it's so much simpler. When I first joined the band I was used to playing in bars and lounges. The volume of this band was incredible! When I tried to use monitors, that only seemed to add to the confusion. For a long time I didn't use monitors at all. I just got stronger and played harder. For a while I had a headphone mix. I liked that but felt like I was too removed from the rest of the band.

SF: What did you hear in the headphones?

DD: Usually I'd have the whole drumset, probably bass guitar and one or two of the guitars. No vocals. I don't even listen to vocals onstage.

SF: That seems strange.

DD: Usually I can hear enough of the vocals from their sidefills and individual monitors to know where I am. I find it easier to concentrate on what I'm doing without the vocal in there.

SF: Who do you listen for mostly?

DD: Bass and usually Hughie. He's the easiest for me to hear. I *try* to key on everybody, but mostly the bass player.

SF: How is it different with Harvey and Rick's bass playing?

DD: Harvey's a good bass player, but I prefer Rick. Rick comes from the same background as me. He's played in a lot of different kinds of bands, different kinds of music, and he's capable of adapting to any kind of musical situation. Harvey was a rock bass player. That was it. Then again ... we *play* rock! But, Rick seems to lay in that pocket. We both like a lot of the same things musically, so we hear and feel things a lot alike.

SF: The Outlaws have been through several personnel changes. What are some key things you look for when you replace a member?

DD: Someone's adaptability to our thing. You want to have somebody who wants it and is not doing it just for the gig or the money. You want somebody who's into it.

SF: How did it affect The Outlaws going from using a single drummer, to two drummers, and then back to a single drummer?

DD: They were a little bit apprehensive about it at first.

SF: Did they try to replace Monte?

DD: Well, that was the original plan. But, at the time Monte left we were winding down a tour and only had a few dates left. It would've meant getting together in

Tampa, Florida to rehearse to break in a new guy. I knew that if they'd just give me a chance it would be better in the long run if they just kept it with one drummer.

SF: Who decided to use two drummers? The guitar players?

DD: Yeah. At the time they added me they wanted to get more of a powerhouse band going. I needed the gig so I wasn't asking any questions! I was glad to have it. The first couple of gigs we did it was real strange for everybody, simply because they were having to focus on one drummer. But after seven to ten shows it started to click and it got much tighter. Everything was smoother, tighter, and it worked out better all around. I was very mentally prepared for the situation when it happened. When Monte left I thought, "Alright. Here's your chance. Don't blow it." I think they were a little bit surprised that it went as well as it did with just one guy.

SF: I would think that with all the mic's on the drumset they could just turn the drums up if they were looking for sheer volume.

DD: Without Monte there was a definite loss in the presence of the drums. But, it was quickly made up, I assure you!

SF: How are The Outlaws different today than they were in 1977 when you first joined?

DD: This combination of people is the best the band's ever had, not only in terms of playing ability, but also in being able to get along personality-wise. There's a cohesiveness now that was not there four years ago. The band's just playing more together.

SF: What kind of personal commitment does it take to put together a band like The Outlaws?

DD: I guess it depends on what you want out of it. The band is a well-known band and it is successful, but there's still a long way to go. I feel like we're really just starting to realize our full potential. So, the last thing you want to do is blow it with wine, women, song or whatever! I'd like to think

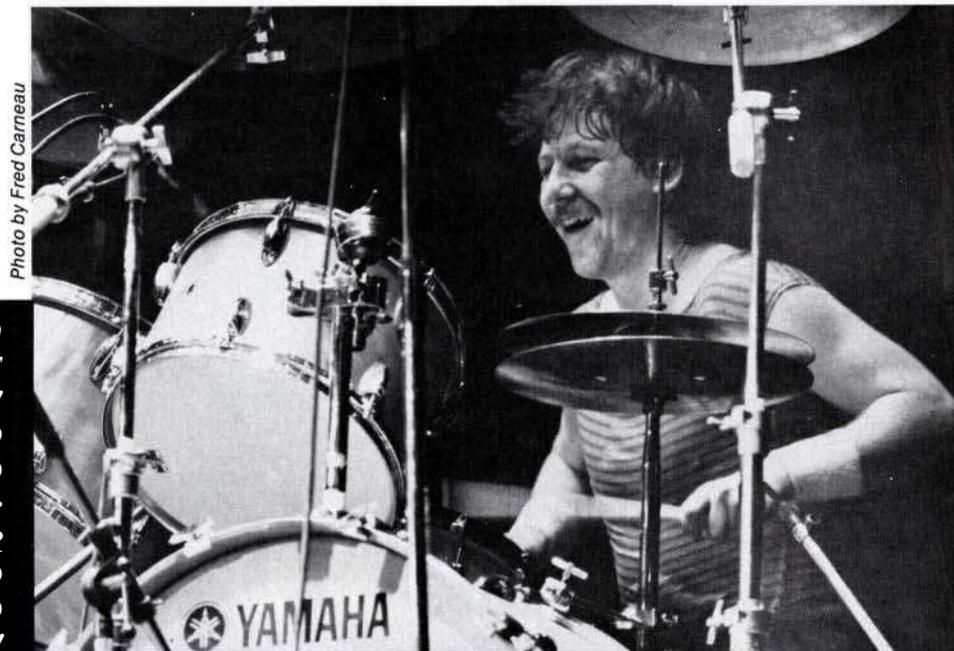


Photo by Fred Carneau

"IF A FAMOUS DRUMMER CAME TO HEAR ME-EVEN IF HE WASN'T PARTICULARLY FOND OF ROCK 'N' ROLL - I'D STILL LIKE HIM TO WALK AWAY THINKING HE HEARD SOMEONE WHO WAS PROFICIENT; THAT HE HEARD A GOOD PLAYER DOING THE BEST HE COULD WITHIN THE FRAMEWORK HE HAD TO WORK WITH. . ."

I've *been* serious—but I want to get *more* serious.

SF: Now you're in the thick of a successful band. How is it different than you imagined it would be when you were fourteen or fifteen?

DD: When I was fourteen or fifteen I thought it would never happen. It wasn't that I didn't have any confidence in myself. When you're that age, or even twenty years old playing lounges and bars, and you have musicians that you idolize and emulate, you think, "Damn. I'll never get there."

SF: Who were you idolizing?

DD: I like everybody from John Bonham to Buddy Rich, David Garibaldi, John Guerin, Steve Gadd, Harvey Mason, and Michael Walden. Jeff Porcaro is one of the best rock drummers I've ever heard because he's inventive. With most rock drummers there's no color and not a whole lot of finesse. I mean, there's more to do than just play steady time! It's good that somebody like Porcaro came along who, when he plays with Toto is a rock drummer in every sense of the word, but he's very innovative about it at the same time.

For the most part, record producers don't like drummers who can play. It poses more of a challenge to them. They want a guy to sit back there and play a good backbeat.

SF: Do you get that when you're in the studio?

DD: Yeah. We did an album called *Playing To Win* produced by Mutt Lang. He's done AC/DC and Foreigner. Their drummers basically play time. They really don't like to do things *with* the band. At the time I was kind of brash and there was a lot of stuff I wanted to try. Mutt didn't want to hear about it. In the end it worked out good. You get in the studio and you've got all these ideas and want to get them on tape, but you realize after a while that there's only so much you can put down. Again, you get into the fine line between showing off and playing *with* the band. I can look back on that and see that I was trying to do too much, maybe. But my intentions were good! Now I know how to go about getting what I want to do with a band. I don't want to be just another colorless rock drummer. It doesn't have to be that way.

SF: Yeah, there are a few of those out there, aren't there?

DD: Yeah. If that's all I was interested in, I wouldn't waste time practicing. To just play the good old solid backbeat, you don't need to practice.

SF: When you record an album, what's the line between the artist and the producer in deciding what songs will go on the album?

DD: With us, that's been a running battle. The bigger the band, the more artistic control they have. That's only natural, I guess. On *Ghost Riders* we had two different producers. The project was started by Ron Nevison. He let us have a lot of freedom as far as what we wanted to play. He figured, "These guys are the players. They should be competent enough to know what works and what doesn't." He would not come to me and say, "Don't use that fill there. Don't use that lick," unless it was something really bad. He'd give you a chance to work with the idea and get it right.

Gary Lyons finished the album and mixed it. He also produced the newest album *Los Hombres Malo*. He's the type of guy that will give you a certain amount of freedom. If a producer respects the musicians and their ability—he'll give you room to work.

SF: Does a producer choose songs? "Ghost Riders In The Sky" is a pretty traditional pop song. Who decided to record that?

DD: Everytime we'd go into the studio, Hughie would play that. Nevison was the first guy that let us try it. We fooled around with it for a few days. The hardest thing was getting the feel for it. At first we wanted to do it instrumentally and real *up*. You know how the song ends on the album? That was how we were going to do the whole thing, but that didn't work. Somehow we fell into the groove we used and it worked out real good. My point is: Where other people laughed at us with the idea—Ron didn't. He said, "If you get it right it'll be a mother!" As it turned out ... it was!

SF: From a fan's perspective, do you think

it changes things when old members leave a band and new ones are added?

DD: There's always going to be people that ask, "What happened to Henry Paul? What happened to Monte Yoho? Why did Harvey leave?" At the same time, if what you've done is an improvement, it's just bound to work out. The Eagles went through some personnel changes. It certainly didn't hurt them at all when Bernie Leadon left and Joe Walsh joined. Or when Randy Meisner left and Timothy Schmidt came in to play bass.

There's always going to be a certain amount of people who lose interest in the band because their favorite person is not there anymore. But, if the change is for the best *musically*—it's going to pay off for you. All the personnel changes we've been through have all turned out for the best. We've still got to do a lot of the material from those first albums because that's The Outlaws. At the same time, we've got a different bunch of people together and we want to take that into a direction also. We're trying to get a balance. You can only ride an old horse for so long. "Green Grass and High Tides" will *always* be part of the band's set, but we don't want to be a "one-song" band.

SF: I see a large percentage of rock audiences who come to concerts to party, almost like the music is secondary. Do you ever look at an audience like that and wish they could just be there for the sake of listening to your music?

DD: That was hard to come to grips with because I'd have nights where I'd play atrocious. Just terrible. And these fans would say, "God, man! You were just *cooking* and *kicking ass*, man. That was *great!*" Then when you play something on a good night, something really brilliant, nobody says anything! That doesn't bother me anymore. If you play mediocre ... okay. To your fans it may still

continued on page 102

"A DRUMMER WHO CAN DO MORE THAN JUST PLAY TIME - A GUY WHO CAN PLAY AT DIFFERENT LEVELS OF INTENSITY AND WITH A REAL GOOD SENSE OF DYNAMICS - CAN MAKE ALL THE DIFFERENCE IN THE WORLD TO A BAND."



The Steel Drums Of Trinidad



Story and Photos by Wyn Sargent

Trinidad, a tiny speck in the emerald-green Caribbean, said to be the most cosmopolitan of the islands, was responsible for adding the fourth dimension of steel to the conventional orchestrations of strings, woodwinds and brass. What the people finally made they called "pans." But it was not without a lot of hard work and grief.

During the days of slavery, the two major groups of people that made up the Trinidadians were the slaves from Africa and the East Indian immigrants. The slaves brought with them the Shango drums from the Yoruba and Mandingo tribes in Africa. The East Indians brought a percussion instrument rather like a bottle and spoon.

Nearly from the beginning, the Trinidad authorities confiscated the drums and banned their use under penalty of death. It was believed that the drums were responsible for the spontaneous rioting which occurred at dance festivals and that they encouraged rebellion among the blacks and even provided the means of their secret communications.

The "tamboo-bamboo" replaced the

native African drum because bamboo was plentiful on the island. The instrument was easily made and had the additional advantage of being a handy weapon in a surprise combat. Strictly speaking, the "tamboo-bamboo" was called a "stamping tube." Tubes of different lengths of bamboo were knocked together to produce a compelling rhythm and a variety of tones. To this commentary was added the stamping of bare feet and the chants of the slaves.

The inevitable happened in the early 1920s, long after the days of slavery had passed: the use of all bamboo for musical instruments was suddenly outlawed. The long bamboo tubes were all too frequently wielded as clubs and arms at the carnival Trinidad sponsors each year and too many people were seriously injured, if not actually killed, by them.

The drummers then focused on devising instruments from iron bars and metal tubes which proved worse. In turn the situation led to tumult and resulted in a legal ban on this form of music. Things looked bleak.

In 1930 there was an event called the East Indian Hosian Festival and it caught

the attention of the drum-loving Trinidadians. Elaborately decorated tamples of bamboo and colored paper were paraded through the streets of Port-Of-Spain to the accompaniment of drums—drums that were not prohibited: the barrel drum which was played with the hands and the small kettle drum which was played with two sticks. Of course, there was also the inevitable East Indian bottle and spoon.

The drummers, whose drums had been prohibited by law, were inspired with an intuitive skill that still amazes musicologists. They began to contrive new instruments out of all kinds of junk: gas tanks, pots, frying pans, biscuit tins, garbage-pail lids and anything else they could lay their hands on to beat out their soul music. These instruments, along with the Shango drum and "tamboo bamboo," were the forerunners of the modern steel drum.

These drummers worked with such diligence that surely they must have surprised themselves. If a garbage pail lid worked, why wouldn't a whole oil drum work better? And, because oil was exported from Trinidad, there were a lot of barrels around.

It wasn't too long before the resonance of these fifty-five-gallon drums was being controlled. The bung end of the drum was cut off at various heights and the flat surface of this portion was then stretched with an eighteen-pound hammer into a concave surface. The drum-makers found that when they hit the drumhead, the sounds varied from low tones at the thickest part of the metal near the outer rim to very high tones on the thinnest segment of the metal in the center.

A scale could actually be produced by banging on the surface from the outside to the inside. With a little thought and planning it wasn't too long before the single tenor and double tenor drums came into being.

To construct a double tenor drum, the 22 1/2" diameter bung end is cut off at a seven-inch height. After the flat surface has been stretched with a sledge hammer to a depth of seven inches, the exact center of the drum is determined. Smaller hammers are then used to sink and smooth the drum-head. A rod is placed across the top and the concavity is measured for absolute evenness.

The face is then divided into quarters and a circle is drawn two and one-half inches from the rim. Another circle is made approximately four to six inches below the first circle to designate the placement of the notes. Two inner circles are then drawn three to four inches apart. A single three-inch circle is placed dead-center to accommodate a single note.

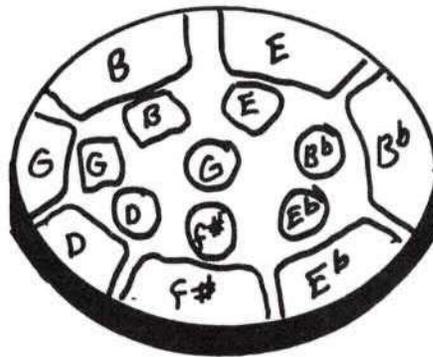
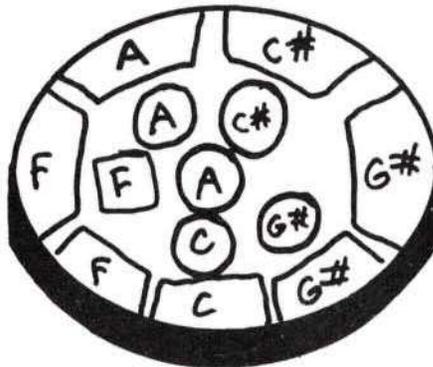
The drum is turned over and the notes are pounded into the metal bottom in circles and squares within the guidelines of the inner circles with a small, two-pound hammer. This is an intricate business because the upward curvature from the underside and the degree of the curvature governs the pitch of the note.

The arrangement of the notes in the double tenor drums conform to a general standard and the lay-out does not usually vary. The placement of the notes themselves is determined by their tones and the size of the area available in each quarter of the drum. For example, "F" is the lowest note and occupies a rather large space near the outer rim. The number of notes in a pan varies from four in a bass drum to twenty-eight in a single tenor drum.

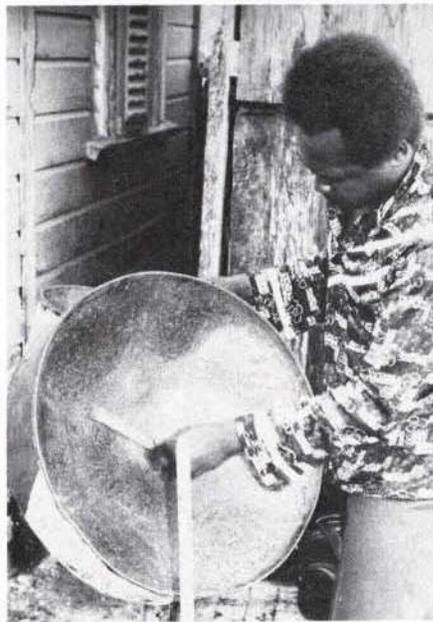
A center punch is then used on the drum-head to groove the notes. Grooving is an extremely important and sometimes delicate process as the depth and placement of the grooves removes the overtones and enhances the harmonics. Sometimes the circles and squares in which the notes are placed are outlined in paint.

The notes are then randomly and loosely tuned with the aid of a pitch pipe, piano or guitar.

Contrary to public opinion, the process of burning the drums is not a profession-



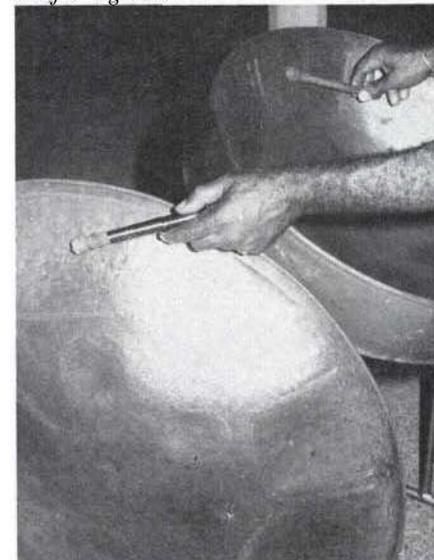
Double Tenor Pans: Notes are always placed in the same position on all double tenor pans. Repeated notes are one octave apart.



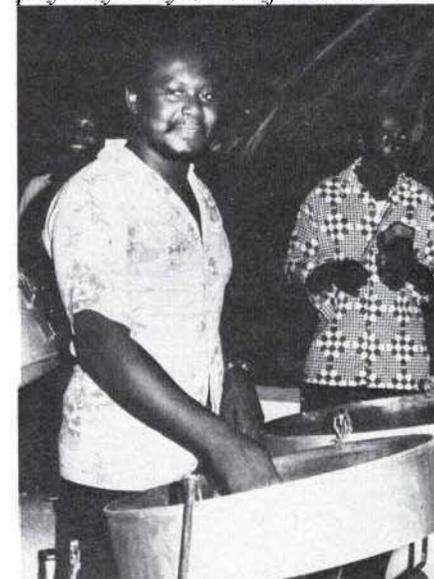
Joseph Boyce checks the location of notes to determine the proper hanging of the drum.



The wrapping of sticks with rubber strips cut from gloves.



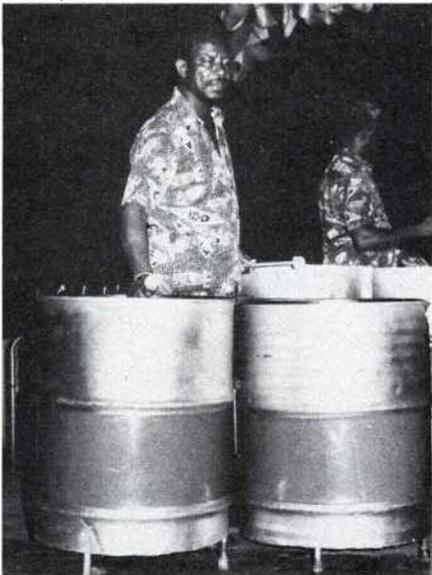
Double tenor steel drums, made and played by Ricky Chase of Barbados.



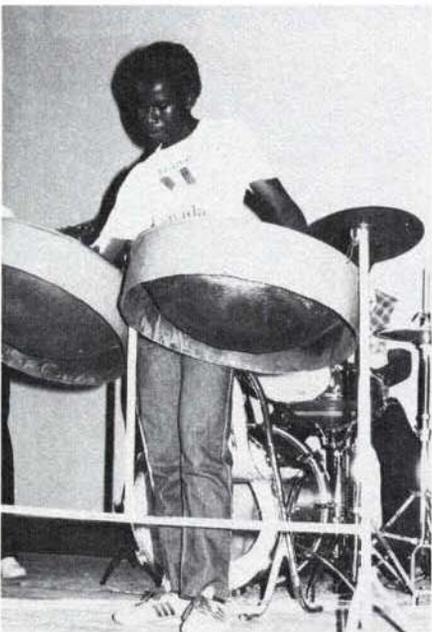
Joseph Boyce, performing with the Coco-Cola Steel Band.



Coco-Cola Steel band with double gitas on the left.



Double set of tune booms with four drums to each set.



Herbie Nelson, an enthusiastic contributor to the "new sound" taking place in steel band music today.

ally or jealously guarded secret. The drums are simply set on fire for the purpose of burning off the old oil deposits and for tempering the steel. The notes are then tuned to concert pitch with a small hammer. Car wax and muriatic acid diluted with water are used to clean and polish the drumheads and the rims are often painted to the taste of the owner.

The construction of these instruments is a highly skillful undertaking and the craftsmen themselves are as respected for their ability as their counterparts in drum making in other parts of the world.

Basically, there are four different types of pans: tenor, treble, alto and bass. The single tenor is the treble pan often called "ping pong" and the double tenor (backed up by double seconds in a steelband) is known as the "cellopan." The guitar pans are alto drums and often called "double guitars" or "double gitas." The "triple gitas" involve three pans and also play the alto. The deep tones come from four big drums composed of the tenor bass and the "boom," the bass of six drums. The drummers, known as "pan mans," have other names for their instruments: tenor kittle (sic), tune booms, second pans, piano pans, and it seems that every day sees a new name coming along.

The pans are played by beating them with homemade fir pine sticks whose ends have been wound with strips of soft rubber cut from gloves. The ends of the rubber are loose, simply tucked inside, and are likely to fly apart at any time during a performance. Thus, a good pan man is never without an extra pair of sticks projecting from his hip pocket.

In tone the steel drum resembles a cross between a harpsichord, a clarion, an organ and the mellow sound of the marimba. The vibrant percussive effects which the steel drummers coax from these pans present a wide spectrum of music ranging from traditional calypso to concert arrangements of Beethoven, Mozart and Bach and are as impressive as on more conventional instruments.

In the beginning, several steel drummers got together and they called themselves a steel band. They played at hotels, in nightclubs and dance halls for the acrobatic antics of the limbo dancers who writhed under a low horizontal bar, supine, without touching the floor. They also accompanied the fire eater who moved briskly over the stage consuming hot flames with mouth and body.

After 1945, the steel bands became the rage throughout the West Indies and, within the decade, beyond to America and Europe. A steel band may number from two to one-hundred drummers, with one or more pans played by each individual. In the annual Carnival competition, the "Panorama," from which the individual instrument derives its name "pan," the

steel bands have nearly 1,000 people in each competing band. The leader decides upon the theme of the band whether topical, demons, bats, historical, whatever, and the costumes are made up. On Carnival Monday the competing steel bands march up to the Savannah in Port-of-Spain to the Judges' stand with the hopes of winning the year's championship.

Today, the steel drums are eminently respectable and recognized as distinctive West Indian instruments of music. And, making music is a part of life in the Island of the Caribbean. An uncanny sense of rhythm and tone guides the steel drum players and their pans to become the symbol of irreplaceable vitality of the islands.

Pan and pan man, both, certainly have earned their rights to shine brightly in the island sun.

PROFILES

Ricky Chase is a double tenor pan man from Barbados. The first time Ricky heard a steel pan played, he was mesmerized. He promptly stole his mother's favorite frying pan and, with hammer in hand, beat out a full scale on it. Unfortunately, there was no room for sharps or flats. His mother, he remembers, was furious with him and beat the dickens out of him.

Ricky went on to acquire a "real pan," taught himself how to play it and in the 1960 competitions, he arranged music for the competing steel bands.

In 1965, in the Barbados competition, Ricky was leader of the "West Stars" and won the national championship.

Ricky became Barbados's chief musical arranger for steel band music and remained so until 1975 when the Royal Caribbean Cruise Lines contracted him to be their star entertainer. For two years Ricky helped carry the new and fascinating musical art to the United States and to European travelers.

Joseph Boyce recently took the steel drum sound to the Adriatic Sea and the Mediterranean aboard the Costa's cruise ship, the "Enrico C." Joseph, like Ricky, makes his own drums in the back garden of his home and he is currently making his own sound, along with several of his peers. The orthodox method of playing music according to traditional arrangements is fast disappearing and new sounds are beginning to peel out over the island. The sound is a whole new concept and style in which each player has his allotted time interval to interpret whatever he hears in his head to the accompaniment of the others. One is reminded of the beginning of New Orleans jazz. There are daring attempts to consolidate flourishes of triads and harmonics in a single measure or two, for example. It's fun music, relaxed and unstructured, and makes for great listening.

Exploring Self-Awareness

Since my interview appeared in *Modern Drummer*, I have had many requests to elaborate on some of the topics that were covered only briefly at that time.

Most drummers I have talked to have some form of body tension they would like to be rid of. They want to be more in control of how they feel from day to day, but instead, they find themselves relaxed one day and "out of sorts" on another. They do not want to rely on drugs or alcohol for temporary relief and the possible creation of an addiction problem. I myself, had to face the fact that I didn't feel as comfortable as I would have liked behind the drums. About ten years ago, I started on a search to help myself become a better drummer. The answer was to become more aware of my body while playing. The drumset, after all, is a total body instrument. You use all four limbs, your heart, and your intellect. If you are not in excellent shape in all areas, it becomes apparent very quickly because the drumset is like a gauge of one's overall good health.

What I found, was when I learned how to relax properly, my playing improved *dramatically*. My time feel became more solid, my ability to memorize patterns increased and my melodic sense flowered. I discovered that relaxation was the most important rudiment of all! *Relaxation is the rudiment of rudiments!* This was just the beginning, however, because I took it upon myself to relearn the drums using principles I had learned from the study of T'ai chi ch'uan. T'ai chi is a Chinese martial art that has fluidity of movement and openness of all the joints as a principle part of its technique. A T'ai chi master can

release tremendous amounts of energy and never tighten up. He uses the force of the opponent and is able to match any move of an opponent because he *adheres* closely to him. He becomes one with the opponent.

I had first-hand experience with these principles during my study with Robert Amacker, a T'ai chi master from San Francisco. He showed me that power does not come from tightening, but rather from connectedness throughout the whole body. Connectedness comes from feeling an openness and suppleness in all the joints. Tightness brings about disconnect- edness. So I started all over again learning how to do a simple basic drum stroke, making sure I didn't tighten in the fulcrum, or the shoulder, or anywhere that wasn't absolutely necessary. Staying loose, and connected to the stick, allowed me to use the force of gravity on the down stroke and to receive the energy on the up stroke via the rebound. Meanwhile, by continuing my study, I was learning not only T'ai chi, but correct posture.

Every drummer that has come to me with a desire to improve his playing, has had poor posture at the drumset. When you look at the various drums in front of you as you play, the natural tendency is to crane the neck forward. This causes a roundness of the shoulders and a curving of the spine. This bad posture is very familiar to most drummers. The problem is how to sit so this doesn't happen and what to do if it does. If you *try* to sit straight, by tightening the neck and holding up the chest, this quickly becomes tiring and you soon slump back down again. If you stay in the slumped position, the shoulders develop

aches, the back hurts, and the breathing is shallow. To keep the torso in its most open and energetic position you must, first of all, concentrate on the lower back and the hip joints. A simple exercise to facilitate correct posture is to roll forward on the sit bones, not the waist (Fig. 1). Then roll back on the sit bones as if to exaggerate bad posture (Fig. 2). Having experienced both the extreme forward and the extreme backward position on the sit bones, proceed to find that place in the middle which seems most balanced (Fig. 3). The feeling should be one of naturalness and ease when you are balanced. The tendency to slump back into bad posture will have to be observed, and when that happens, all you need to do is repeat the simple exercise outlined in Figs. 1, 2, and 3.

An important point to consider is that the lower spine should be slightly concave, thus allowing the vertebrae to stack correctly for a relaxed upright posture. The feeling should be that the lower torso, both the belly and the lower back, are very relaxed. It feels like you are one of those beach toys that's weighted on the bottom and always pops up if it is knocked down. This new feeling of balance will point out the need to re-adjust the position of your cymbals and drums. Do it! Remember, don't adjust your posture to fit the drumset—adjust the drums and cymbals to accommodate your relaxed and open posture.

I am very interested in hearing from you. Address your correspondence to George Marsh, 256 Mullen, San Francisco, CA 94110.



Fig. 1

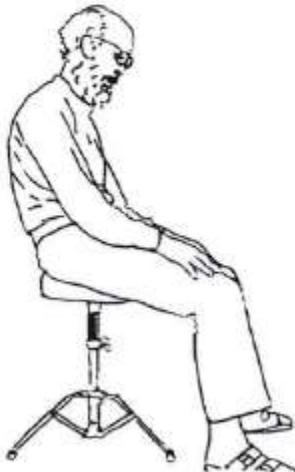


Fig. 2

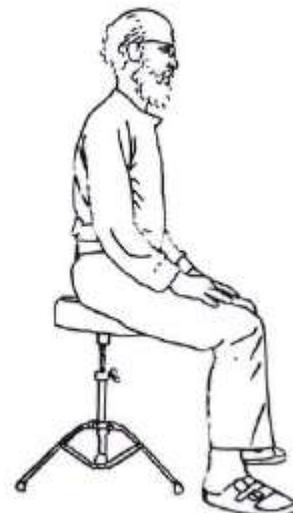


Fig. 3

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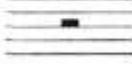
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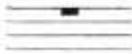
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Whole Notes and Half Notes

THE HALF NOTE  and REST 

THE WHOLE NOTE  and REST 

In the most common time signature, 4/4, a whole note (or rest) occupies an entire measure. In the case of a half note (or rest), it takes two to occupy an entire measure. Example #1 lists all the note values covered thus far in this course.

	1	+	2	+	3	+	4	+
whole								
half								
quarter								
eighth								
sixteenth								
thirty-second								

NOTE DURATIONS

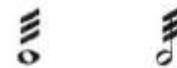
Drummers often fall into the habit of relating notes of any value with the short-duration drum sound. To illustrate this, let's assume you have two measures to play. The first measure has a whole note; the second measure has a half note followed by a half-note rest. On a snare drum, each measure would sound the same. Consider, however, how a wind player would treat the same two measures. In the first measure, he would maintain the sound until just before the first beat of the second measure. In the second measure, he would stop the sound just before the third beat. It is important for drummers to understand this because some of the drummer's instruments (such as cymbals and *Koto-Toms*) are capable of sustaining a sound. On a cymbal, for instance, a quarter note is not the same as an eighth note followed by an eighth rest.

DYNAMICS—Part II

The "p", "mf" and "f" markings may be expanded to both softer and louder extremes. A "pp" (pianissimo) marking is taken to mean two times softer than "p". The "ppp" marking is three times softer than "p". The "mp" marking indicates a volume level a bit louder than "p". The "ff" (fortissimo) marking is taken to mean twice the volume of "f". The "fff" marking is three times louder than "f". From the softest to the loudest, the markings listed above would be in the following order: ppp-pp-p-mp-mf-ff-fff.

ROLLS—Part II

In the last lesson you practiced playing thirty-second notes in the form of a long roll for one complete measure. That same measure may also be written in an abbreviated way using a whole note with three slashes indicating that 32 thirty-second notes are to be played in the form of a roll. A half note may also have three slashes, indicating that 16 thirty-second notes are to be played in the time of the original half note's duration.



If there is a note on the third beat of the bar, the half note roll would continue to that 3rd beat/count.

This makes the roll seventeen strokes in all. A half-note roll may also begin on the third beat of a bar and end on the first beat of the next measure.

SNARE DRUM READING

The musical notation consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a dynamic marking of *ppp*. The third staff has a dynamic marking of *fff*. The fourth staff has a dynamic marking of *ppp*. The fifth staff has a dynamic marking of *pp*. The sixth staff has a dynamic marking of *ppp*. The seventh staff has a dynamic marking of *fff*. The eighth staff has a dynamic marking of *fff*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *fff*. The notation ends with a double bar line.

continued on next page



Photo by Martin Cohen

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DRUMSET EXERCISES

Cym.
S. Tom
Snare
L. Tom
Bass
HiHat

Musical notation for Drumset Exercises, first system. It consists of three staves. The top staff is for Cymbal (Cym.), the middle for Snare (S. Tom), and the bottom for Bass (Bass). The notation includes various rhythmic patterns with accents and dynamic markings.

DRUM SOLOS

Musical notation for Drum Solos, first system. It consists of two staves. The top staff is for Cymbal (Cym.) and the bottom for Snare (S. Tom). The notation includes various rhythmic patterns with accents and dynamic markings, including a crescendo from *pp* to *f*.

Musical notation for Drum Solos, second system. It consists of two staves. The top staff is for Cymbal (Cym.) and the bottom for Snare (S. Tom). The notation includes various rhythmic patterns with accents and dynamic markings.

Musical notation for Drum Solos, third system. It consists of two staves. The top staff is for Cymbal (Cym.) and the bottom for Snare (S. Tom). The notation includes various rhythmic patterns with accents and dynamic markings.

Musical notation for Drum Solos, fourth system. It consists of two staves. The top staff is for Cymbal (Cym.) and the bottom for Snare (S. Tom). The notation includes various rhythmic patterns with accents and dynamic markings.

Musical notation for Drum Solos, fifth system. It consists of two staves. The top staff is for Cymbal (Cym.) and the bottom for Snare (S. Tom). The notation includes various rhythmic patterns with accents and dynamic markings.

AND THE UNBEATABLES GO ON...

Charlie Watts, Rolling Stones



Tony Williams, Drummer



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Do drum books really help? Can you get ideas from books? Can you develop feeling by practicing the material in drum books?

These are serious and valid questions that come up often in the minds of young drummers. Confusion is often created when well-known drummers who have not studied attempt to answer these questions in interviews, clinics or whatever.

Human beings tend to put down what they have not experienced. Ask a high school drop-out if college has any value? He will usually explain why he feels college is not needed.

However, if you ask the same question of someone who has attended college, he will usually give you a different answer. In most cases, he will give a balanced answer, citing good and bad points of his college experience.

Do drum books really help? It depends on the area in which you need help. Drum books should provide technical advice, practice material and an understanding of the fundamentals of music. Many books specialize in one area such as reading, rudiments, solos, duets, drumset practice and soon.

A book is as good or bad as the person using it, including the teacher, as well as the student. Each person brings his own experience and understanding to each book. Since our experiences vary greatly, our opinions of certain books vary accordingly.

Attitude is also important. If you practice through a book with an open mind, expecting to find something of value, chances are you will. However, if you go

through the same book with the attitude, "it's probably a dumb book anyway," you most likely won't find anything you can use.

Can you get ideas from books? The answer is definitely yes. You might get an idea on tuning, muffling, reading, or learn some new rhythms.

A drum book is not a substitute for being creative. A good book will give you examples to learn and practice. Once you've gained what you can from practicing the examples in a book, you have to go out and play with other musicians.

If you are afraid to play or sit-in with other musicians, then your learning stops at that point. No amount of practice and no amount of books can replace the experience of playing music in a group.

Good books are written to help prepare the young student for the playing experience. Books written by authors who do not have this goal in mind fall into the category of "busy work." An example of this type of book would be *10,000 Ways to Play Paradiddles*. Who cares? You will never be asked to play any of these variations in a professional situation anyway.

Can you develop feeling by practicing the material in drum books? This question, although asked often at clinics, is usually not a question at all. It is a defensive statement about feeling and playing. I do not believe books are intended to develop feeling. Your feeling is developed by listening, practicing and playing as well as the people you play with. This is why musicians seek out other good musicians. They learn from each other while playing together.

What can drum books do for you? Books can make certain ideas, skills and rhythms visible. This allows you to create a picture in your mind as you hear them. This visualizing of rhythms takes some of

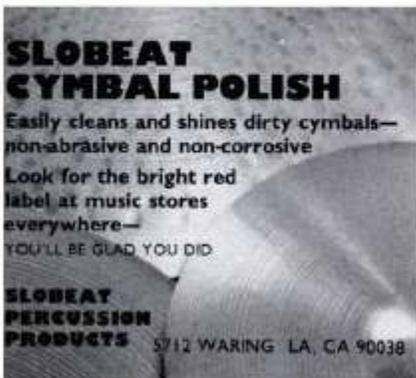
the mystery out of unusual or highly complex patterns, and makes learning easier and faster.

Books can present material in an organized manner which makes it possible to learn quickly and thoroughly. On a hit or miss basis, the same material could take years to cover.

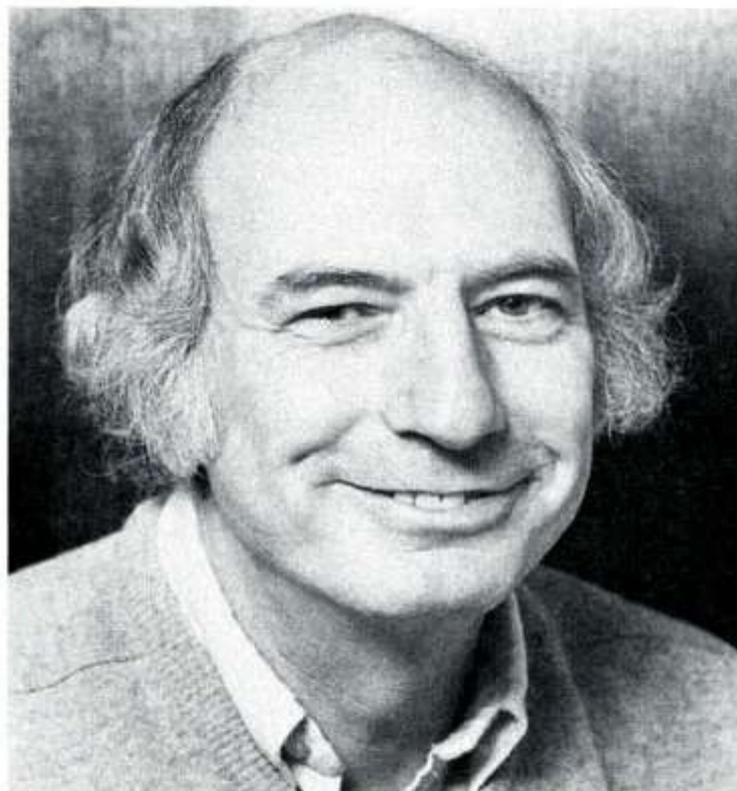
Good books save you the time of seeking and organizing material for yourself. Books can keep you going if you are in an isolated area where good teachers may be hard to come by. They can serve as an inspiration. Buying a new book can stimulate you to practice new patterns and new ideas. Practicing out of a number of books helps to keep practicing interesting and fun. Practicing one book over and over relentlessly can bore even the most dedicated student.

Various music magazines also contain a wide variety of information for drummers. How you use that information is up to you. Usually, if a drummer agrees with an article, he says the magazine is great. If he disagrees with an article, there is the temptation to put down the entire magazine. Evaluate each article on its own merit and be open-minded.

Learning can be accomplished in a number of ways. Drum lessons and drum books are one aspect of learning, along with listening, playing, practicing and reading music books and magazines. Why not learn from everything? Don't cut yourself off from information. If you want to be in music, you will need all the help you can get. Learn all you can. After all, *what* is learned is really more important than *how* it is learned.



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I'M STANLEY SPECTOR. WHILE I HAVE NEVER SET FOOT ON THE CAMPUS, NOR HAVE I SAT IN THE SAME ROOM WITH MY STUDENT, I HAVE MADE THE DEAN'S LIST. THE FOLLOWING LETTER IS FROM THE DEAN OF A MAJOR UNIVERSITY.

Office of the Dean

Dear Mr. Spector:

I wanted to make an opportunity to tell you how much I appreciate the work you have done with Mr. R—, a student in the College. The College is designed for highly motivated undergraduates who work in a variety of academic areas, including the performing arts, computer science, pre-law, pre-medicine, environmental studies and a host of others. Mr. R— is one student who has made very responsible use of the flexibility he has in the College. I remember the day he came with the idea to do an independent study with a percussion instructor in New York and to do this study through the mail using audio tapes. I must admit that I was somewhat skeptical about both the content and the method of what he was proposing, but after having conversations with him and with Mr. S—, the Director of the University Jazz Ensemble, I decided to approve this unusual project for academic credit. As time progressed and Mr. R— shared with me the voluminous correspondence he was having with you, and with reports from Mr. S— about the remarkable progress that Mr. R— was making, I became convinced that this is one of the best out-of-class learning experiences that any of our students have had.

We employ a variety of teaching techniques, many of which include students working away from campus and being supervised by project directors and faculty at some distance. After observing Mr. R—'s experience and having an opportunity to read through the correspondence that you have exchanged over the past months, I believe that the technique you have developed is one of the best used anywhere. You have demonstrated that a supervisor can monitor the content of an experience and give appropriate critiques while maintaining a high level of rigor and quality in the absence of direct surveillance.

All of this is to tell you how impressed I am with this project and with your involvement with Mr. R—. I want to express my appreciation for the work and time you have given to this outstanding and deserving student.

Carbon copies to:
Mr. R—
Mr. S—

Sincerely,

Signature of the Dean

The student involved received four academic credits a year. A copy of the letter with the full identification of the University and College as well as the people involved, is part of the information package we send out.

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Paulinho Da Costa

by Michael Rozek

Over the last two years, Rio-born Paulinho Da Costa has probably appeared on more record albums than any other musician extant—over 300 different LP's, in all. And yet, as the "seasoning" on hit tracks by countless superstars (including Rod Stewart, George Benson, The Carpenters, Quincy Jones, Earth, Wind & Fire, Michael Jackson, The Commodores, Kenny Rogers and scores of others), the thirty-four-year-old percussionist's real genius is truly known only to the Los Angeles producers who clamor to have him work on their projects. "The average person doesn't hear that much of what I play," says Da Costa, who's been freelancing in L.A. since 1976, "but I'm absolutely a part of the record." Exactly; and with that in mind, the following MD interview gives readers a clear look at the unique value of his contributions—and the very special kind of drummer who plays them.

MR: Where did you grow up and begin playing music?

PDC: I was born in Rio De Janeiro in 1948. Eventually, I became part of the local *Escola de Samba*, which is like a club the whole neighborhood belongs to. A "club" may have 15,000 people in it, and its main purpose is to compete at Carnival. Each year, you all dance in a parade, past a reviewing stand, and perform some bit of history, a scene or a story, from the past of your town. And it has to be perfect—especially in the music, the rhythm, which has to follow the story exactly. For the composers in the club, it's like writing a little movie score.

MR: I used to think the *Escola de Samba* was a school. Doesn't "escola" mean "school" in Brazilian?

PDC: Literally, it does. I even have American friends that have flown to Brazil to enroll in the "samba school," to learn samba, (laughs) But of course, there isn't any such "school."

MR: What role did you play in your *escola*?

PDC: I played pandeiro, starting when I was seven or eight years old. Over here, people call it "tambourine." And I learned on the street; there weren't any



books. Once a year, there was a festival of all the street players, all the very good older guys. And I'd come over and join in. I wouldn't know if I was good or not, I'd just play. And one old guy finally said to me, "Hey, kid, come over here. You're good. You *could* be very good." And, I was eager to learn. So, he told me to go home and ask my father to buy me a better quality pandeiro, and then come back to see him. And when I did, after the first day, he told me I'd be part of one of the big *escolas* in two or three months.

MR: What kind of things did he teach you?

PDC: He told me, first to always hold the pandeiro with my left hand, because that gives you the balance for doing things with it. And to keep my middle finger held on the skin, so that it controls the two notes you can play—changing the pitch. My right hand is the hitting hand, like for a tom sound, and my left hand should control the shaking, which gives the hi-hat sound, while the middle finger is going, changing all the time. Then, you can use the ball of your palm and your other four fingers for different effects. It's like having a little set of traps in your hand.

MR: How did you use all this in the *Escola de Samba*?

PDC: You fit into what everybody else is doing. The *escola* is huge; much bigger than a line of marchers in New Orleans. Like, you have one line of twenty huge bass drums: ten hitting one beat and, across from them, ten hitting another beat. Together, it's like a 2/4 bass line—boom boom, boom boom. And then, there's another line of fifty large, floor-type toms. They play a sixteen, between the two and four of the bass drums. Then, a line of small toms plays a groove like a triangle—

eighths, sixteenths, whatever. Then, there's another line of about one hundred snare drums, just like an American marching band, playing a rolling, fast sixteen. Then, the front lines: one hundred agogo players, a line of cuicas, and the pandieros. And then, the best drummers from each section are up front in their *own* section, each playing the beat their individual sections play. This is where I was. And finally, there's the conductor. No one follows any written music, but instead they follow him. He blows a whistle, and five hundred or a thousand musicians start, stop, or change together. And that's where the whistle you sometimes hear percussionists play on records comes from. It's not used for the same reason, of course, but people like the sound.

MR: What led you to come to America?

PDC: I traveled a lot in Europe and South America, playing with dancers. I even went to Russia. And my name became well known all around Brazil. Finally, though I hadn't really planned on leaving, when Sergio Mendes asked me to join Brazil '66—this was in 1973—I came here. It was the first time I had ever been part of a group. In Brazil, the *percussionists* were the group.

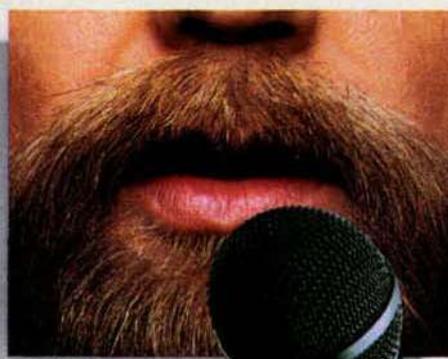
MR: How long did you play with Mendes?

PDC: Three years, and it was very good exposure for me. I just did what I'd always done, as part of Sergio's show—playing all my instruments, fitting in—and the audiences loved it. People kept writing all these nice reviews; musicians would come up after the show and ask me to play on their records. But I couldn't, because I had a contract with Sergio. Finally, I decided to leave, and thankfully, enough people still remembered me. When I was free to work,

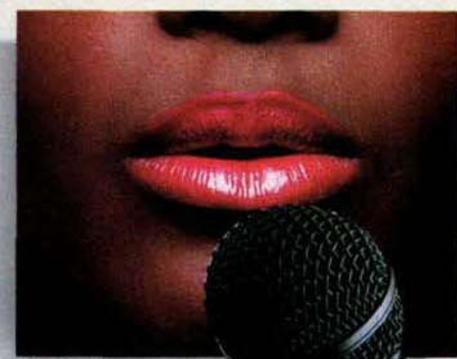
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the calls began to come in. Pretty soon, I was overwhelmed with jobs. I had no idea that so many people were aware of me.

MR: What were some of your first gigs?

PDC: I'd done a couple of albums with Sergio, of course. But my first session was for The Miracles—the single, "Love Machine." And then Dizzy Gillespie saw me play. He loves percussion, and so he wanted me to do one of his Pablo albums. That led to my own deal with them; Norman Granz has really been a wonderful friend to me. (Note: Da Costa's two Pablo LPs are *Agora* and *Happy People*.) And

that got me a lot more exposure.

MR: Let's talk about exactly what you do at a session or what you contribute to a record.

PDC: First of all, when people call, they often don't know all of what I play. So, I have cartage for all my stuff—six Anvil cases full, plus my congas—because I never know what I'll need. Sometimes the thing they ask for won't work, so I'll have to try something else. And then, I'm the type of player who doesn't like to overplay or show off, so I need just the right sound for each job.

MR: Can you talk about some of the dates you've done and tracks you've worked on? How about the *Yellowjackets* LP (Warner Brothers)?

PDC: (Producer) Tommy Li Puma called me for that because I had worked for him on a Neil Larsen album. And Ricky Lawson, the drummer in *Yellowjackets*, is a friend of mine, and I really like the way he plays. So Tommy just said to listen to the tape, and put in whatever I thought was right. Which was no problem, because Ricky has great time, yet he knows how to put the funk in a different place, too. He leaves me enough room to do what I have to do. On this one track, "Hornets," I started just with a combination of pandiero and agogo bells, and congas, and then a shaker. I did all this on one take except the bells, which I overdubbed the second time, just filling up the spaces in the track. And that's usually the way I work. I come in after everything else is recorded. I only do a little work in live situations now.

MR: How about something the opposite of *Yellowjackets*—let's say, The Carpenters?

PDC: Richard Carpenter, the producer, must have known me from other records, so he called me to do their album, *Made in America*. And we cut a lot of the tracks live. On "Those Good Old Dreams," which is real light and bouncy, with a country feeling, I play tambourine, then I disappear, then I come back. You know, some guys play too much, and the producer winds up mixing it down; but I like to play less *right*, than more *wrong*. And Karen Carpenter is singing, so I'm quiet. I listen to lyrics too!

MR: How many takes for you on this track?

PDC: One. I never usually need more than two.

MR: How about playing very busy—where it's easy to lose what you do on the car radio, but if you *weren't* doing it, there'd be a big hole?

PDC: Maybe some things for Teena Marie—like one hit she had ["I'm Talkin' Love"]; you can barely hear Da Costa amidst the production, I'm playing a *lot* of stuff—just slappin' stuff around: bongos, congas, cowbells, anything I want to do. On The Emotions' *Rejoice*, I play spoons on that. Maybe a lot of people never heard spoons, but they're there, and now I get calls for spoons all the time.

MR: How about rock and roll? Have you played any lately?

PDC: Sure. Good music is good music. I don't want people to call me just for Brazilian things. Rod Stewart saw me and liked my playing, so I worked on his last two albums.

MR: There doesn't seem to be anything you can't do.

PDC: The thing to remember is that if you listen to a lot of other percussionists, they would sound the same on every session

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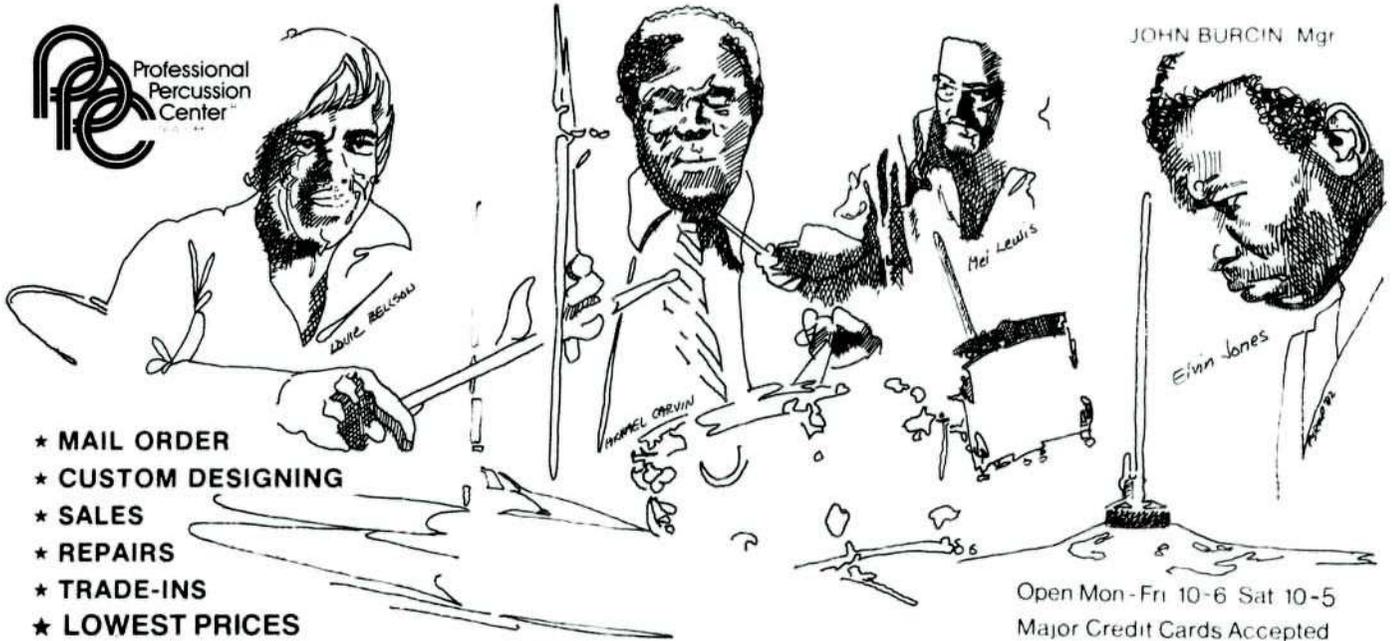
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they did. But I don't want to impose myself in that way. I just want to make the record sound good.

MR: Let's talk about your equipment. What do you have exactly, in those six cases?

PDC: Maybe five hundred instruments; maybe even more than that. I have a lot of Brazilian instruments: berimbau, agogo bells, different shakers, an afuche, which is called a cabasa in Cuba, cuica, reco-reco, surdo, all kinds of fry pans, metal plates, bell trees, cymbals, some timbales, whistles, bells, sticks, and even some toys that make certain sounds, such as rubber horns and a blank pistol. It's how you use each of them. I have five slapsticks, with different tones, depending on the wood in each, or I can get a certain tone from a cowbell if I hold it against my chest. And I have four kinds of congas, for four different grooves. And the fry pans can give you great sounds, too. Some have a higher pitch and ring more, with a higher range, and they're great when you want an interval to last for four bars.

MR: Even with all your equipment, do you ever come up dry when you're looking for a certain effect?

PDC: Not really. Sometimes I will go through the whole case, though. And then, people don't call me for weird effects—they want me for playing grooves.

MR: Any particular brands of equipment you like?

PDC: I don't do endorsements. I play what I like, and besides, I make some of it—the sticks, for example. But nothing I use is cheap, and it always sounds right. To know what sounds right, you have to listen to and play *all* brands. Because the *sound* is what you're looking for—not the brand! I mean, sometimes I play three different cowbells at once. And if I did an endorsement, then I couldn't be free to use whatever sounded good to me. But, a lot of cats sure want to know what I play! I've been followed to sessions a lot lately. Percussionists sneak into dates to see what and how I play. I'm getting real tired of it. It ruins my concentration when I have to give lessons in the middle of a job.

MR: Do you play differently in concert?

PDC: I've really only toured in Japan, with some all-star groups. And there, whatever sound equipment they have is the best. But in the studio, for example, I'll put my drums on a flat piece of wood; it gives a more resonant, acoustic sound, to my ear. Live, since it's open acoustically, I can maybe play harder and louder. In the studio, I'll use less arm power and more technique.

MR: Do you play traps?

PDC: A little bit, only for fun in my house. But I know my limits. Too many drum-

mers can't find work, so they try to double on percussion.

MR: Do you practice?

PDC: I don't have too much chance to practice, but I'd like to. Just for my strength.

MR: How would someone learn to become a good percussionist?

PDC: I think most young percussionists overplay—and maybe this is because they think they're too good, too fast. I mean, I'm still learning. So take your time and let others tell you you're ready. But meanwhile, play all kinds of music, every chance you get. And also, I get every record I play on. I listen and I learn a lot.

MR: Why, after all is said and done, do you think you work so much?

PDC: I'm always on time—always fifteen or twenty minutes early, in fact (laughs). Seriously.

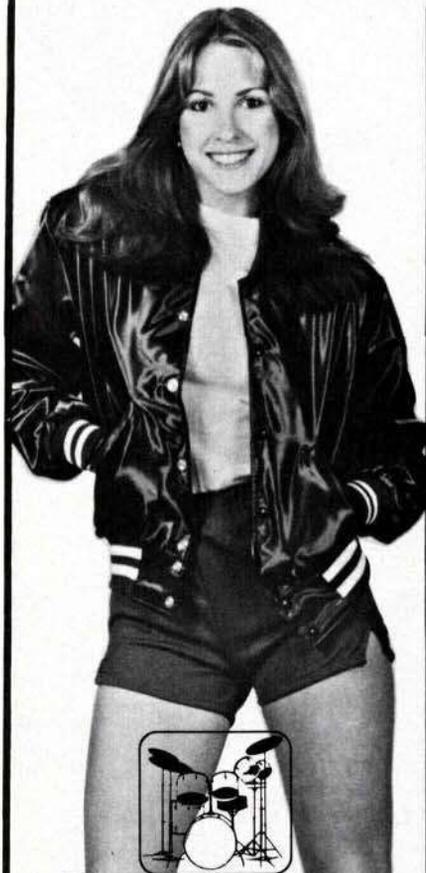
MR: But, seriously, what's the secret of Paulinho Da Costa's success?

PDC: I play from the inside, with my heart. Sometimes, I'll get something written out to play, but then I'll do it again—just with my heart. I learned this way. I come from playing on the street, where feeling is the main thing. But, I listen to what people want, too. And producers, when they talk to me, they always tell me I come to *help* them, and not get in their way.

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Watts continued from page 12

ing a quarter pulse on hi-hat, while pulling a variety of colors from his cymbals. As always, Charlie produced exactly what the music called for.

In '75, Ron Wood replaced Taylor, and because Wood plays so much like Richards, the group has leaned more heavily on basic rock. One notable influence of the last few years has been reggae, and again, Charlie has successfully mastered the style.

When asked what bass player Bill Wyman thinks gives the Stones their characteristic sound, he answered in *Guitar Player* (Dec., 1978): We have a very tight sound for a band that swings, but in amongst that tight sound, it's very ragged as well. Every rock and roll band follows the drummer, right? If the drummer slows down, the band slows down with him or speeds up when he does. That's just the way it works—except for our band. Our band does not follow the drummer; our drummer follows the rhythm guitarist, who is Keith Richards. Immediately you've got something like a 1/100th of a second delay between the guitar and Charlie's lovely drumming. Now, I'm not putting Charlie down in any way for doing this, but on stage, you have to follow Keith ... So with Charlie following Keith, you have that very minute delay. Add to that the fact that I tend to anticipate a bit because I kind of know what Keith's going to do. So that puts me that split second ahead of Keith. When you actually hear that, it seems to just pulse. You know it's tight because we're making stops and starts and it is in time—but it isn't as well. Sometimes the whole thing can reverse. Charlie will begin to anticipate and I'll fall behind, but the net result is that loose type of pulse that goes between Keith, Charlie and me.

"(It began) probably as a matter of personality. Keith is a very confident and stubborn player, so he usually thinks someone else has made a mistake. Maybe you'll play halfway through a solo and find that Keith has turned the time around. He'll drop a half- or quarter-bar somewhere, and suddenly Charlie's playing on the beat, instead of on the backbeat—and Keith will not change back. He will doggedly continue until the band changes to adapt to him. He knows in general that we're following him, so he doesn't care if he changes the beat around or isn't really aware of it. He's quite amusing like that. Sometimes Keith will be playing along, and suddenly he becomes aware that Charlie's playing on the beat, and he'll turn around and point like, 'Aha, gotcha!' and Charlie will be so surprised and suddenly realize he's on the beat for some reason, and he hasn't changed at all. And then he'll be very uptight to get back in, because it's very hard for a drummer to swap the beat. So it's a mite funny sometimes, but it

does happen, especially on the intros. Some of the intros are quite samey sounding. I mean, if you're doing a riff on one chord with the inflections that Keith uses, and you're not hearing too well with the screaming crowds, you cannot tell if you are coming in on or off the beat. 'Street Fighting Man' is a tune that tends to happen on. He's got monitors, but in those circumstances it's very difficult to hear accents—the difference between the soft and hard strokes. The problem is that Charlie is often totally unaware that he's on the wrong beat, and he shuts his eyes and pulls his mouth up, you know, and he's gone. You can't even catch his eyes because they're closed. Someone has to go up and kick the cymbal. I don't think that happens too often with other bands. But I think that's a little of the charm of the Stones. They're not infallible, and we know that. Everybody else might as well know it, too."

In *Guitar Player* (11/77), Keith Richards said he plays off of Charlie's accents. "We tend to play very much together. I have to hear Charlie and I think he has to hear me. I love playing with Charlie; he knocks me out every time. Sometimes I don't see him for six months or so, and we get together and he's better every time. He must practice so much."

"I do practice every day if I'm not playing," Charlie told me. "I sit and watch television and practice. I never did that when I was a kid, so I have to do it now. I've learned more about what I'm doing now than I did then."

As far as the recording end of it, Charlie explains, "We don't lay tracks. We always play as a band. We very rarely overdub drums and bass and such. I have all and nothing, as far as creative choice, which means, I just sit there and play the song. Mick or Keith will say, 'No, that's horrible,' and I think, 'Yeah, it is horrible and all I should do is nothing; just play.' You can't play like Max Roach over 'Jumpin' Jack Flash,' so you just sit and say, 'You're right.' And then I'll do something and they'll say, 'That's great, keep doing that.' So it's all or nothing. I have as much say as anyone in what I do.

"A lot of the recording end for me is the engineer and mixer, which is often Mick. It's the engineer who makes my drum sound amazing. I don't do anything other than I do on a bad night and he makes them sound great while I just do the same thing. I never tune drums. It's one of the blind spots I have. I just hit them.

"I'm fortunate that I don't really have to stake a claim on anything because the claim has already been made just by everyone being there. It is what it is, with or without me, but it happens to be *with* me. I don't really have to make a point of making my impression. I don't ever think of it that way. I'll say the drums should be

continued on page 48

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louder or that sort of thing, but if someone says, 'No, they're too loud,' I don't really care. I don't really have that sort of mind to carry the songs through either. I can't stand mixing. I stay around for it, but I can't stand it. It's boring and bloody hard work as well. I guess I don't understand it either."

When I mention how much more predominant the drums have been on recent recordings, he laughs, "The drums are awfully loud, aren't they? They make it sound like more than I am, but I've always been loud."

Charlie has always preferred Gretsch drums, although the first set his dad bought him was a Ludwig, which he used on the album he did with Rocket '88. He keeps his Gretsch set to the bare essentials, however, with just four drums, about which he says, "I don't use the tom-toms much. I'm not a virtuoso, you see. I just try to play the rhythm. I can't take fills and I can't play four-bar breaks and all that, but what I do I try to make as fine as I can make it. Oh yeah, I get it on occasion," he adds modestly, "But to play like Frank Butler . . . I don't have that finesse and I never will ever have it in my life. That's something else, and that, to me, is a drummer."

After twenty years, Charlie maintains a simple attitude about performing live and playing with the same people. "Every gig is neither bad or good. I always want it to be better than the last one. It's never the same any night. Even if you play a cocktail lounge or a Bar Mitzvah every night. It's never the same, really. You play 'Hava Nagila,' and I've done that, and it's never the same. If you do that four times a week, you get a good 'Hava Nagila' or a bad one, whatever band you're in. Sure, I'm sure if you've done eighteen Bar Mitzvahs in a row, it can get the same. I've done about four of them. But the songs we do now are never the same. Of course, in some ways it is, it's all three chords and all I play is two and four, but really, it's never the same to play them. I just want to get to the end of it and make it as good as it can be. If people have trouble keeping it fresh every night, then they can't like the people they're with or the music they're playing. It's probably both.

"I hate touring and I hate going on the road and my first reaction to this last tour was, 'How the hell can I go out there at forty years of age and do that?' I didn't think people would turn up to see it, but they did. I don't think they really see me, though. They see the whole thing and I'm lucky enough to be part of it. I'd love to play in a lounge with a trio, but this band, I think, is one of the best and it can't be beat at what it is and I'm lucky enough to be involved in that. But I'm only as good as the next gig I do. That's how I've always seen it and I think the band is only as good as the next gig it does. With the accolades and everything, it's very easy to sort of get comfortable. It's a lovely thing to have, but it doesn't really mean anything. It's your next stop that is important and then the next one. And you just try to enjoy yourself while you're doing it. But you don't get the accolades if you're crap, so that's what I mean about this band—they're damn good and I don't care if people say they're noisy. They *are* noisy. They make *my* ears hurt," he laughs. "But they're bloody good at being noisy and they're bloody good at whatever they do. What I try to do is make it better and I try and help out the best that I can.

"Musicians are the most selfish people in the world, actually," he states. "The world revolves around them and all you live for is that two hours on stage and that's all they have. A painter or a draftsman can work any time. It can be for five minutes or for a year. With musicians, it's also a closed shop. They're the most unwelcoming people, really. I'm not saying that they're not nice people or intelligent, but it's what they do. They aren't the most open of people. I think it's their attitude and I don't think it's ever going to change. So much for philosophy.

"As far as playing with the same people all the time, it's no different than playing with others. I think Bill Wyman is an incredible bass player. Some people don't know what he's doing, really, but it's right. You don't really hear him actually half the time, or I don't, but he's right and very rarely wrong. He's very comfortable to play with. I've never really sat and listened to the bass, though. We don't sit and work out rhythm patterns or anything like that like some bands do. He plays to a song that Mick writes and I do the same thing and it just fits. He plays with other drummers too, that are fantastic players, actually, like I play with others. Bill is very comfortable, but Jack Bruce is comfortable to me too. Anyone who plays well is comfortable. Pete Townsend is comfortable to play with. I'm not saying he's better or worse to play with than Keith, but he's comfortable also."

About his projects outside the Stones such as Rocket '88 and the recording with Nicky Hopkins and Bob Hall, he says,

"They're just fun, aren't they? The playing is no different, really. It's another gig, isn't it? That's all and you have to do that one as best you can also. You just play. They're all exciting. Rocket '88 is great because it has four saxophone players, a trumpet and it's lovely. It's a different thing to play and it has a different sort of quality of playing. I don't mean good or bad, just different. It's great in its way and it's fun for me to do, but it will never be that magic that happens. I have a great time with them, though.

"I had a wonderful experience not too long ago in London when I played with a band and the saxophone player was Eddie Vinson and it was the most wonderful thing I've ever done. It was amazing and that guy is incredible. But you have to be as good as Steve Gadd to really cut it if you're in that market. Luckily I've never been a market player. I've always played with a band."

While that fact has been Watts' security, he stresses that the public has become too secure with the likes of the Stones and there is a tremendous need for some new music on the scene.

"I thought this band would be together for five years. I don't want to leave them or anything, but after five years, I thought, 'Great, ten years, okay.' But it's gone on and on and on. For me, it's wonderful, but I'm just saying that I'd like to hear some more power. I still love Benny Goodman, even though music has changed, so it doesn't have to take away from what exists, but there needs to be something new. Eighteen-year olds must play something other than Chuck Berry because it's been done. You've got to have something for yourself. It's got to happen. I don't see it yet, and I don't know why, but it's going on and on like this. We've been going for twenty-five years and kids are still copying us and the Beatles after all these years. Honestly, there's got to be something to it and I hope to God there is. It's wonderful, but there's just got to be something else. It won't take away from what we are because we'll still be the same.

"I love this band, but it doesn't mean everything to me. I always think this band is going to fold up all the time—I really do. I never thought it would last five minutes, but I figured I'd live that five minutes to the hilt because I love them. They're bigger than I am if you really want to know. I admire them, I like them as friends, I argue with them and I love them. They're part of my life and they've been part of my life for a lot of years now. I don't really care if it stops, though, quite honestly. I don't care if I retire now, but I don't know what I'd do if I stopped doing this," he ponders. "I'd go mad."

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bly ten times simpler than I am—if they call rock simple—but to me it isn't. To be able to play as *slow* as Al Jackson is almost impossible. As much as I love Joe Morello—he couldn't do it. I know he's not the same person, but with all that Joe's got, it's still another thing.

MW: Al Jackson is my favorite. Nobody can play like him.

CW: Another drummer who's quite brilliant is Jerry Allison. He used to play with Buddy Holly and The Crickets. He's probably the best "song" player that I know. He doesn't really play the drums—he plays the songs, and that is really more important within the context of that music. If you're playing to a songwriter, that's much more important than having all the technique in the world. But Jerry's got an awful lot of technique.

MW: You're right. If you're using technique to show off in a song, you'll probably screw it up. Our arrangements are three or four minutes long and the drumset is supportive. You build a structure underneath the song.

CW: I don't think that's any different for what Max Roach or Buddy Rich do, really. I suppose with what they call "jazz" there seems to be more room somehow. I don't know quite where that room is, but there seems to be more room in jazz for using technique.

MW: The songs are really built more around musicians playing rather than for a

vocalist.

CW: Yeah. I mean, you can't just stop and suddenly do an Elvin Jones, or the whole band will wonder what's going on! But, in jazz you can suddenly play triple time and everybody else moves around that. When the Bill Evans trio with Paul Motian worked, the rhythm would just go around in little circles of no time, sort of. It always did. That, I suppose, is the most extreme example of what I could use against the strictness of a disco tune, for instance.

SF: Don't you think that time quality had a lot to do with the calibre of the musicians in the Bill Evans Trio?

CW: Yeah, that really is it, but the whole music evolved around that as well. That was part of it, wasn't it? Or should I say "7s it" because that music still exists. I mean, you don't really go to see a person's name; you go to see a person's playing. 7 do, anyway. It doesn't matter to me if I go see Benny Goodman—who's supposed to be swing music—or Frank Zappa's band, which is supposed to be progressive rock. I go to see *them*. Obviously there are bands or musicians that you know what they do. If you see Santana you *know* it's going to be semi-Latin because that's what Carlos plays; that's what Carlos is! But, when I go and see him I don't really go and see "Latin Music At Its Best." I go and see Carlos play the guitar and I go see his band because I know they play good.

SF: Do you collect records?

CW: I've had a record collection ever since

I was a kid. I don't listen to one thing. Maybe I should've done that. I may have been better.

MW: Do you feel you've missed anything?

CW: Maybe I should've stuck with one thing and just done that. You meet players who play in different styles, all as good as the other.

MW: That's different. You have a real distinct style. I saw The Stones opening night at The Meadowlands. I noticed you very rarely take your foot *off* the bass drum pedal. For me that's hard. I've always lifted my foot *up*, and sort of hit the bass drum real hard. I noticed your real ease.

CW: I didn't know I did that. People say I play real loud. I don't, actually. I'm recorded loud and a lot of *that* is because we have good engineers. Mick knows what a good drum sound is as well, so that's part of the illusion really. *I can't* play loud. You can't play really loud if you play with a military grip because your hand . . .

MW: You've got to keep it down.

CW: I never really liked matched grip. There was only one guy I knew who used to play like that really well. Phil Seaman in England. He used to play drums in the late Fifties with a tump style. He developed and could actually use both hands. He was fantastic to watch. He played a regular kit and had, inside of him, a natural thing that was him. But to watch him play matched grip like that—that was the way you should do it.

Ginger Baker—who's a good friend of Phil's—could play like that, sort of. Ginger could shuffle as well as Phil with that tump style, but they used to use their fingers and not their wrists. It's really hard, but Ginger developed such enormous chops.

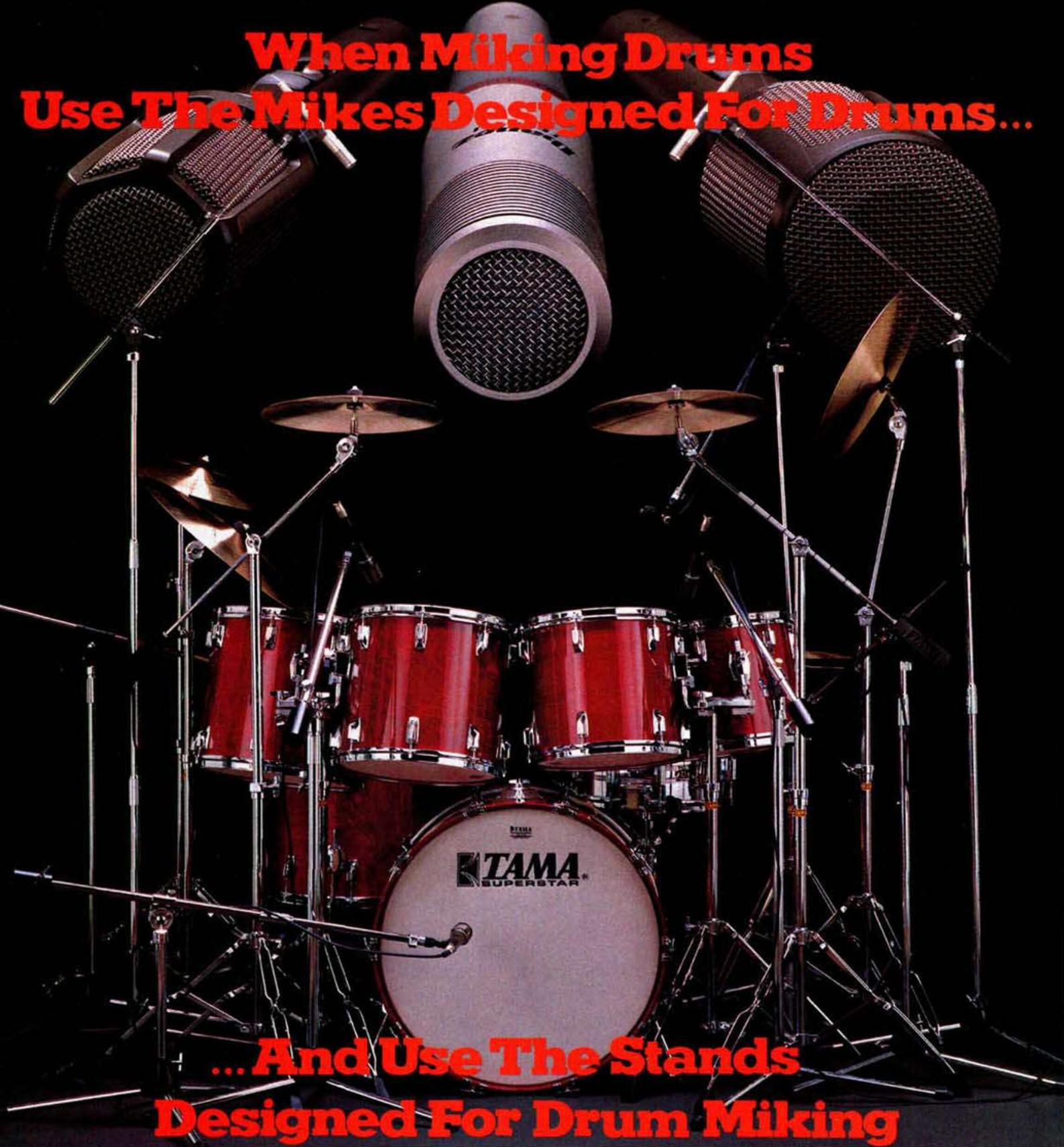
MW: He was very loose with it?

CW: Oh yeah. He was one of the best players in England. He still is, actually. He just hasn't been with people who are as well known as the people he was with before. He still plays great. You never really lose that, do you? You just get "rusty" or whatever. Ginger hasn't. I'm just saying that getting "rusty" is all that happens. You don't really *lose* it. The main thing about a drummer—especially if you're a player like Ginger, who's a big guy and strong, like Elvin Jones—*physically*, drumming is quite exhausting. When you see someone like Kenny Clarke, someone in his sixties like Buddy Rich, who has an enormous amount of energy! Those two guys don't play in a little club and they don't starve. They don't play everything at half tempo. It's amazing physically. Even if you don't like *what* they do—physically it's quite incredible. To watch Buddy Rich work on that level, and for him to be in that sort of shape physically is quite amazing: especially since he's done it all his life. It knocks you out, doesn't it?

MW: I noticed at The Meadowlands that
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you had to keep pulling your bass drum back because it kept sliding forward.

CW: I always do that. I used to bang in nails in the front with me shoe. We used to play set up flat on the floor in a theater where everybody dances and they don't have risers or anything. Actually, I prefer to be on the floor, but then equipment starts moving. It depends on what the floor's made of. Sometimes you're playing with one foot trying to reach a bass drum that keeps slipping away, and that's the hardest thing in the world. The one thing I don't like about drum risers—especially if they get really high like the enormous one Ringo used to play on—when they get *that* big you can't see everybody else. I don't like that.

MW: It's like being separated.

CW: Yeah, I don't like that. Another thing is that the risers move!

MW: They bounce!

CW: Yeah. So, you'd be playing and four songs later your set is over *here* and *you're* sitting sideways! You end up playing like Billy Cobham which is totally different to the way I sit, right? But, Billy's got his stuff set for that position. But, all of the cymbals would start moving because of the vibrations. And the higher the risers get the worse they'd move. I don't care *what* they say. They build solid risers. You could cowpunch them and they won't move, but when the band starts playing and your feet start going, actually stomping on the floor—the risers move about.

SF: How much rehearsal goes into a Rolling Stones show? Do you know what the sets are going to be before each tour?

CW: We always work at least a month to six weeks before we go on the road, usually for something like eight to twelve hours a night. It took six weeks to do it this time. We just play virtually everything we know. You've got to remember that with our band the way it is *now*—this is *not* how it was when we first started. Now we don't work live sometimes for a year. Recording is different. We don't work sometimes for a year and a half or two years live. I often play live with another band.

MW: Local bands where you live?

CW: Sort of, but that's not the same thing anyway. With The Rolling Stones you keep your chops going, really. The rehearsals are to learn songs but it's also to . . . well, the way I do it is just to get things together to play. I don't know.

MW: Just to keep playing for two and a half hours. You did a pretty long show the other night.

CW: Yeah we do a long show, I think. I think it's a bit too long, really.

MW: I saw The Stones in 1975, 1969, and 1965 in Newark, New Jersey, with the Vibrations, Patti LaBelle . . .

CW: Oh, right. They were twenty-minute shots. That was real soul-review sort of stuff. That, to me, is how you should do rock and roll shows, really.

MW: Exactly.

SF: What? For twenty minutes?

CW: Oh yeah. Lots of bands and two headliners. You just do twenty minutes and off. It's not because I don't want to play. But, for us . . . me . . . *drummers* . . . to have to play two hours when it's good and emotional . . . the other nights it's . . .

MW: Work!

CW: Yeah. And it's good for us to play two hours to look at. The old half-hour show is one of the strongest . . . well, you're doing all your best stuff in a half an hour.

SF: How long did The Stones play in 1965?

CW: About twenty minutes! We used to do like two shows. That was how rock and roll was done in those days. It wasn't *only* rock and roll. That was how bands did shows in those days. The only thing wrong with it was that you were there all the time. The Apollo used to have four shows a day. You actually only played twenty minutes, but you had to hang about all day to play less than you do now for one show! But, you had to sit there and wait, or go out for coffee and come back.

MW: It must be amazing for you, having been able to see how things have changed from 1963 to now.

CW: It doesn't really change, actually. I think The Rolling Stones have gotten a lot better. An awful lot better, I think. A lot of people *don't*, but I think they have and to me that's gratifying. It's worth it. But apart from that, when you forget all this conversation about what cymbals you use—the weight of your cymbals is only how comfortable *you* feel. It has *nothing* to do with drum magazines or drumming, really. Do you know what I'm saying? When you're onstage drumming, nobody's saying, "He's just the best drummer in the world." There's about four people in the audience doing that. The other ninety thousand aren't looking up there. They're there to clap their hands and have a good time.

MW: That's right. That takes that kind of pressure off.

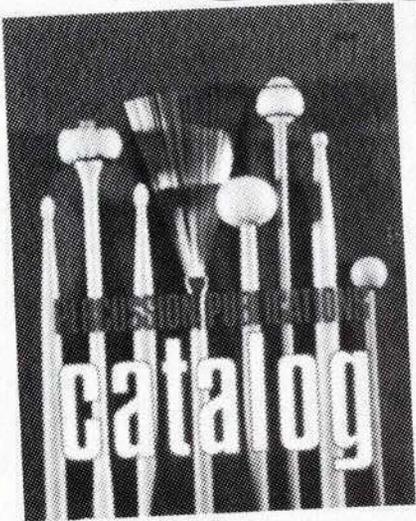
CW: It should be a lot of fun, really, shouldn't it? I think jazz should be a lot of fun as well.

MW: Jazz sometimes gets a little too intellectual.

CW: I don't mind it. Jazz is a beautiful circle. It's going around lots of times, banging away, you know. Really. But, that's because I love it. I love the *sound* of Clifford Brown. I just love the *sound* of Ornette Coleman, Sonny Rollins, Coleman Hawkins. I just love the *sound* of those people. They happen to play jazz. Well, I just love the sound they make, and I did when I was a kid. For some reason, at twelve or thirteen, I just heard Gerry Mulligan and fell in love with that, whatever it was called. To buy a record you had to go through that little bin which was written:

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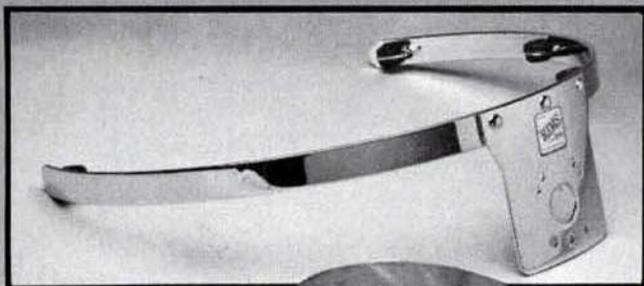
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SF: Wasn't it "Walkin' Shoes" that you heard by Gerry Mulligan?

CW: Yeah.

SF: Chico Hamilton on drums.

CW: He was the first guy I heard that made me play the drums. Him and Earl Bostic, which was when I was even younger. That was the first music that I thought was fantastic. I'd been brought up on Johnny Ray which I thought was great. I'd seen him and people like Billy Eckstine. All that. That was what my parents loved. But then to go into Earl Bostic—that was something. Then I heard Fats Domino and *that* I loved. Then I missed Elvis and the rock and roll bit. I didn't deliberately do that. I just heard Gerry Mulligan and then Charlie Parker. I fell in love with the music of jazz.

MW: Because that's the music you were exposed to.

CW: No! We had to *go find it*. I just fell in love with the *sound* of it. I mean, I didn't know what the *hell* Charlie Parker was playing . . . I just liked the *way* he played. Then friends of mine played the records to younger guys who learned to play bass. And I'd play them things. Our block was really full of Duke Ellington and that sort of thing. We used to sit in people's houses and listen to that music all night, like "Mood Indigo." We would sort of sit there having a good time, a party, sitting around listening to "Mood Indigo" when

we were like fourteen! It was really fantastic. Then we started going to clubs in England and we'd see guys. It was something that I always enjoyed.

MW: Did you know Mick and Keith back then?

CW: This was *before* I met them. I met Mick and Keith when I was in Alexis Koerner's band which was . . .

MW: A blues band, right?

CW: Yeah. We started in London. In those days in London you couldn't get in clubs unless you were a jazz band. Alexis got in because he used to sing and play with a jazz band. So his band got in on a duff night. Everyone that wanted to play harmonica and steel guitar—that sort of thing—used to come and watch us with Alexis and Cyril Davies. I knew Ginger Baker before then, but I met him through that band.

MW: He played with Alexis, didn't he?

CW: Yeah. I gave up that chair when he started playing because he was so good. Ginger was amazing at that time. What would that be? Very early Sixties.

SF: Was he playing double bass drums at that time?

CW: No. He had a homemade kit when I first met him.

MW: When The Rolling Stones played *The Ed Sullivan Shows*, could you hear what you were playing?

CW: When I did the *Ed Sullivan Show* you had to rehearse for about twelve hours and wait all through the show. You had to rehearse the whole show. You were there

all day. I couldn't really hear what we were playing. They used to play with little amps. They never miked the drums. Mitch Mitchell was the first microphoned drummer I ever heard.

MW: You never miked your drums? In all those big concerts you *never* had mic's on your drums?

CW: No.

SF: I saw a photo of The Beatles at their last concert in Candlestick Park. Ringo didn't have any mic's on his drums.

CW: No, Ringo never had mic's. We did some concerts with The Beatles like when we'd win polls. Poll winners. We used to do the Albert Hall and a couple of other places. You couldn't hear anybody really, apart from the fact that everyone was screaming and shouting. I sat in the audience and listened to The Beatles and watched them. We were playing purely acoustic drums. *Completely* acoustic.

MW: Did you have to hit the drums very hard?

CW: I don't know. I don't really remember if it was quite hard or not. I shouldn't think so. I don't know quite what the audience heard! The music was never off time, but you couldn't really hear like you do now. You couldn't hear the bass drum and the hi-hat and all that.

It's just that when you went into a Shea Stadium—which The Beatles did—they had the same amps! Jimi Hendrix is the first guy that I heard that had mic's for Mitchell's drums, and Jimi used to use a big stack of amplifiers. The Who did that as well, but Jimi was the first one I sat in an audience and heard with big amps and amplified drums. The only thing wrong with that was that it was so new, it used to break down after three numbers. Then they'd fix it.

MW: Your drums sounded good the other night.

CW: I can't hear if they sound good out front or not.

MW: You don't know what it sounds like?

CW: No. Nobody can really. I don't believe that you can actually, not while you're playing.

MW: Not while you're playing. No. As long as you can hear the snare drum I don't care about anything else. I don't *hit* anything else!

SF: Who do you listen to onstage, Charlie?

CW: Keith. Keith and Mick.

SF: Keith is amazing.

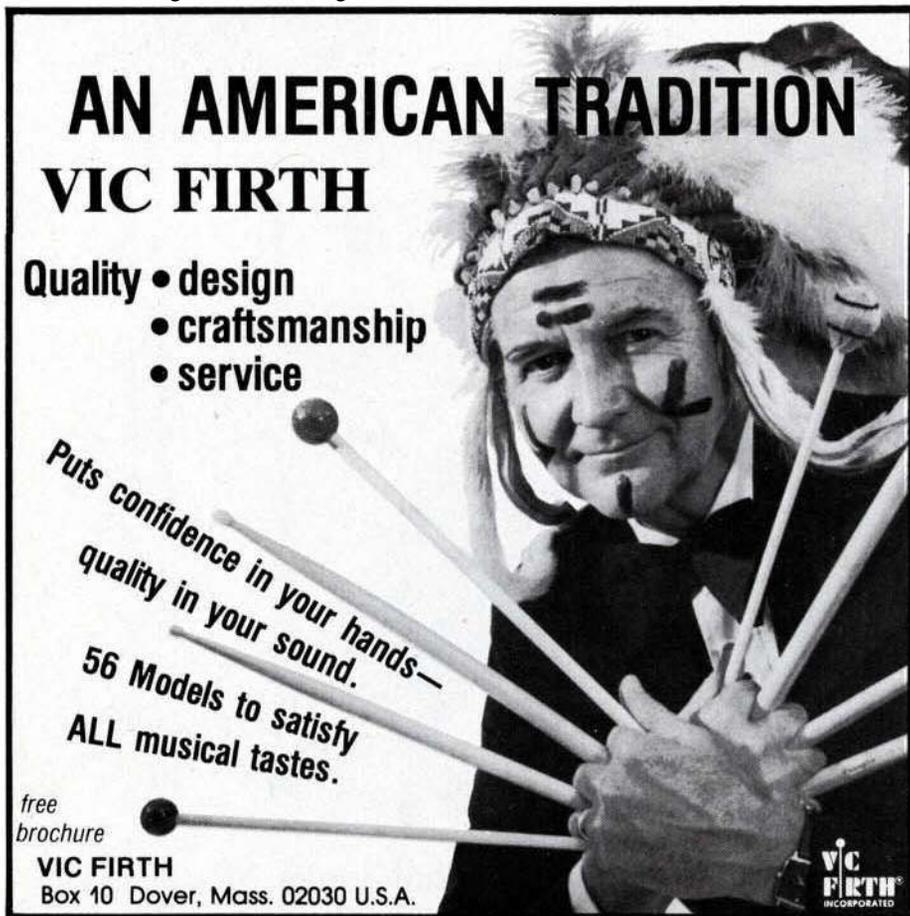
CW: He's incredible. Keith is the start and the finish. I have to hear Mick, but I can follow Mick like lipsync almost if the mic goes out. It's not as much fun, but I *can* do that. But, if I don't hear Keith, I get completely lost in things.

SF: You don't lock in with Bill too much?

CW: No, because I've found that if you try and get everybody in your monitor . . . I don't really need a monitor.

SF: The bass guitar's not coming through

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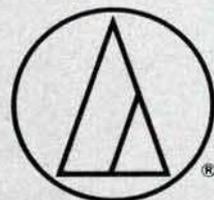
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your monitor?

CW: Yeah, I can hear it. But, I don't need to hear Bill to go through a song. I need to hear *Keith* to go through a song. I know Bill will be playing what I'm playing anyway. I need to hear Keith because it's all there: the time, the chord changes, and all the licks you have to follow. Usually I can hear the pianos, the saxophone, and usually I can hear Ronnie. But, what you're asking me is who do I really *need* to listen to. It's Keith and Mick. The rest of the band is sort of an embellishment to *that*.

SF: Are the arrangements such that the band can stretch out if you want to?

CW: Usually, yeah. You memorize the end, but the length is done on cue.

MW: Sometimes we play Bruce's songs too fast or too slow . . .

CW: Yeah, well that happens with anyone that plays the same songs all the time, I think. You get fed up with it like that, don't you? Also, people wake up at different tempos than when they went to bed. Sometimes things are too slow and sometimes things are too fast.

MW: Do you prefer playing the newer songs or the older songs?

CW: I don't mind, really, which it is. It's all new if you're playing it *now*. Sometimes with the old stuff—especially with a repertoire as old as ours—you can't do the songs *exactly* like you did it originally, because you don't even play it like that anymore. If it changes for the better it's a new song. But, to actually play exactly like that is

very difficult and sometimes you can be right or wrong trying to change it.

It's a bit like when you hear Benny Goodman's band. For example, his early music is the most amazing sound when it's going. But, later on, his music got smoothed out a bit. That's not his fault; that's just how it developed. To try to play it like it was played with Gene Krupa and Jess Stacy—even if they were still in the band—I don't think it would be the same because it changes. So, you don't really hear the record you loved the same as the band plays it, because the musicians are different anyway.

MW: So, you don't go back and say, "I like that lick. I think I'll try to . . ."

CW: Yeah. You *try* to, but they don't come out the same, do they? The grooves are different sometime. We play things different—not much—but they are a *little bit* different to make them *totally* different. They are totally different to play, but to listen to it, it's just a little bit different. That's the thing.

I quite enjoy recording with this band. It's a lot of fun. I quite enjoy playing with other people though. But, I don't feel as comfortable, obviously, with other people as I do with this band.

MW: Do you record with other groups?

CW: A little bit. It's a lot of fun working with other people, isn't it? But, I suppose I'm *most* comfortable with this band. I enjoy it more. I did a record with Pete Townshend. I think it was his second solo

album. That was an awful lot of fun. Just two days, and it was great. But, I would hate to do what Jim Keltner used to do, although I admire it an awful lot. I admire the facility Jim has, but I'd hate to just sit there and do that, and leave after three hours. When The Rolling Stones go in the studio it can be six hours or six days. You just swap it around as you feel you want it to. But, you don't have that kind of situation as you would if you showed up, for example, to a Joni Mitchell session. I think she's very good, but that situation sort of closes this thing on you.

MW: "Do it. Get it *right, right now!*"

CW: No, I couldn't do it. Keltner can do that. I admire him an awful lot for that, apart from admiring him personally. He's a great player. I admire having that sort of facility, but I don't think I can do that. Mind you, I never had to . . . luckily!

MW: That's really the way I feel. I *like* being in a band, and I like playing with other people, but I don't like that studio pressure, although the people who do session work have their advantages.

CW: I suppose after a while you get used to that, but it must be an awful thing to live.

MW: Jim was saying to me in Los Angeles, "It's nice to be in a band. It must be nice to be in a band where you play with the same people for years and years."

CW: Yes, because I think you become comfortable with people's greatness and mistakes.

MW: It seems like you get in the studio and it's . . .

CW: It's money, ain't it? I don't see anything *wrong* with that life. I would think if you're doing it for a living . . . I admire it an awful lot, the same way I admire technique. It's an admiration I wouldn't really want for myself. It's too much on you.

SF: You feel the pressure must be high?

CW: Maybe it's only in your head. Maybe it's because I've never done it. I read how Steve Gadd doesn't even think about it. You often find that a lot of the studio musicians always play with the same guys anyway! There are bands that are stylists, so it's not like you're imagining it, really. I imagine turning up and having to do an Aretha Franklin session with a fourteen-piece orchestra! But, really it's like The Rolling Stones turning up and backing Aretha, as far as the friendship of the studio musicians go. It must be more comfortable than you imagine. But, to be a real outsider in it would scare . . . oh, God! I couldn't do that.

MW: I couldn't either. I don't have that much confidence in my playing.

CW: Nor do I! I don't mind creeping into a session occasionally.

MW: Or, if I have a real bad night, it bothers me that maybe I let someone down.

CW: I wonder how you cope with that if you have a bad session?

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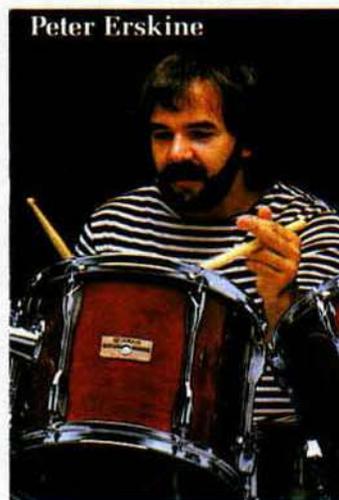
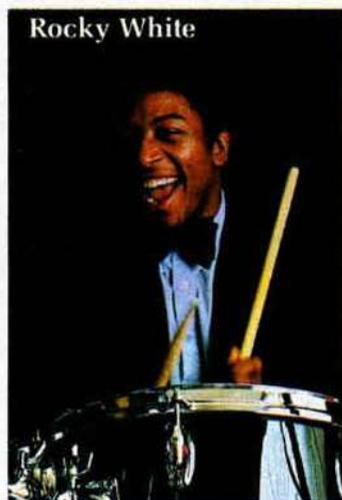
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continued on page 58

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I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

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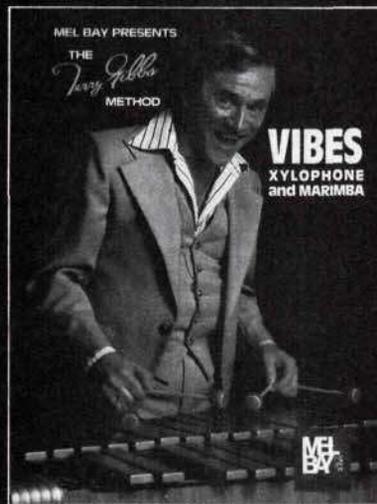
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MW: Well, I listen to the records I've made. Some tracks I don't like the way I play.

CW: But they've been released haven't they? The session doesn't matter does it? It's strange.

MW: Is there something you've played on that you listen to and don't like?

CW: There's songs I don't like. There are songs that you think are great and songs that you think . . .

MW: How about drum tracks where maybe you could've played better?

CW: Well, I always think that. A lot of our tracks have sounded a lot better than I thought they would because of recording, mixing, and because I probably didn't hear it that way. I don't know. I'm not a songwriter.

SF: When you used to visit clubs did you ever speak with Max, Elvin, or any of those great drummers?

CW: Not usually. I met an extremely good drummer, a very underrated guy, Mickey Roker. He's very good. I sort of met Billy Higgins. One of the biggest thrills of my life was when Tony Williams came up to me. He was playing with The Great Jazz Trio years ago. I hadn't seen Tony since he came to England when he was like eighteen.

SF: With Miles Davis?

CW: Yeah. As much as I love everybody else, Tony Williams is who I'd love to look like when I play, when he was with Miles. One of the biggest thrills of my life—Tony was playing at the Village Gate last year, and he came up and said hello to me.

MW: Tony really loves rock drummers.

CW: He's such a great guy. Another guy I've met and said hello to is Roy Haynes. He's a drummer that has never stopped growing in his mind. Shelly Manne's another. He's twenty-two, a kid! I don't mean a kid *mentally*—he's just such a young man. He's fantastic. I got introduced to Shelly through Jim Keltner when Shelly had Shelly's Manne-Hole. We used to go down a lot when The Stones were working and Jim was sessioning around. Shelly Manne is charming. Did you hear that stuff he used to do with the L.A. 4? Everything he's done—obviously he's going to say there are things he likes—but to me, *all* of that is something else!

Joe Morello is the first guy I saw that was the prettiest player I'd ever seen in my life. I also loved Paul Desmond. I still do. He's the woman of the saxophone and that's not being detrimental. That's the prettiest *style* of playing, and that's the way Desmond played.

Joe Morello as a drummer—apart from being quite brilliant—his style was something else to look at. I used to sit and watch him just to see his hands. Tony Williams was the same. He had beautiful hands. I mean, he's *still* got them, but to watch Tony work was . . .

MW: I love to watch drummers' hands because there are certain ways of holding a drumstick. Buddy has a way of holding a stick . . . I can't figure it out; I don't really *want* to figure it out, but, it floats! You look at all the great drummers and their sticks float.

CW: Yeah. Louie Bellson used brushes so . . .

MW: Smooth.

CW: Yeah, but it's an art that's lost in drummers. One of the things that rock and roll has ruined is that style. Rock and roll has probably given more than it's taken, but from purely a drummer's view, when you sit and see the whole movement of drummers that are playing the drumset, and watch them play that smooth brush playing, and that motion . . . *that* was a style of playing as well, which Buddy Rich knows.

I've never spoken to Buddy Rich, but when you read interviews and people ask him, "Who are your favorite drummers?" . . . *my* favorite dream drummer is someone like Dave Tough. I'd loved to have lived at the time to see that guy. I think he was amazing. As a *person* he sounds amazing, but as a *player!* I'd love to have seen Sid Catlett. But, Buddy said that Chick Webb was the one to see. Can you imagine that Buddy thought Chick Webb was *great*? How *good* was Chick Webb? Imagine how good he was, man, if Buddy thought he was good!

MW: I know. It's mind-boggling.

CW: Staggering, isn't it really? I would love to ask Benny Goodman about Dave Tough, or Woody Herman's probably the one to ask. I've spoken to Ahmet Ertegun who knew Dave Tough. He used to hang out at a lot of places when he was young. He told me a few things about him. Ahmet said that one of the funny things was that Dave Tough was sort of a very well-read skinny little bugger and he used to play so *loud!* And yet, Big Sid Catlett was a big man—and I don't mean that Sid Catlett never played loud—but he used to play really quiet compared to Tough. I thought that was amazing because I thought it would be the other way around.

MW: Max Kaminsky has a book where he talks about how Dave Tough was so into tuning his drums.

CW: Yeah, and that was in the days when you used to have calf heads. Did you ever play on those things? I used them when I played with Alexis. It used to get so crowded in that club and hot! You'd tune the drums up and if you forgot to tune them *down* again—tomorrow they'd be completely ripped apart. They dry out. Sweat used to drip off the walls and ceilings in that club, so the heads would get really sloppy. It was a real art to tune those things. I never really used them much. I used them for about three years. They were lovely for brushes. That's when you really

continued on page 63



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MW: Do you spend a lot of time tuning your snare?

CW: Not really. If it's too tight for me I can't really play on it.

MW: You like it loose?

CW: A little. That's why I like big drums. I buy most of my stuff at S.I.R. They have a lot of old stuff around back. You're losing that as well now. Drum shops generally don't have old stuff. To me, the second hand stuff is part of the fun of drums. I remember as a kid going in and you've got a row of snare drums in a shop. In England it took years to get Ludwig drums because of the exchange. So, you'd have those wrapped up in cellophane and then you'd have old trade-ins. I had one of those little three-inch snare drums. Just all down the row you'd have a variation of drums. Even when I'd come to America you had the same thing. But now you go into a shop and all the drums are new. You've got your Tama and Yamaha stuff—it's all there and it's all brand new. There's nothing wrong with that, but there's no interest. You don't have to look at it all because you know. But they've gotten much much better than the old drums, really. Especially if you're on the road. There's a quality about the older drums that you don't have. That natural kit that I use—that's an early Gretsch kit with the round logo on it.

MW: That's a nice sounding drumset. The bass drum is really punchy. Is that the same set you record with?

CW: Yeah. When Ringo bought his Ludwig kit in England, I got one about the same time. The only other way you could get them was from American drummers that came over on boats and sold their equipment.

SF: You couldn't buy American kits in England?

CW: Not in 1960. A bit later you could. You couldn't get them easily, and they were so much better at that time.

SF: Were you playing Premier?

CW: I was playing a mixture of things. Premier's been going for years and they make good drums. Actually, Keith Moon made Premier better, and Kenny Jones made Premier's hardware much better. That was what was wrong. It wasn't the drum itself. The lugs were awful to travel with as well.

MW: I remember Premier stands. They always used to have that screw on the bottom.

CW: Yeah. Terrible! You'd hit the drum too hard and it would tip over. But, Keith and Kenny got them to make the *Buck Rogers* sort of stuff. I used to have a snare drum stand that would jump about. If you were playing loud you had to hold the drum with your knees!

MW: Rogers had the first *Buck Rogers* stand with the legs coming up from the

side.

CW: I loved those. I still play with a *Buck Rogers*, and I still use their hi-hat as well. They're all rusty.

SF: Can you name the drummers that have really influenced you over the years?

CW: There were a few drummers in my life. Buddy Rich's style is in it's age, isn't it really? I mean, he's got a longer view and a much more perceptive view of the history of drums than I have. But, just from my little keyhole in a door that Buddy Rich will go *through*; with the little bit I can see there are a few people—not necessarily my favorite players—who have actually turned around and changed drumming. I think Tony Williams is one of those people. He also happens to be one of my favorite players. I think Billy Cobham did that. Although Billy isn't one of *my* favorite favorites, he's a favorite of mine. There really hasn't been anyone else since Billy, and Tony before *him*. I don't know if I'm *right*, but that's the way I see it. Just the difference in playing. You didn't ride cymbals before that the way Tony Williams used to ride.

He came in with that stop time and you just didn't do that before Tony. He did *that* much to the drums. Billy Cobham made those fifty-eight drums work. He plays them all. It looks incredible, but he plays every one of them. There are very few guys that actually use half of it.

Tony would play quarter notes or half notes on his ride cymbal. Now, see ... Buddy Rich would say, "Yeah, but I saw a guy do that back in ..." But, I've never seen anyone do that until I saw Tony. Even on *In A Silent Way*, where he just plays hi-hat. Maybe that was Miles telling him what to do. Miles Davis is one of the greatest bandleaders. Philly Joe Jones was one of the great drummers in the world and Miles Davis had him in his band. Then he was playing in his prime and he just stopped and found Tony Williams—who was seventeen—and played as well as Philly Joe Jones under Miles' guidance.

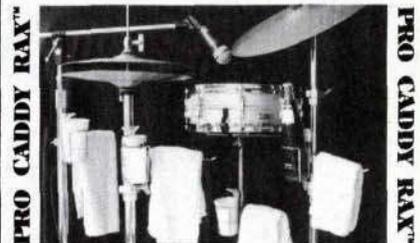
Duke Ellington's another. I think Duke Ellington and Miles Davis were probably the greatest bandleaders in picking musicians ever! So far. Philly Joe on *Milestones*—one of the classic, great albums—I mean, for brush playing, "Billy Boy" is unbelievable.

SF: Usually when people speak about drummers, the great technicians come to mind. But still, as Max was saying, there's an art to simplicity. Nothing's worse than hearing a drummer playing all over the place when he should be laying down a groove. Some drummers don't know when to shut up. Connie Kay, Dave Tough, and Mel Lewis are masters at that. Morello refers to those kind of drummers as "team players." They don't go on the bandstand thinking, "Hey, I'm going to be Buddy

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Rich tonight."

CW: But some guys can't *help* being that. That's what I'm trying to say. Some guys are that sort of person that just takes over. Ginger's like that, and that's not to his detriment. To me, that's his strength. He does play *with* the band—he's not greedy like that—but he's that strong a player in whatever he does. He's got so much in him that it takes over somehow. I love that. Those guys are the exception. They're not neces-

sarily the greatest but they are the exception to the rule.

Most of the records that I listen to and love to play, *don't* involve incredible drum technique. My favorite Buddy Rich records are *not* Buddy Rich drum solos. He did a fabulous record in the Fifties where he got a big band with Jimmy Rowles and did Basie music. Also the music that Buddy played *with* Basie. Basie doesn't need a drummer to play solos. Some of the jam sessions that Buddy Rich played on with Basie are just beautiful drumming. Most of the *great* jazz records that Buddy Rich played on, to me, *aren't* drum solos and they are *mostly* with Buddy playing brushes and keeping time. He has the enormous ability to keep perfect time. Outside of that, he's one of those guys that you can suddenly say to: "You take eighteen bars," and he plays eighteen bars and at the end—after seventeen—would come eighteen. I'd be lost after two! But he's got a mind that I couldn't conceive of musically in the same terms.

SF: Would you agree that The Rolling Stones's strength is as a band?

CW: Yeah, oh sure, I think so. I don't know with everybody else, but it is to me because I can't do anything else other than play with a band like that.

SF: But how many bands are together as long as The Stones, or Bruce Springsteen and The E Street Band, or The Who? So much good music has come out of bands like The Rolling Stones *because* you were

able to stay together for so many years. There's something special that comes out of that kind of a relationship.

CW: Yeah. It was like that with Duke Ellington. To me Duke Ellington was a "band" playing. He had the head on him, but he chose *when* there was a saxophone solo and he had probably the finest saxophone players alive then to do that little spot.

Like Sonny Greer is the type of drummer that I know on records. I've never met Earl Palmer, but I know the records I love that he's played on, and they're some of the finest. Sonny Greer's like that to me. But, when you get into a song like "Skin Deep" or something, that is one of the best . . .

SF: But, "Skin Deep" is a drum feature.

CW: Yeah, and you're in a band with a bandleader as talented or as much of a genius as Duke Ellington, who could build an orchestra around that and make it *more* than just a drum solo.

SF: What do you think would happen if Buddy Rich, Joe Morello, or Max Roach sat in with The Rolling Stones?

CW: I have no idea! I'd quite like to see it. I'm not sure. Maybe, with their enormous technical facility they'd be bored just playing stock time. I don't necessarily think that's true. I'm just saying, if there's something that would bore them—maybe *that's* what would bore them! I can't talk for them, really. But, it wouldn't really bother me.

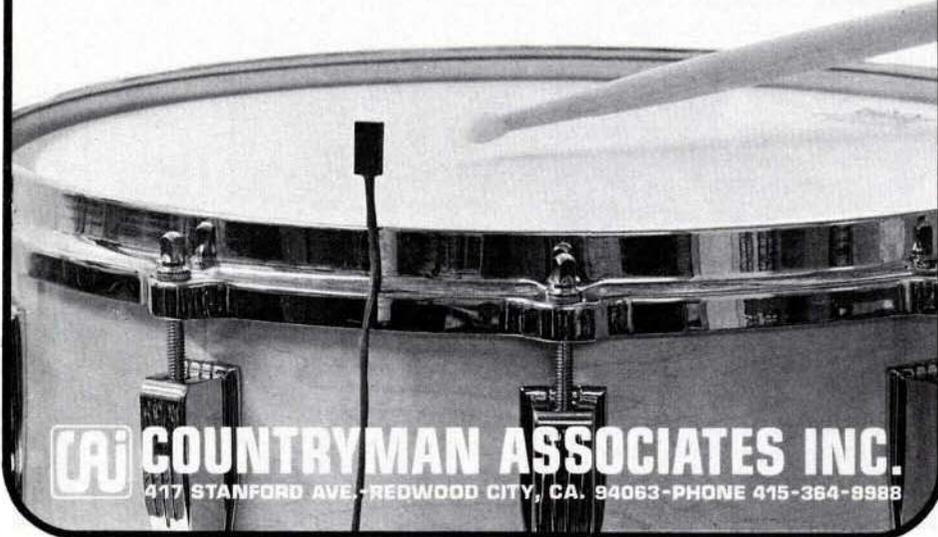


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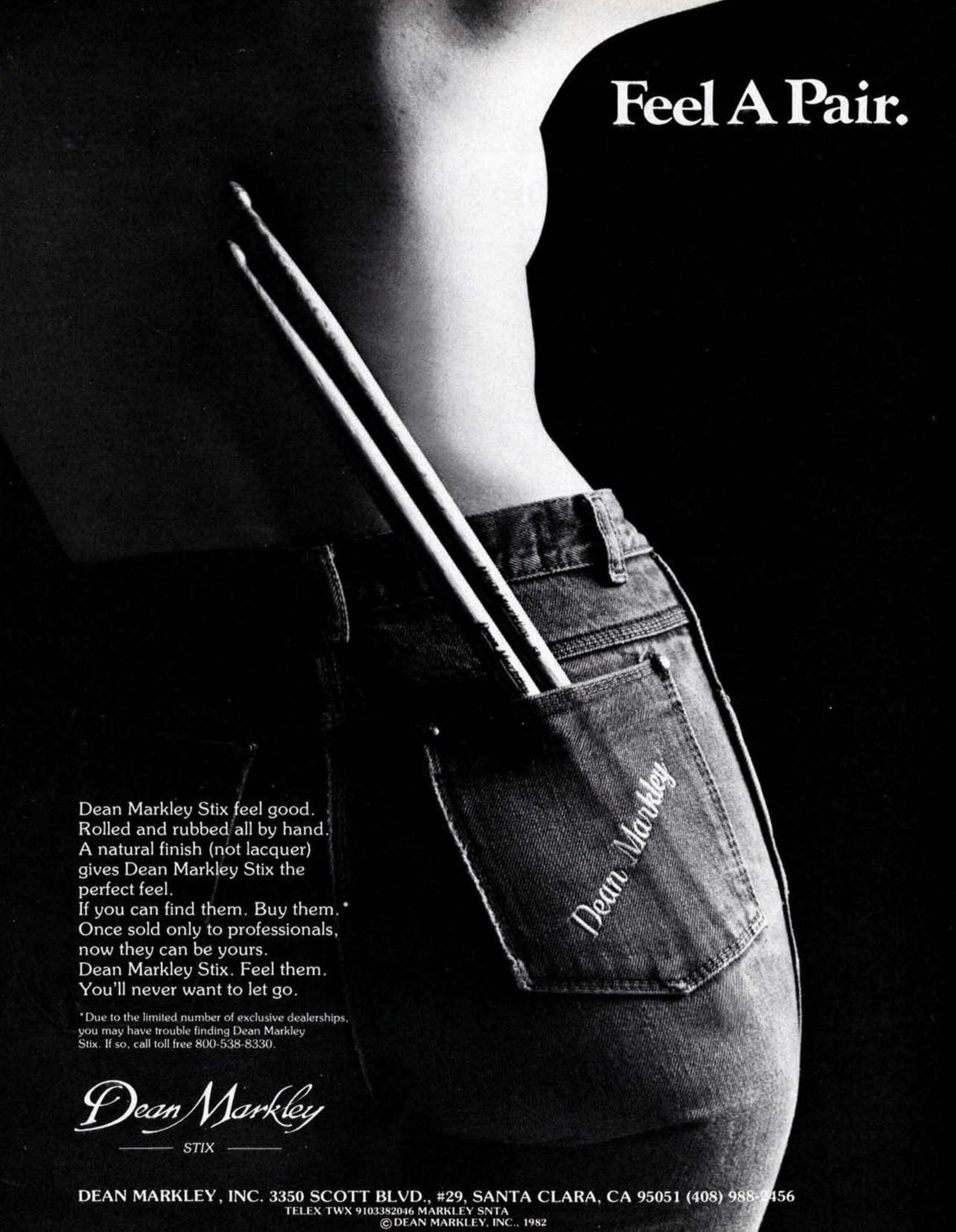
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Basic Chart Reading

Chart reading is a very important tool of the working drummer's trade. Whether it be jazz combo, rock jingle, show playing, or big band, knowing how to read and interpret a chart is essential to making a living as a drummer. Many young drummers know how to read from exercise books but are baffled by what to do with a drum chart in a playing situation. I'd like to look at some basic concepts of chart reading that can easily be applied to different reading situations that you might find yourself in.

Most drum charts are *rhythmic skeletons* of what's going on in

Ex. A.

1.

2.

3.

4.

5.

6.

7.

8.

a) Sing each phrase exactly as written.

b) Play on set exactly as written; play the written quarter notes with snare, bass, and ride cymbal.

Each phrase consists of three bars of time and a written phrase in the fourth bar. All the written figures are quarter notes and each phrase puts the quarter note in a different place. Examples 1-4 fall on all the downbeats, and Examples 5-8 fall on all the upbeats. I'm using jazz time but you can easily practice these exercises in Latin, rock, etc.

The first way I recommend to practice these phrases is to sing them. During the three bars of time sing a ride beat or count the time. On the fourth bar sing the figure as if you were a trumpet or saxophone player reading a chart. Make sure you hold the quarter

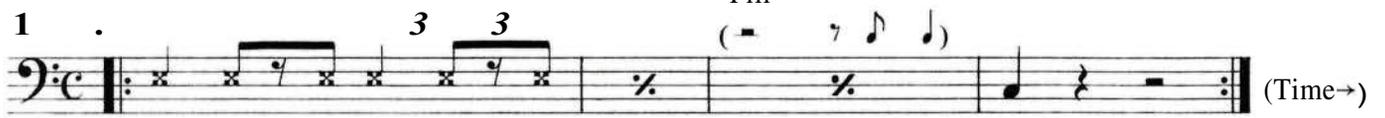
note for its full value. Next, using the same concept, *play* the phrases on the drums. Play three bars of time and in the fourth bar play the quarter note (exactly as written) with bass drum, snare drum, and ride cymbal. Leave the rest of the bar open. Repeat each phrase several times before moving on to the next one.

The next way to practice the phrases is to start using some simple fills to set up the written quarter notes. This is where students get confused, so make sure the two methods in the above paragraph are solid before you start to add fills. A rule of thumb in thinking about filling figures is: play the written notes with the bass drum

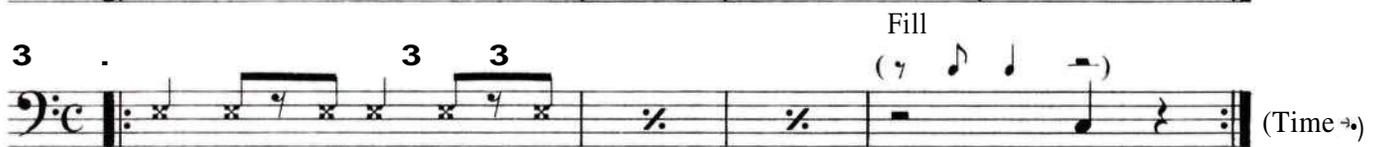
and ride cymbal and play the fill with your hands on the snare and toms. This is *not* a rule that holds in all cases, but it is a good way to begin with figures as simple as these. The same eight phrases follow

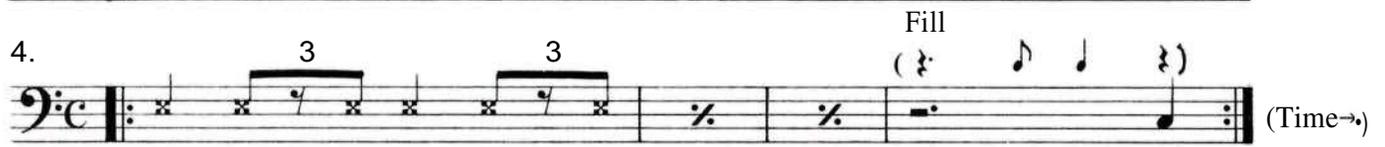
with fills written in. Notice that for simplicity's sake I've used a similar fill for each phrase. When playing the written notes with bass drum and ride cymbal, try to get a *long sound* out of the cymbal by catching it on the edge.

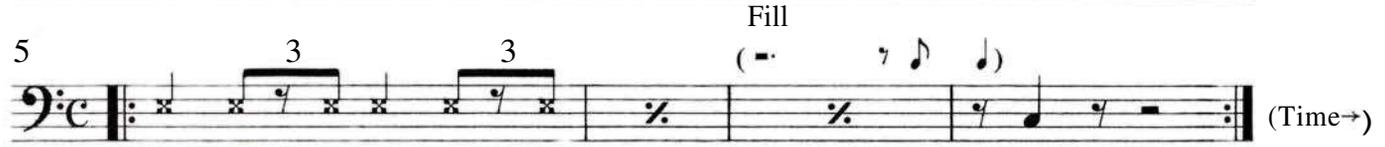
Ex. B.

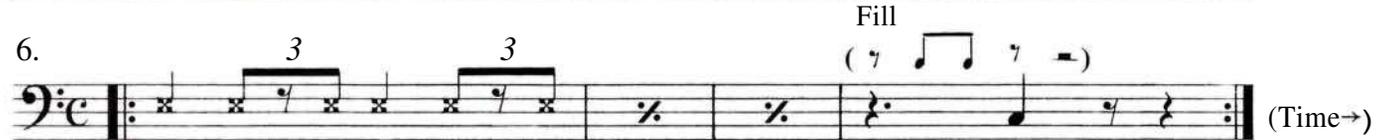
1.  (Time→)

2.  (Time→)

3.  (Time→)

4.  (Time→)

5.  (Time→)

6.  (Time→)

continued on next page

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4. (Time→)

5. (Time→)

6. (Time→)

7. (Time→)

8. (Time→)

As you move on to real drum charts with more complex figures, you will find yourself playing some of the written notes with your

hands on the snare and toms, and using the bass drum and ride cymbal to punctuate the most important notes in a phrase.

John Hernandez

by Susan Alexander

Remember the Mystic Knights of the Oingo Boingo? From bizarre costumes to becoming the darlings of the L. A. New Wave scene, the Boingos have been around for many years.

Drummer John Hernandez reflects his limitless energy in his playing style; fast but with space to breathe. He looks as if he could play effortlessly all night long at breakneck speed.

Although the list of people he has performed with is quite long, he says, "I'm not into credits. When you see me playing, that's all that you should know. I always hate it when a guy shows up on the bandstand and says, 'I've played with this and I've played with this . . . ' Who cares? It's gonna start at eight o'clock and who cares?"

His effervescence is overflowing. The man eats, sleeps and dreams drums. His playing philosophy goes something like this:

"Generally, the main rule of thumb is just to make sure the music gets across. If someone says, 'That drummer's really great; that music's terrible,' that means that I've outstepped my role. That's really important to me because I like to orchestrate. So, if a particular voice gets in the way of another voice, then I have to change it. I don't think that people like to hear drum solos in the middle of music."

Hernandez started playing when he was four. A native of Los Angeles, he began playing in his cousins' Latin band.

He studied with Bob McDonald and then with the legendary Freddie Gruber. Hernandez says of Gruber, "To me, he's an incredible genius. He has yet to be given all the recognition he needs to. His hand position and his facility is so complete, it's unbelievable! I studied with him for two and a half years and I was doing things that I didn't even understand I could do."

While all this studying was going on, the eighteen year old Hernandez was playing in all types of situations from swing and dixieland to anything in the studio. "I was starting to do the regular sessions and all those things. I was really involved in my craft. I was doing a lot of shows then because I could read and enjoyed reading

and I could really kick a band in the back-end."

He then discovered the likes of Jack DeJohnette and avant-garde music and became tired of the studio scene.

Hernandez moved into a steady gig with Helen Reddy's band. He recalls, "It was my first experience of playing music with people who didn't get together to do that. It was work. It was a whole different thing and I realized it once I went on the road. You realize how much you really have to rely on yourself."

Before he left on one of the many Helen Reddy tours, he ran into the Mystic Knights. They were dressed in dinosaur outfits and played such rock classics as "Flight of the Bumblebee." He recalls, "I sat and watched the whole show and I was on the floor."

After he left Helen Reddy, he worked with dancer Toni Basil. He had more contact with the Boingos and worked with some of them on a movie project. He found out that they were looking for a drummer. He remembers, "I just went down and said, 'You're not going to believe this, but when's rehearsal? I'll be there.'"

"I've been in the band for about four years. When I first started playing, it was just nuts. It was real out. Then we gradually got more into rock and roll music so the record companies would accept us. This is an industry town and people are extremelysafe."

The Mystic Knights became just Oingo Boingo to complement their new direction in music. They play fast-paced music filled with quick tempo changes. John says, "The younger kids can really relate to that youthfulness in the music."

"I could play a million notes, but it really wouldn't matter in the context of that band. There are eight people doing a million things and there's just no room. I have to make sure that the drum parts outline what's going on."

Many musicians and fans of the simple and direct approach to music think that it's not important to play well. Hernandez agrees that the attitude exists. "Yeah, but I really don't care. So many people want to hear somebody that says, 'I got up and dropped the trash can. I couldn't believe



Photo by Paul Jonason

it! The lid was in tune to the song we were doing. I brought it in and with every fourth beat, I hit it and it drives me wild and it drives people wild."

"To me, that's much more inspirational because I'm technical. I've practiced for eight/ten hours a day."

"A guy will come over with a friend of mine. He'll play a beat for me that is so off the wall and it just shoots down my whole day. You realize that during a whole day of playing, you didn't play half of what this guy's playing right now."

"If I quit learning, I'm as good as dead to you. If you hear me a year from now and I don't sound any different, you can come up and throw something at me. That's sort of my thing. You have to keep moving and keep growing."

"You have to approach it that way. It's like when somebody starts taking themselves too seriously. It's good for them, I guess. I don't think it's good for me."

Hernandez is playing DW drums and is very pleased with them. "They're like a heaven-sent thing," he says. "They're incredible because they're the old Gladstone design with the reinforcement. They're wood, and they have those RIMS on them."

His set at the present time consists of a 16 x 24 bass drum, 10", 12" and 14" mounted toms and a floor tom. He says, "I go between a 16" or an 18", depending on how the set goes and how many tunes I can cover on a particular drum."

"I'm really into synthesizers. The sounds that they're putting out now are really basic and can be duplicated acoustically. So, I have a 15" marching snare drum over at the side tuned like a box with loose wires. It sounds like an electronic drum and it sounds great! To me, it's much more fun than putting up Syndrums."



He continues, "My garage is like a drum shop. I really love the instrument. I love to take them apart and put them together. It's my hobby. It's my joy."

"I'm a nut. I'd go in to Bob Yeager at Pro Drum Shop and I'd say, 'Well, I took it apart and this spring was broken.'" He's looking at me and he goes, 'You jerk, what are you doing? You don't take drums apart, you play them! What's wrong with you!'

"But, I do that. I have to know what it's gonna do; how it's gonna react. The DW's are so incredible. They were the first drum I ever played that I could actually get impact and sound out of the shell and not the head. It was a beautiful thing to see a shell and feel it react so quickly."

As far as cymbals go, John says, "Depending on the job, I really love Zildjians, simply because they have a little more harmonic content and they're just a little fuller. There isn't much ride-cymbal work in this kind of music. So, I've got a 20" kind of crash/ride. I've got a 19" and a swish cymbal."

Some of Hernandez's influences are familiar. John says, "If anybody influences me, that's great, but Buddy Rich was one of my first loves and I can still watch him. I don't think there'll ever be anybody like him because history can't repeat itself. Nobody has been as intense. What it is, is the thing that I've discovered with this band: you can't stop. After two shows, I'm warmed up. I know that I'm gonna be playing till I'm eighty. I'm not going to stop. I love to play. I am at home in back of a set of drums."

After talking to John Hernandez and seeing him play, it's easy to believe that he will indeed be playing when he is eighty. After many years of playing, he is still totally immersed in every aspect of his instrument.

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by Bob Saydlowski, Jr.

Bass Drum Pedals II

DRUM WORKSHOP 5000C

Drum Workshop acquired all the old Camco tools, dies, molds and machinery, and is making a variety of drum pedals available. The 5000C relies on a chain/sprocket linkage. Drum shops have been converting strap-linkage pedals to chain-drive on their own, but DW is the first company to market this type pedal to the public.

The DW 5000C is a replica of the old workhorse Camco pedal, having twin posts, a hinged-heel footboard of forged steel, and a single expansion spring. The spring is stretched downward and is stuffed with padding to keep noise to a minimum. Tension is adjusted near the base of the framework by an elongated hex nut. Stroke may be changed to any of four different positions. A fat hexagonal steel bar serves as the axle, on which, the beater housing and the gear sprocket are fitted. Both are movable for the length of the axle; the beater housing tightened with a hex bolt, the sprocket locked in place with an included Allen wrench. The sprocket has thirty "teeth" and runs a bicycle-type chain which connects underneath the footboard.

One advantage of the chain-drive is that the linkage here is less prone to breakage (and definitely will not stretch!) as compared to the regular strap types. It's best to keep the chain greased as you would with a bicycle to insure smooth, noise-free action. The chain also allows the footboard to follow a "track," keeping motion constant.

The footboard connects to the chromed frame via two rod arms coming from the heel plate. The rods are straight for most of their length, but then, angle upward to fit into metal eyelets one-third of the way up the frame. Hoop clamping is done with the standard wing screw/plate system found on many other pedals. A felt beater is included, held in place by a T-screw.

The 5000C is a simplistic-looking pedal, and very lightweight. The action is so easy, it is like an extension of your foot. In fact, its quickness and feather response can tend to spoil you. Unlike today's assortment of "monster" pedals, the 5000C retains the idea of 'back-to-basics'—and here it definitely pays off. The 5000C also recently became available with one-piece footboards, and half-sprockets. \$119.00

PEARL 910

The 910 is the top-of-the-line Pearl pedal. It first appeared on the market a few years ago, but was withdrawn soon after. Now, it has come back into view after some changes were made.

The Pearl 910 has a sandblasted hinged-heel footboard with an adjustable/removable toe stop. The footboard may be positioned in any of three lengths away from the framework via rod arms fitting into holes at the base. There is a ribbed-rubber piece on the underside of the heel plate to help prevent skidding. Linkage is done by a flexible strap: two pieces of leather with a nylon layer in between. Encased at the top right of the frame is a compression spring, extending upward. The spring is adjustable for tension by a knurled knob atop the casing. An adjustment scale is cut into the spring case to use as a reference point. Tension adjustment is very easily done from the playing position. At the base of the frame are two knurled-knob sprung spurs.

The pedal clamps to the drum hoop using a one-touch cam clamp lever. At the left side of the base is a stick-shift type lever with a black ball. When this lever is pulled towards the player, the clamp plate falls to the hoop, locking the pedal down. To adjust for different hoop thicknesses, the clamp plate has a knurled knob screw that lowers a cast block inside the plate. This "fattens up" the plate, setting the distance between the plate and the hoop.

The 910 comes with a felt beater set in

height by a T-screw that matches the 900 Series stand screws. One minor problem is that this height screw gets in the way of the strap a bit, making it uncomfortable to tighten.

Using a short throw, I couldn't really get the beater angle to my own personal liking without having the spring chamber almost parallel with the batter head.

Anyway, the Pearl 910 looks strong and positive, and does have a silent, efficient action to it. The clamping system is one of the best and is very easy to use. \$125.00

ZALMER TWIN

For drummers who want to play double bass, but don't want to go through the pain of carting a second bass drum, the Zalmer Twin may be the answer.

The Zalmer pedal allows double-bass-drum patterns to be played on a single bass drum. Two split-heel footboards with frames are connected together. Each one has a single expansion spring stretched downward, and a metal strap linkage. (A new model with a leather strap is forthcoming.) The right-hand pedal assembly has two felt beaters moving independently. The right beater is activated directly by the right footboard, while the left beater is activated by the left footboard via a fat flexible cable attached to both pedal rockers. The two beaters are set to strike off-center of the batter head. In addition to the frame bases, the two pedals are connected at the bottom by a two-piece metal bar which can adjust pedal-to-pedal distance (and, thus, the curve of the flex cable). Both ends of the bar fit ratchet swivels which adjust playing angles of the left footboard.

The footboards are connected to their respective frames by a hinged steel bar which is actually part of the heel plate and is riveted into a channel at the frame base. The right footboard is set off to the right of the hoop clamp, which is a slight variation



on the common wing-screw/plate-clamp system.

Zalmer has placed the tension springs on the inside of the frames—perhaps a bit uncomfortable to adjust. Two felt beaters are included.

Action of the Zalmer Twin is easy and noise-free, and really duplicates having two separate bass drums, with no distortion of tone. The Zalmer pedal is an ingenious concept, placing the second footboard right next to your hi-hat pedal, keeping the left side of your set-up as tight as you are used to.

If you play a totally left-handed set-up (bass drum with left foot, hi-hat with right), then, unfortunately, this pedal won't work for you. Perhaps Zalmer would consider a left-handed (or footed) model. \$200.00

ROGERS SUPREME/ROGERS SWIVOMATIC

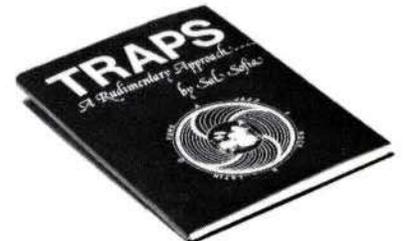
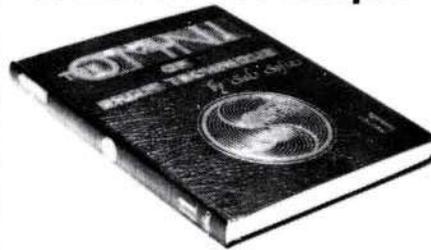
The *Supreme* pedal is Rogers' contribution to the heavy-duty breed of drum pedals. The footboard is cast aluminum with a hinged heel, built-in toe stop, and is extremely wide. Action relies on a single expansion spring stretched upward on the right side of the frame, and adjusted by a wing nut on top. A synthetic strap linkage is used. The length of the strap may be adjusted by means of four different holes, which in turn, change the playing angle of the footboard. The entire height of the beater and tension assembly may be altered via a sliding post, locked with two drum-key operated set screws. Beater travel is adjustable, as is beater height.

A cam-activated clamp locks the pedal to the hoop, using an L-bar at the bottom left of the frame. The heel plate is connected to the frame by a steel rod, which in turn, connects to a swivel. This allows the footboard to be angled to the left or right of the framework. (Rogers claims exclusivity, but Premier's PD252 also has this capability.) Metal spurs slide down both sides of the frame, and are tightened by square-head screws. Similar to razor blade edges, their points can dig into any surface and help prevent creep.

Rogers includes its *Blackjack* beater



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with the *Supreme*: a double-sided beater; one side with felt, the other a flattened synthetic (but lighter than wood). The surfaces are reversible by simply pressing down on the head and turning half-way. A spring lock snaps the beater head back into place.

The *Supreme* has somewhat of a heavy action to it, but the pedal itself is very lightweight, thanks to the aluminum. I feel the footboard is too wide and cannot allow for good control. For my own tastes, the pedal is too big. \$105.50

The Rogers *Swivomatic* is available in either one-piece or split footboards. The frame assemblies are exactly the same as used on the *Supreme*; the only things different are the footboards and strap widths. Here, the linkage straps are not as wide, and have three holes to enable different footboard heights. The footboards are

also not as wide as the *Supreme*, and are shorter.

The footboard on the one-piece *Swivomatic* can be lengthened. A drum-key operated screw is set into the heel plate and, when loosened, allows the footboard to slide up and down from the heel plate, giving a choice of distances from the frame. (NOTE: Only American-made drum keys fit the adjustment holes in the plate.) The one-piece model also has an adjustable toe-stop.

Blackjack beaters are included with these pedals, but have smaller diameter posts.

Both *Swivomatic* models definitely have better action than the *Supreme*, probably due to their compacted footboards. The *Swivomatics* are efficient, lightweight and simple. Split footboard—\$74.75. One-piece adjustable—\$91.25

CORRECTION

In the June issue of MD, the photo of Mickey Curry on page 100 was incorrectly credited. The photographer was **Stacy Garbasz**. Our apologies.

Mann continued from page 17

that I specialize on mallets, but do all the others.

When I was in college, I would maybe go two weeks heavy on mallets, and then two weeks heavy on drum set. Meanwhile, I'd keep doing the other ones at least a couple of minutes a day, just to keep it there. That's still kind of the way I do it. It's like a rotational schedule—sometimes day to day. I'll get up and I'll think, "Today, I want to work on some hand drumming," and I'll just do that. It takes longer to really become proficient at each one, but you get immediate side benefits, because you realize, "From doing that yesterday, I feel a difference in this today." You

understand how it applies.

RM: Has your set-up with Zappa remained fairly consistent over the years?

EM: It has, but yet, it's always changing. I'm always adding things to it and sometimes, when I add, there's no more room, so I have to subtract something. But it's pretty standard. One advantage I have is that I'm a one-man percussion section, so I don't have to worry about tripping over anybody else. In terms of the mallet set-up, that remains the same, with the xylophone right above the marimba and the glockenspiel right above the vibraphone, so I can play them both at once. I would say the set-up I have now will probably stay the same, at least in terms of the mallets, the gongs,

and the Syndrums. It seems to work pretty well. This year, I added some keyboards to the set-up: a Wurlitzer piano and a *Mini-Moog*, so that kind of changed things too.

RM: Do you have any background on piano or does it all come from playing mallets?

EM: When I was a kid, I could play Carole King-type piano. I just sort of picked it up by myself. Any harmonic knowledge I gained was from playing mallets.

RM: When Zappa gives you a vibe part, does he write out the voicings or does he give you chord symbols?

EM: He'll usually write out the voicings. There are some tunes where it starts as chord symbols, and then the voicings are decided on later, depending on what the instrumentation is. One thing I've been doing more and more is functioning harmonically by comping on the vibes or marimba. I've come up with a lot of my own voicings. Depending on what the keyboards and guitars are playing, the vibes may function as a coloring instrument. Instead of using a full four-note chord, I might use just three voices, or two. When we do something like that, it's up to my discretion as to which voices in which range will function best. Obviously, if you had organ, synthesizer, and vibes playing the same thing, it would sound different than if you had the organ comping chords, the synthesizer functioning as a brass section, and the vibes playing long sustains. You'd get a different texture. That's pretty much what it's all about.

RM: Tell me about the specific instruments you use.

EM: I have a three-octave Deagan vibraphone. They were making a four-octave model, and I tried to get ahold of one, but they told me it was out of production because they are redesigning it.

RM: Did you ever try the *Electravibe*?

EM: Yup. I didn't like it because of the way the case comes out past the bars. I don't like that because you can't bow any of the bars with a cello bow. I love to do that. It's one of the ways to get a truly different sound out of the instrument.

The instrument I have now is a model 592 or 594. It's the same instrument depending on if it has pick-ups. Mine has pick-ups. Deagan has designed a new pick-up which is great. It doesn't require a pre-amp, which makes the signal real clean and you get quite a bit of punch out of it.

The vibraphone and marimba are adjacent to each other. They are the only mallet instruments that stand on their own feet. The glockenspiel is mounted above the vibraphone at an angle, much like the way a keyboard player might stack synthesizers. That's so I can get from one to the other quickly, as well as, play both of them at the same time. The xylophone is mounted the same way in relation to the marimba—it's stacked right above it. The marimba is a four-octave, the xylophone is

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three and a half, and the glockenspiel is two and a half. The marimba and xylophone are both Musser *Kelon*. I use *Kelon* because it's durable. They won't crack like wood will, and they go out of tune less. Both have Barcus-Berry *Hot-Dots* in them, and they seem to blend better with electric instruments than wood instruments do.

My chimes are also Musser. Chimes are the only problem. We haven't found the right way to get those direct. We tried *Hot-Dots*, but they continue to ring even after the pedal is let up. So they're being miked at the moment.

I have two sets of Syndrums, which to me, are the best electronic drums. You can get a lot of textures out of them and a lot of different variations if you have a hand free to play with the controls while you're hitting them, which most drummers don't. But as a percussionist, I don't have to sit there and keep riding time. I'm constantly changing the settings, but I pretty much know how to get the sound I want right away, because I've spent a lot of time with them. I have two sets of Syndrums, simply because my set-up is so large. If I need to use them, I don't have to run across to the other side—I've got a set on each side.

The pride and joy of my set-up is my rack of Wuhan gongs. I own fifteen *Opera* gongs, but I only use three, depending upon the situation. Then there's a 20" tam-

tam and a 20" wind gong, which looks like a cymbal without a hole or a cup. It's a great instrument. Also a 38" tam-tam. They all are amazing. You couldn't get real Chinese gongs for a long time, but thanks to Bruce Howard at World Percussion, they're available again.

Then there's a snare drum, castanets, Chinese cymbals, antique cymbals, bird calls, whistles, car horns, tambourines, shakers, Latin-type percussion, a bell tree, a Vibraslap, things like that. Most of my things are mounted so that I can play them with mallets. That way, I don't have to worry too much about putting the mallets down and picking something else up. So I can get back and forth pretty quick.

Obviously, the reason for having all these things is to get timbral variation. Even though the lower end of the xylophone is in the same range as the upper end of the marimba, the xylophone is tuned to have a different sound than the marimba, just by the way the bar is carved. The harmonic structure is different.

RM: When some people try to use a lot of percussion, it can start to sound like a circus, or a Spike Jones routine.

EM: That's the stereotypical problem that any percussionist faces, but you're not limited to that with these instruments. There are a lot of things that can be done that have not been brought to the front of people's consciousness. They're not used to

hearing the instruments do certain things. For instance, a reggae comp on a marimba is a truly wonderful thing. If you deaden the two outer voices and let the two inner ones ring, you get a whole different texture than you're used to hearing on a marimba. It's the same thing for any of the instruments. It's how you play it and when to use it. I think a percussionist's job, more than anybody else's in the band, is to pick and choose—not only what to play and what sound to use, but where *not* to play. If you play all of the time as a percussionist, you're going to destroy the effect of what you're doing. Just two little notes on a glockenspiel will bring a listener's ear out to go, "Wow! What was that?" Whereas, if you played the whole thing on the glockenspiel, the listener's ear would get tired of that. Percussion should be used to highlight the music. You can make a nice, high melody come out more. You can make something that is really hard-hitting come out bigger by using bass drum and gongs. By finding the right instrument for the right part of the music, you don't end up sounding like a circus effect. Bring some character to the instruments and bring some character to the music through the instruments.

RM: I remember Ruth Underwood always had tympani when she was with Zappa. I was surprised that you didn't.

continued on next page

EM: We always had problems with the tympani in that the heads are so sensitive that they would start vibrating from all of the sound coming from the stage. The mic's would pick it up and it would start to feed back. We almost used tympani again on this tour. One of Frank's sound engineers has developed a magnetic drum pickup. It uses some kind of element on the drum head which functions basically as a transducer. We tried those in some drums and they worked beautifully. We were going to put them in the tympani so we wouldn't have the problem with miking, but we didn't have time to do it before the tour started. If there had been time, you would have seen tympani. I like to use them.

RM: Have you done much tympani playing over the years?

EM: When I was going to the Hartt School of Music and studying with Al Lepak, he put me through a lot of tympani training, which was invaluable. I love to play tympani, but the situation doesn't present itself that often. Much of the studio work that I do requires tympani playing, so that's usually my only chance to play them. It's not like playing the Bartok *Concerto*, but it is tympani playing.

There are a lot of ways that tympani can be used which have been unexplored. One thing is to suspend metal discs over the head, move the pedals, and use the tympani simply as a resonating chamber, letting the harmonic frequency sweep along

with it. It sounds electronic; it sounds like a synthesizer. Another one we used to do was to take a barbecue skewer, lay it across the head, letting it extend out over the edge, and then bow the skewer while moving the pedal. It's the most outrageous sound you've ever heard in your life. It sounds like a \$30,000 synthesizer, but it's just a 59cents barbecue skewer on a tympani head. A lot of these are techniques that John Bergamo developed.

RM: You mentioned playing tympani in the studio. How much studio work do you do outside of your gig with Zappa?

EM: I do as much as avails itself to me. It's a real tough area to break into because the people who have been doing it for years are still doing it. So it often requires someone who can't make a job saying, "Get this guy." I do a moderate amount of it, but I could certainly do more. It's the kind of thing that grows. You get established, people start to realize that you're around, and that aside from playing rock and roll you're also able to read, and things like that. Calls start to come in more and more. Like I said, I can always do more, but it's the kind of thing you can't rush because you have a limited amount of control over getting that sort of work. There's a lot of politics involved.

RM: Do you get artistic fulfillment from studio work?

EM: Yeah. It's not nearly as challenging as playing Frank's music, but occasionally you get a date that really requires you to

put out some effort. So yeah, for me, it's artistically satisfying. You hear about people who don't care—they just go in and kind of whip it off and they couldn't care less. I don't run into too many people like that. People like that do exist, but a lot of times I think that point gets exaggerated. I think most people who go in there, at least most of the people that I've worked with, do care about what they're doing and they try to do the best job they can. That's what makes it fulfilling: when you look at the guy next to you and know that he's actually concerned. Even though it may be just a TV theme, there's not necessarily anything bad about that. It gets a bad name, but there are composers who are capable of writing good TV themes. If the music is good, and you can make it sound good, then that is its own artistic fulfillment. You may not have had the chance to change the course of musical history or anything, but it's the chance to play music, which is what we're all here to do.

RM: Some of the biggest complaints I've read about studio musicians have been in interviews with Zappa.

EM: Frank has had a lot of experience with studio players because of these orchestral things he's done. There are always going to be a few who are more concerned with how the clock is running or what the Union has to say about it than they are about the music. In a situation like Frank's, that doesn't work too well because it's not a typical date. Some extra effort has to go

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into it. There's no way it will go off like an ordinary TV or film date. It's a lot more demanding. So when you run into a few characters who try to take you for all you're worth, and then don't give you a decent performance of the music—you're going to complain about it. But some people think that everyone who does studio work is like that, which is basically not true. Most studio musicians are still genuinely concerned about music.

RM: Would you be happy just doing studio work?

EM: I seriously doubt it. I have a definite urge to play in front of people. Again, it's like, "Would you be happy just playing drums?" I don't think I'd be happy just doing live performance and not doing any studio work. I really enjoy playing in the studio.

Studio is a whole different kind of playing than live. You can do things that you just couldn't do live—they wouldn't be picked up. It's two totally different kinds of work. I think that if tomorrow I just started doing all studio work, after a certain amount of time I'd have the itch to play live. I know I would. When we've taken four or six months off to do an album, after that time it's like, "Come on, let's start playing." I like band playing. Studio playing is usually by yourself. I think the comprehensive musician should do both, if possible. It all adds up.

RM: For you, what is the difference between recording with the whole group at once, and overdubbing a part by yourself?

EM: A lot of times it's easier when everybody's there. It depends on how you're set up in the studio. If you can see the other players, you can catch cues from each other. You can pick up other people's body rhythms as they're playing, which sometimes makes the ensemble things a little tighter.

RM: What about inspiring each other?

EM: That's kind of what I'm getting at. A lot of times, by having people playing together, you can create more dynamics. It's something that's being created together, as opposed to having something that's already on tape and you follow along with it.

RM: What about the end result?

EM: The end result is up to the producer. What you end up hearing depends on how they decide to mix it.

RM: Studio recordings may be perfect, but there is a certain excitement on a live recording.

EM: Interestingly enough, that's something you hear sometimes about Frank's music. However well the record is done in the studio, the live performance is usually much different. I think that's because of the type of music it is. It's always popping and there's always a lot of stuff going on and there's a lot of energy. I mean, look: Frank has been touring for sixteen years and he's still doing it. There's something

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about what happens live with his music that is a whole other thing from what is produced in the studio. That's why Frank does so much live recording. I think that's also why he can still tour successfully. People will have the record, but they also want to hear the thing live. Things are different sometimes because Frank will change the arrangement, or because you're dealing with a different setting (like maybe playing in a hockey rink), or because of the excitement of a live situation—having an audience right there. There's also the improvisational factor. In all of the music, there's a certain part of it that's going to be different every night. Not the chord changes or the instruments it's being played on, but just little things that may be added or changed on the spot.

RM: How do electronic devices like the drum computers fit into all of this?

EM: The good thing about a drum machine is that it's obviously steady. There's music out now that's got this incessant, non-dynamic drive to it, which kind of creates its own energy. A drum machine would be great for something like that because it's hard to get drummers who will play like that.

RM: Do you want drummers to play like that?

EM: It depends on the context. I guess you wouldn't want a drummer that's machine-like, although I get a tremendous kick out of the drummer who plays with Devo,

because he sounds like a drum computer a lot of times. But they couldn't use a machine either because the thing that's great is seeing the guy doing it. I think drum computers are best used as an addition rather than as a replacement, although I'm sure that there are bands who could use one as their drummer and still have something good come off because of their own energy. Again, the music would have to be constructed around that kind of playing.

RM: In many ways, that would be like playing along with a click track. Can musicians play with a click and still make it feel good?

EM: I think it's totally possible. It might not make sense for something like Elvin Jones' thing, but for pop music, you could have perfect time and still have a lot of energy and drive to it.

RM: Getting back to the live performances, *Zappa* has always included new material in his concerts. How willing is the public to listen to something new?

EM: For Frank's audience, that's what they look for. A lot of times they don't even know it's something new because it's stuck in the middle of something they've already heard. The audience will usually accept it if it's organized and well-rehearsed. A lot of times, you'll hear bands try new things, but they haven't really worked it out yet, so it comes off

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sloppy. It doesn't measure up to the rest of the material they're performing. But if you've rehearsed it enough so you know what you're doing, then the audience generally appreciates it. They're not just getting a band rehashing the same tunes they've done for the last ten years; they're getting something different. They're getting something new for what they've paid for that concert ticket, and tickets aren't cheap these days. I think it brings more value to the experience they go to a concert for.

RM: What about the need to have a certain familiarity with a piece of music? You can't always absorb a piece on the first hearing.

EM: I agree. When you buy a record, you listen to it once through, and then the second and third times you hear it, you start to hear what went into making that piece of music. Very rarely can you hear something the first time and get everything the composer had in mind. Maybe a sign of good music is that you have to hear it a bunch of times.

RM: What have you learned from being with Zappa?

EM: With Frank's situation, you're always pushed to the limit of your abilities, which then becomes the standard, which means you then have to go that much farther. I think I've learned to be a true multi-percussionist as a result of being a one-man percussion section. I've had to cover a lot of parts that would normally require two or three players—not only in terms of playing all at once, but also in terms of getting from one instrument to another quickly. I've also developed a lot of mallet chops. I didn't have the ability to play what I can play now when I came into the band. You either cut the parts or you don't have the job.

I've also learned a lot about how a group works. There was a summer where I was what we call the "Clone Meister." I would conduct the rehearsal for five hours and then Frank would come in for three. From that, I can't tell you how much I learned about how to organize an ensemble, getting the best out of players, conducting, reading scores, making sure everything goes together right, and being an ensemble director. And then I've learned about how a tour works, and what goes on behind producing an album and putting a show on the road. I never stop learning because the times keep changing and there are always new things to learn in this kind of business. So I see it as an ongoing experience.

RM: Are you involved in any projects of your own?

EM: I have been starting to write quite a bit of music. I have a minor recording studio at home, so I'm going to start recording it to help develop my compositional abilities. So I guess that's the main goal. I've thought about a solo album, but you hear so many solo albums where the main thrust is just doing the album, not the music

itself. They get an album deal through connections or reputation or something like that. There are a certain number of tunes, and you hear a few good cuts, but the rest seems to be filler—a bunch of solos or something that was thrown together at the last minute. And then, there's nothing to follow it up with. I see myself right now as being young enough to where I don't have to be so worried about having a solo album out as soon as possible. Right now, the most important thing is writing, and specifically, getting a direction. I go in a lot of different directions, so it's important to understand which things fall into which categories. If you try to make an album where there's a vocal tune, an instrumental tune, an avant-garde percussion piece, you know, just mix and match, you're not doing anybody a favor. First of all, the audience for that kind of album would be small. It would have to be people who liked to have a lot of different things on one piece of plastic. I think it's better to have a direction—this project is like this; that project is like that. So that's what I'm involved in now—just writing material and seeing what fits where. When I do an album, it will be done right, or at least as right as I can get it.

Another project I'm involved in is teaching. When I'm not on the road I try to maintain a regular teaching schedule. Teaching is very challenging, but it is usually equally rewarding.

RM: How do you view the role of a percussionist in the context of what is happening currently in music?

EM: The thing I always wonder about is why more musical ensembles don't take greater advantage of percussion. First of all, there are so many percussionists around, and most of them are unemployed. And there's so much you can do with percussion in terms of augmenting your sound. It's like I said before: any direction anyone's going in, you can make it lighter, harder, heavier, deeper, richer, softer, or whatever, just by adding all these different textures. Percussion has been pigeon-holed, to a degree. People have an idea of what a xylophone does, for instance, and that's what it does and that's it. Very few artists have taken advantage of what can be gained from adding percussion to a band.

However, as I mentioned earlier, things are changing. The 20th Century has been a time of radical change for the percussion family, and huge strides have been made in terms of its influence on all forms of music. Percussion is no longer limited to supporting other instruments. Because of the wide variety of possibilities, the percussion family is finally being recognized as a self-supportive instrumental section which is capable of delivering major themes and statements. Overall, I'd say that these advances, combined with new directions in pop and rock music, will lead to a bright future for percussion.



Rudiments-

by Sal Sofia

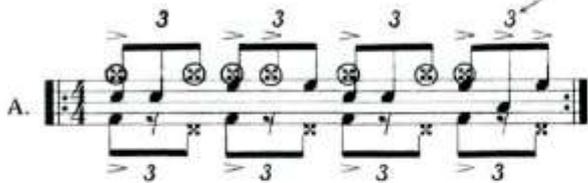
Inspiration For Innovators: Part II

In Part I, the traditional rudiments, the Flam Accent and the Swiss Flam Accent, were defined, developed and applied to the drum set.

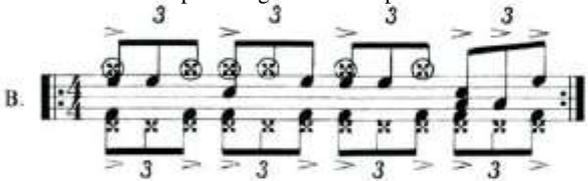
To apply the Flam Accent and the Swiss Flam Accent in a modern musical context, I've written the following rhythms which keep the time and create a stylized background.

SINGLE STROKE FLAM ACCENT PLAYED IN AN AFRO STYLE:

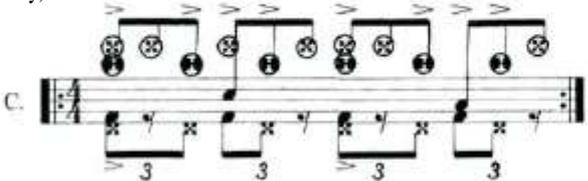
A) R.H. plays on the Bell of Cym. and Fl. Tom, while the L.H. plays between the Sn. Dr. and Sm. Tom. At the same time, the Bass Dr. and Hi-hat produce a pedal point shuffle. R.H.



B) R.H. plays on the Bell of Cym. (or other Cym. sources) and on the Fl. Tom. L.H. plays on the Sm. Tom, Sn. Dr. The Bass Dr. keeps a pedal point shuffle. The Hi-hat played with the L.F. keeps an eighth-note triplet feel.

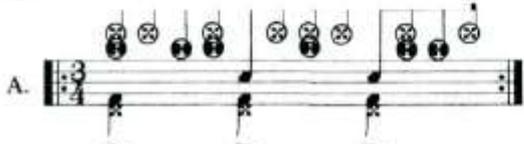


C) L.H. plays on the Ride Cym. R.H. plays on a Cow-bell, Sn. Dr. and Fl. Tom. Bass Dr. is playing on every quarter note and the Hi-hat plays in a polyrhythmic feel. (Cowbell plays in the same way)-



SIXTEENTH NOTE FLAM ACCENT PLAYED IN A FUNK-LATIN STYLE:

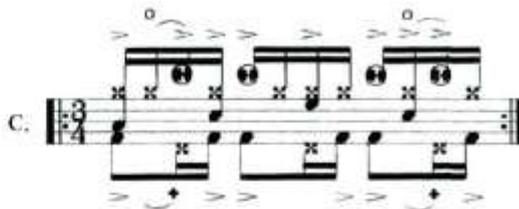
A) L.H. plays on the Ride Cym. R.H. plays on the Cowbell, on the second quarter note on the Sn. Dr. and on the third quarter on the Sn. Dr. or Fl. Tom. The Bass Dr. and Hi-hat plays on 1, 2, and 3.



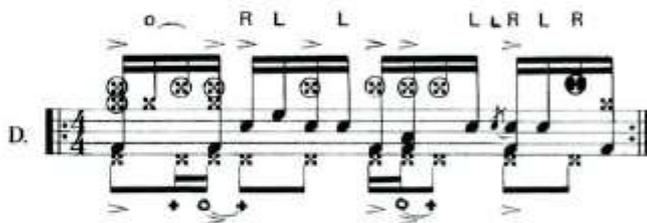
B) R.H. plays on the Bell of Cym. and on the second quarter note on the Sn. Dr. L.H. plays on the Sm. Tom, Sn. Dr. and F. Tom. The Bass Dr. plays on 1, 2, and 3 and the Hi-hat plays on eighth notes.



C) This is a samba in three-four time. L.H. leads on the Hi-hat while the R.H. plays among the Fl. Tom, Cowbell, Sn. Dr. and Sm. Tom (The right hand creates a good Latin background because of its similarity to the Latin clave rhythm). The Bass Dr. and the Hi-hat are playing in the samba feel.



D) This is a funk-Latin feel in four-four time. The R.H. plays on the Bell of the Ride Cym. and Cowbell, and on the second and fourth quarter notes on the Sn. Dr. L.H. plays on the Hi-hat, Sm. Tom, Sn. Dr. and FL Tom. Note that even though the Hi-hat is splashed on the a of 1 with the L.F., it is played with the L.H. as well. Strive for a full, smooth sound.



Continue to displace the notes of this rudiment around your drum set according to the style of music you wish to play. Keep a song or melody in mind, and become familiar with the form of the song as you practice. For instance, you might try "Green Dolphin Street" (form ABC—the A is Latin, BC is swing), "Nica's Dream" (form AABA—the AA is Latin, Bis swing and A is Latin) or the like, applying the above rhythms corresponding to its proper form. Play them slowly at first until you achieve a clean, free-flowing sound. Then, innovate by breaking down the rudiment with your own ideas creating a solid groove from which to build your music.

To be a superior drummer, it's essential to be thoroughly proficient in keeping time. A key factor in time keeping is "tempo modulation," or, varying the pulse rate at which the composition moves within the time. To achieve this shift in tempo from four-four to six-four time, the triple quarter notes are played without emphasizing the triple feel. Think of them as six quarter notes inside of four-four time. For instance, as indicated below, the flam accent used thus far is played as in A. The Hi-hat is played in a quarter note triple feel and the Bass Dr. is played on every quarter note. Once you're comfortable with this and you hear the six against the four, do *not* play the Bass Dr., and treat the Hi-hat as if it were the quarter note indicated in B. Here the triple flam accent is played as single eighth notes, still retaining the form of the flam accent with the right and left hands, resulting in a shift in tempo to six-four time. (Please note the metronome markings.) In C, to complete the rudiment, modulate the eighth-note flam accent into a triple flam accent in six-four time.

A. $\text{♩} = 60$

B. $\text{♩} = 90$

C.

A study suggestion would be to play B with a jazz interpretation

and by playing the Cym. part only, you obtain the six-four time to be played on the Ride Cym.

Keep four bars of four-four Jazz time, then play A. Keep four bars of the above rhythm, then go to B. Keep four bars of the six-four time (you can also use a six-four time from your own repertoire) and then, go to C. Play C for four bars. This should facilitate learning the time keeping concept.

To further increase your understanding of breaking down the rudiment, I have written some flam accents in the six-four time feel. These patterns can also be incorporated in the B part of tempo modulation as explained above.

Pattern 1: based on a single stroke flam accent. In A and B, shift from the Sn. Dr. to the Bass Dr. while keeping time with the Hi-hat played with the L.F.

A.

B.

In C and D, continue to shift from the Ride Cym. to the Hi-hat played with the L.F.

C.

D.

Pattern 2: based on the Swissflam accent.
The shifting procedure does not differ from Pattern 1.

A.

B.

C.

D.

Pattern 3: a compound of the single stroke and the Swiss flam accent.

Part B is the inverted form of Part A for more dexterous playing.

A.

B.

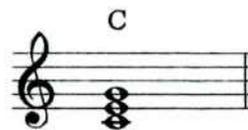
To end this article I have written the two remaining variations of the flam accent to be played and divided on the drum set as it has been presented in the two parts of this article. This article was written to inspire and cultivate the innovative ability that everyone has. Be sure to be open to any new ideas that may evolve from these exercises. Remember, the more you practice and write these ideas, the more your natural ability will emerge.

The top line is the Single Stroke Flam Accent and the bottom line is the variation of the Swiss Rudiment.

MD readers may write directly to: Sal Sofia, 6 Avenue J, Brooklyn, New York 11230.

Voicings for Mallets

There is a general lack of material written about chordal playing on mallet instruments. There are, to be sure, a lot of pieces performed by mallet players that include chordal playing, but little is understood in terms of how to create chords on the instrument. Choosing a chord voicing is like choosing a note in an improvised line. Choosing notes for a voicing is not only a matter of deciding where the notes are to be played, but also realizing what effect and impact that voicing will have on the music. Take, for example, a major triad. The standard way of voicing a major triad is in a closed root position—where the outer two notes are less than an octave apart.



This voicing is perfectly acceptable, but should not be your only choice for voicing a triad. An alternative to the closed-position voicing would be to play an open-position voicing where the outer two notes are more than an octave apart. The following piece is a series of major triads in open position.

Now go back and play this same progression in closed position. Be aware of the totally different effects between the open-position voicing and the closed-position voicing.

You can also play this progression by arpeggiating the chords either up or down.



Or try this variation on the same progression.



You can also take the open position chord voicing for the major triad and apply it to the minor triad.



Now play the following progression.

I have also included all the possible combinations of playing this triad. As you play through these combinations, be aware of the different kinds of effects that rearranging the notes has.

Make sure that as you play through these triads you're aware of what chord you're playing, the sound quality of the chord, and the visual shape of the chord.

The next piece combines both major and minor triads, along with their inversions (an inversion of a chord is when any note other than the root is played as the bass note). The standard notation for an inversion is a slash mark — where the letter is above the slash indicates the triad or chord and the letter below the slash

indicates the bass note (not the root of the chord). A chord symbol like C/E means that you play a C triad with an E, or third, of the chord in the bass. The symbol F-/Ab means that you play the F minor triad with an A-flat in the bass. It is not unusual to see this kind of chord symbol where the bass note is not a chord tone in the triad above it i.e. Ab/G where an A flat major triad is played over a G bass note or E/F where an E major triad is played over an F bass note.

DRUM SOLOIST

"Louie Rides Again"

transcribed by Skip Shaffer

From the album *Louie Rides Again* (Percussion Power 2310-715).



Photo by Paul Jonason

Cym.
S.T.T.
S.D.
FT1
FT2
BD1
BD2
H.H.

Musical score for "Louie Rides Again" featuring a drum solo. The score is written on seven staves. The first staff includes a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff begins with a double bar line and a 3/4 time signature. The third staff continues with a 4/4 time signature. The fourth staff includes a 6/8 time signature. The fifth staff includes a 3/4 time signature. The sixth staff includes a 4/4 time signature. The seventh staff includes a 4/4 time signature. The score is marked with various dynamics and articulations, including accents (>) and slurs. The notation is primarily for the snare drum (S.D.) and hi-hat (H.H.), with some cymbal (Cym.) and tom-tom (T.T.) parts indicated by 'x' marks.

This page of musical notation is for a drum set, consisting of ten staves. The notation includes various rhythmic patterns, accents, and articulation marks. Key features include sixteenth-note runs, triplet markings (3), and sixteenth-note groupings (6). A "Closed Hi-Hat" section is indicated in the seventh staff. The music concludes with a double bar line and a repeat sign.

continued on next page

This page of musical notation is for guitar and consists of ten systems of staves. The notation is as follows:

- System 1:** Treble clef, 3/4 time signature. Features a melodic line with eighth notes and sixteenth-note chords, and a bass line with quarter notes. Includes accents and a sixteenth-note chord marked '6'.
- System 2:** Treble clef, 3/4 time signature. Continues the melodic and bass lines with similar rhythmic patterns.
- System 3:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes.
- System 4:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes.
- System 5:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes.
- System 6:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes.
- System 7:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes.
- System 8:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes. Includes a 'cresc.' marking.
- System 9:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes. Includes a 'f' marking.
- System 10:** Treble clef, 3/4 time signature. Features a melodic line with sixteenth-note runs and a bass line with quarter notes. Includes a 'f' marking.

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History of Rock Drumming *continued from page 21*

"We all had rhythm charts that Jack Nitzche used to write for everybody. He worked with Phil on it, but Phil would also hum parts that he wanted or tell guys what to play. Phil was a guitarist; the first guy to use four rhythm guitars at the same time! And two basses. It was only one set of drums in those days, but we had ten guys shaking shakers, noisemakers, jingle bells . . . anything! The famous castanets started with Phil Spector. I pulled them out one day, laid them down and I said to Frank Capp, 'Beat the heck out of these.' And I gave him two more castanets to play on them. Everybody said, 'You're nuts. You can't do that.' Phil said, 'What is that? Leave it!' It really became a very integral part of the Phil Spector sound: castanets on a rock and roll record!"

Hal sent me a copy of his resume which devastated a big part of my life in the '60s. Bruce Gary summed it up best: "One of my biggest disappointments in life was finding out that a dozen of my favorite drummers were Hal Blaine." What the resume pointed out, in effect, was that many, many of the groups that had big hits were not even on their own records, particularly on the hit singles. Groups like The Beach Boys, The Byrds, The Buckingham's, Gary Puckett & The Union Gap, Paul Revere & The Raiders were almost all done by studio musicians, and Hal Blaine played on a lot of them.

"I don't even think they mentioned me on any of the albums," Blaine said. "In those days they didn't do that. The shit hit the fan with The Monkees. It was considered a scandal that The Monkees didn't make their own records. It broke to the world in all the trades and movie magazines that not only didn't The Monkees—*nobody* did! We did everybody's records from pop to rock because of superstition; because we had the hit sound. We were the hitmakers. Some people called us 'The Wrecking Crew.' We were the first guys to come in to the studios wearing Levis, and smoke cigarettes during the session and leave dirty ashtrays. Studios were never that way. They were very, very 'Victorian,' if you will. We were an-

other breed! Rock and roll had just started in the '50s. We were sophisticating rock a little bit. People really started writing songs and it changed. Studios were getting more efficient electronically. More tracks were coming along and you could do more. The whole thing evolved with the same gang of musicians as the technology got better. It was myself, Carol Kaye, Tommy Tedesco, Glenn Campbell, Bill Pittman, Steve Douglas, Ray Pullman, Billy Strange, Lyle Ritz and Larry Knechtel. We used to call ourselves 'The Dirty Dozen.'

"That's when my big set of drums happened," Hal told Flans. "My set of drums always had twelve drums, which no one had ever heard of, and it really was a major change, which makes me very proud. In those days, a drummer only used a small tom and a big tom, and once in a while, two small toms and two big toms, but never over four toms. I wanted a full, bigger spectrum of sound to be able to do more with drums."

Ludwig still retains the *Octaplus* outfit. Hal's kit is and *was* a blue-sparkle set with seven toms: 6", 8", 10", 12", 13", 14", and 16". The bass is 22" and he alternates between a 6" and a 5" metal snare. His bass drum heads are calfskin and he uses Remo *Diplomats* on the toms.

Frank Capp was also involved with the Spector sessions and deserves mention. Although he contributed to the "wall-of-sound," Capp more or less shrugged it all off. "I hate to say this," he said, "but, I was sort of *the* rock and roll percussion player out here in the '60s. I invented all kinds of strange sounds; effects that Phil Spector would ask for. I never really got into playing rock drums until I did Sonny & Cher's stuff. I did 'I Got You Babe' but I'm primarily a jazz drummer. I'm not a rock drummer. I made the transition out of necessity and out of a challenge just to do it. I was like a studio *rock* percussion player: tympani, xylophone, but mainly hand percussion.

"I was with Stan Kenton when I was nineteen. I'm fifty now. I've done literally thousands of record dates but I can't remember them. I may have saved 200 or 250 albums I've done that I particularly liked.

"The Spector dates could be anywhere from a minimum of two to three hours, to a maximum of two weeks. I recall a date where we went in for like six sessions over a two week period for one song! Eighteen hours of recording. It was like the Chinese water torture, but who can criticize it? Whether Phil knew what he was doing or not is not the point. He made himself a fortune."

The sound of "surf music" continued in popularity and The Beach Boys took the "surf" sound of bands like The Ventures and added some group vocal harmonization they took from pop groups like The Four Freshman and The Hi-Lo's. The first hit was "Surfin* Safari" in 1962 followed by "Surfin' U.S.A." in '63, "Surfer Girl" and then "Little Deuce Coupe." This song was the first of many recordings about cars and racing. Dennis Wilson was the official drummer for the band, but appeared very infrequently, if at all, on any of The Beach Boys records—certainly not on very many of their hits. This has been verified by Hal Blaine who played on most of the hits, and by other studio musicians, like Carol Kaye, who played guitar and bass on The Beach Boys' hits.

From '63 until '66, the hits just kept oncoming, like "Fun, Fun, Fun," "I Get Around," "Little Honda," "Help Me, Rhonda," "California Girls," and "Barbara Ann." The drumming on most of these records is pretty basic. There were no real major innovations in drumming. Much of the first Beach Boys records—"Surfin' Safari," for example—borrowed heavily from Chuck Berry, rhythmically, lyrically, and chordally. Most of the drumming is basic two and four backbeat drumming. The major change for the group came in 1966 with "Good Vibrations." The song was totally unique at the time and included drums that were used only to accent parts of the tune, and used at other times to keep time. The song went through a few time changes and mood swings. Studio musician Carol Kaye said: " 'Good Vibrations' took twelve record dates. It took us a long time to groove. But, everything on that record came out of Brian's head." [Brian Wilson was the songwriter/arranger for The Beach Boys.] "Heroes and Villains" was

their last hit in '67, similar in approach to "Good Vibrations," and then the group was off the scene until the '70s. It's also important to point out that, influenced by the Spector sound, Brian Wilson would include odd percussion sounds, like sleigh bells and castanets, on his records, particularly toward the end of the '60s.

Around 1962 a group emerged, made up of all New York and New Jersey musicians, called The Four Seasons. Their first hit was "Sherry" followed by "Big Girls Don't Cry" and "Walk Like A Man." The Four Seasons became one of the biggest groups of the '60s and the drummer was Buddy Saltzman. The conga drums were prominent in this music and Saltzman's drum parts were very unique. His sound was very open, melodic and rock solid. His introduction to "Walk Like a Man" sounds like a fill Max Roach might play. The Four Seasons songs were also accompanied by heavy handclapping that gave the music a subtle "march music" effect. In 1964, the group hit with "Candy Girl" that featured scrapers, Latin hand drums, strings, and a clave drum beat, plus tympani. From '64 through '68 they had several hits: "Stay," "Rag Doll," "Dawn Go Away," "Let's Hang On," "Big Man In Town," "Working My Way Back To You," "Tell It To The Rain" and "C'Mon Marianne" among others.

Meanwhile, back on the West Coast, two singers named Jan & Dean started cranking out hit after hit, backed by either Earl Palmer or Hal Blaine on drums. "Linda" was the first hit in 1961, and then "Surf City" really hit big in 1963.

All of Jan & Dean's records were involved with racing, surfing, or skateboarding. The drumming was precise and right for the music, and the songs were hits.

The '60s was also a decade where black musicians were able to cross over into the white market on a grand scale. For example, James Brown from the mid-'50s to the '60s sold millions of records in the U.S., but was almost unknown to white people. Brown used several drummers throughout his career, often times using anywhere from two to five drummers in concert. Attempts to correlate specific drummers with specific songs proved unfruitful. But, the drumming on James Brown's records was some of the most innovative in the '60s. David Garibaldi, who turned many heads with his drumming for Tower of Power in the '70s, told me that his conception of drumming did a complete turnaround when he saw James Brown in 1965.

Brown took the rawest element of the blues, slicked it up with horns that sounded like whip cracks they were so tight, and the drummers would groove you into a frenzy. Listen to "Please, Please, Please" from 1956. The critics complained of the "sameness" in Brown's music—but it was the same kind of complaint that could be leveled at Howlin' Wolf. What the critics missed was that the sameness of the music, the repetition, the groove playing—all that was precisely the heart of Brown's songs. "Papa's Got A Brand New Bag" was released in 1965. The drummer plays backbeats with a rim click on the snare, the bass drum is locked in tight with the bass player, and the hi-hat swish accents augment the horns perfectly. Early tunes like "Mashed Potatoes" were a strange blend of jazz and r&b that became the inspiration for Miles Davis *Bitch's Brew* album that turned the jazz world right around. "Cold Sweat" came out in 1967, followed by "Lickin' Stick-Lickin' Stick (Part 1)" in '68, and then "Say It Loud, I'm Black and I'm Proud." 1969 produced "Mother Popcorn," "Give It Up or Turn It Loose," and Brown continued to groove well into the '70s.

Perhaps the most famous black-owned record company to emerge in the '60s was Motown, out of Detroit. The drumming on Motown records could be a major study in itself. I had quite a time trying to put the pieces together on which drummers did what songs for Motown, and after several weeks' worth of research, I still haven't been able to put all the pieces together.

The premise of *The History of Rock Drumming* was to put the spotlight on the drummers who were responsible for the evolution of the music. In researching Motown I heard stories that not all of the Motown music was recorded in Detroit. Some was recorded in

continued on next page

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Chicago, New York, and Los Angeles using musicians from each of those areas. I think the best thing to do is present the different stories and let the reader make up his or her own mind. This is not to slight Motown or any of the players who may or may not have performed on the recordings. In fairness to the musicians—in this case specifically the drummers—I think it's important to know who was responsible for creating the drumming on those classic rock records.

Motown *did* begin in Detroit, founded by Berry Gordy, an ex-boxer who failed in the retail record business and went into making his own records. Motown was the result. The writing team of Holland, Dozier, Holland was responsible for the great majority of Motown hits. I spoke with Brian Holland at his office in L.A., and he spoke about two drummers who recorded in Detroit for Motown: Richard Henry Allen (a.k.a. "Pistol"), and Benny Benjamin. I asked Mr. Holland if he could tell me who the drummers were on the Motown records.

"There wasn't about but three main drummers that we used," he said. "Benny Benjamin was probably the most frequently used on most of those songs, and a guy named 'Pistol' was another one. 'Pistol' was more of a 'shuffle' kind of drummer. He was best at the 'shuffles.' Benny Benjamin was the best at the 4/4 and the 2/4 beat. We used a couple more but those are the premier drummers we used back then.

"I don't know too much about Benny's background. He used to play with a lot of big bands before he got with Motown. We kept him on as a studio musician. He could read music, but you'd basically not have a real drum chart per se. It was more or less just a rhythm chart. The producer would basically tell him what he wanted. Sometimes they'd write out a few drum parts on a few breaks, but mainly they felt their way through most of that stuff. Sometimes those guys would go out on the road with an act and that's when we'd call the other three or four percent of the drummers. They were fantastic, believe me. We never really realized

how great those guys were back then. Looking back in retrospect, it was really amazing and phenomenal how that stuff came out. Benny was a great drummer. I could play some things back now and listen to his pickups. The timing that he had was just unbeatable. Really unbeatable. He *always felt* the music as he went along. He would hum the music and sing along with the music just as happy as he could be. And he would always say, 'Man, that's a hit.' Most of the time he was right."

What was interesting to learn was the discipline involved with the Motown musicians. For instance, the rhythm section were on salary in a literal nine to five job as studio musicians at Motown. One of the most difficult things about finding out who played on what, was that the musicians never knew what songs they were working on. Michael Carvin, a well respected drummer now living in New York City, was a studio drummer at Motown in the later years. He gave a great description of what it was like to be in that position.

"Motown was a funny place. It was like working in a factory. We had I.D. cards and they had heavy security and all that. I don't know what records I played on because we cut rhythm tracks like the guy whose job it is to put fenders on a car. I don't know what color the cat is painting the car because it's painted further down the line! We would just make the fenders. Then when they got the fenders the way they wanted them to be ... *then* they would decide what car this fender would go on. It might be Marvin Gaye, Diana Ross, Stevie Wonder ... then they would put that fender on that particular car. Now they would paint it. It might be a thirty-two piece orchestra when it was finished. That's why they always had a 'feeling.'

"I was there with Harvey Fuquar and Smokey Robinson. Harvey was doing all the arranging then. We would go in at nine in the morning. We'd come out about five-thirty or six o'clock. Harvey would say, 'Okay, lay this groove down.' We would finally get it. Then he'd say, 'Okay. Now lay this down.' It would be in layers. This is going to be the bridge. Now, the name of the tune? We don't know. Who is singing it? We don't know. We'd just do that all day, man. It wasn't that they were keeping any secrets. It's just that they didn't know. 'Heat Wave' wasn't written for Martha and The Vandellas. It was written for Marvin Gaye but it was too high for his range the way they were hearing it. It was the company, man. That's why they were successful. There weren't any egos. Harvey would listen to it and say, 'Man, this sounds like something that The Four Tops would eat up. This sounds like their kind of beat.' So that's who they would give it to.

"I remember when The Spinners used to rehearse everyday, man, for two years on salary. Motown worked like this with an artist: Until you get a rhythm section, you know you're not going anywhere. Once you get a rhythm section you go upstairs to the third or fourth floor ... I don't remember now. Then you could say, 'Well, we'll be going out soon.' Then, once you get a rhythm section and a choreographer, you know you're on your way. It was business. That's why everytime you saw an act ... it was polished.

"See, you could be a helluva reader and you couldn't play the Motown music. It was a school within itself. It was a school about putting the beat in the pocket and it was good experience for me because it was nothing like you would encounter in Western music. A lot of the cats can read all of the notes and all that—and that's great—but that has nothing to do with playing Motown music. Motown music messed up most drummers because it was written with four-way coordination. What he wanted you to play on bass drum was written. What he wanted you to play with your left hand was written. What he wanted you to play with your right hand—it was written. You had to coordinate that stuff and that's what messed up most cats.

"Pistol and Benny Benjamin invented the sound. Then Harvey Fuquar *translated* the sound. The standard was set when I showed. I never met Pistol or Benny but I knew their names because I was constantly reminded of them. Motown is the bebop of rock. Now you have fusion and all of that. It came from Motown and bebop. That's what fusion *is*. If you really listen to the bass drum of the

Motown drummers, it's playing the melody. That's why I call it the bebop of rock, because the bebop drummers played the melody."

Brian Holland verified Michael Carvin's story that the rhythm section never knew what songs they were playing. "That's what we did 98% of the time," he said. "We'd go in and record the track with maybe four or five pieces at most, and then go back and dub in the lead and the group. Then you maybe, or maybe not, dub the strings in. But, we did do the rhythm track first back then. Basically, that's what they do *now*, but we were doing that then. That was unusual at the time. They had no idea what songs they were going to be playing on at all.

"And we never heard of a click track. There was no such thing back then. Back then, there was just a few guys around and always we found the best ones. That's the reason we just mainly used those two or three guys. They were straight and they knew how to keep the time and tempo right."

Tony Bongiovi, one of the owners of The Power Station Recording Studio in New York City, worked with the producers at Motown from 1967 until 1970. He remembered working with Benny Benjamin, a drummer named Euriel Jones, and Pistol. "The drummer who did the main stuff, most of The Supremes hits and the records that they were famous for like "Reach Out," and Smokey Robinson records, "Ooh Baby, Baby" and "Can't Hurry Love" ... the guy's name was Benny Benjamin. He's dead. My stay at Motown was rather brief because I was working mostly on the production of the records. I didn't attend that many sessions. But, I know there was Benny Benjamin, and then there was Euriel Jones who played the stuff from the later '60s. We did "Love Child" with Euriel, and a fellow named Pistol. He played on "Uptight."

"When they played, they used the traditional grip. One thing that was interesting about Benjamin ... if you listen to the records, the drums have a pretty amazing sound, and it wasn't because of the engineering at Motown. It was because of the way the drummers played. If you walked about ten feet away from Benny you couldn't hear him anymore. He played accents, and he knew all of his rudiments. He applied all that knowledge and he could read music. All of them could read music. All of them played with the Detroit Symphony at some point. They all had an amazing feel and Benjamin had an amazing foot. He was the best around. He played sort of backwards. He was a right-handed drummer and instead of leading with his right hand, he'd lead with his left hand. That's why all the fills and stuff sound like they came in at weird times. He didn't play very loud. None of them played real loud, but they played with a certain *snap*. When they used to hit the backbeat they would *crack* it in there. And they weren't loud. None of them played overhand like today's guys do. They bounced more. Today's guys, from what I've seen in the studio, they lay into the beat more. They just *whack* it real hard. But, those guys sort of *snapped* it in. You could tell the difference.

"Buddy Saltzman, who played all The Four Seasons records, played the same way as the Motown drummers. They didn't have the muffling like they do today, and the drummers controlled the way it sounded. We just stuck the mic' right in front of the bass drum and depending on how the drummer hit it, that's what gave it that sound."

I asked Bongiovi about Motown sessions in L.A., New York, and Chicago. He said, "All the records that were done, the majority of the hits, we know were all cut in Detroit. The musicians in Detroit were on some kind of a retainer. Most of the hits like 'Mr. Postman' and all those early records that were smashes were all cut in Detroit, even 'Cool Jerk,' 'Agent Double-O Soul' and the Platters' record 'With This Ring.' What the California guys did were special album projects like The Temptations' *In A Mellow Mood*. I used to go into the tape library at Motown and pull the tapes and I knew where the stuff was cut because it was written all over the tape. It would say 'Universal Recordings. Detroit. Three Track' right on the box. Sometimes it would be four track.

"I'd be very skeptical about what they tell you in California.
continued on next page

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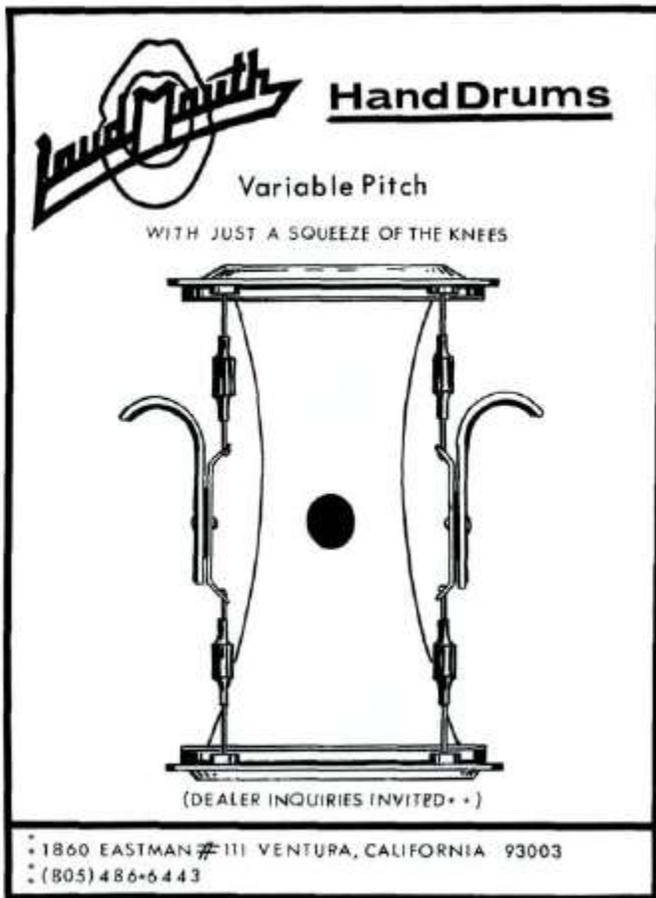
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Even in New York for that matter, but New York, I would think, would be a little more honest about it. There wasn't too much done here that I remember other than The Supremes overdubbing in New York, and we did a Gladys Knight and The Pips record in New York live."

Earl Palmer was one of the drummers on the West Coast who arguably played on many of the Motown hits of the early '60s. He said, "I was doing a lot of it until we realized that they were doing illegal tracks and sending them back to Detroit and putting The Supremes, Marvin Gaye, and all these people on the things. It was illegal to do tracks at that time, so they'd come into the studio with a couple of girls, The Lewis sisters. We used to always say, 'Boy, the Lewis sisters record a lot and never had an album out!' Then we'd recognize that they were coming back with The Four Tops, Marvin Gaye, The Supremes . . . then we started paying attention and we started hearing all the music we were doing back there. Eventually Motown paid us a lot of back money that the Union had them pay because of all this illegal tracking. But, fortunately for me, when they started doing it legally, I still was doing all of their stuff out here. Then they started using different guys."

Frankie Capp is now a music contractor in California; he was among the elite group of musicians who were on the Phil Spector sessions. This is what Mr. Capp had to add: "I did a lot of early Motown stuff like Marvin Gaye before Motown moved to L. A. We used to record in Armin Steiner's garage apartment where he had a lot of electronic recording gear. We used to do dates there that they called 'two for thirty-five.' They were demo dates. For thirty-five bucks you'd do two tracks within an hour and a half. Motown did a lot of dates there. Earl Palmer was on a lot of those dates. There were other drummers at that time like Sharkey Hall, Jesse Sailes . . . he did a lot of early Motown stuff for Gene Paige. I played drums on some of the Motown stuff for Gene Paige. Somehow those demos would wind up being released. That was before we had a union that really policed things. You can't get away with

that anymore. I can remember back in the mid-'60s, Marvin Gaye, The Marvelettes, Diana Ross, The Temptations. A lot of times you'd go in to do a date and you wouldn't be doing the date with the singers. We'd just be making the track. Then they'd overdub the voices.

"Armin Steiner was just the mix engineer. He didn't have anything to do with the bootlegging part of it. He just did what he was being paid for: recording and sending the tapes."

Carol Kaye, a premier West Coast studio musician, told me "We recorded in a studio above Armin Steiner's garage. We did an awful lot of records there for about two or three years, and the first drummer I worked with was Jesse Sailes. He told Motown about me because I'd worked a few other kind of record dates with Jesse. He'd done an awful lot of Motown. After that came Earl Palmer and they used Paul Humphrey on a few tunes. It was mostly Jesse Sailes first and then Earl Palmer. Earl played on some biggies like 'Love Child' and 'Bernadette.'

"The Lewis sisters were two white girls who couldn't really sing and we spent a lot of time trying to get tracks for them. Come to find out it was The Supremes, The Temptations and all that other stuff.

"I met Stevie Wonder there when he was a kid because I played on 'I Was Made To Love Her.' Jamie Jamerson was in contention with that. [Jamerson was one of the salaried studio musicians—the bassist—at Motown in Detroit.] So I listened to the record again and said, 'No, that's me because I can remember the mistakes I was making!'

"They did so many wrong things according to the Union back then. They really kept it quiet about what they did. Nobody really knew the inside workings on it. Benny Benjamin did the stuff back in Detroit. I don't know anything about the Detroit gang. They used all the best players. I worked for Motown from '62 through '69 and played guitar on a lot of that stuff, like 'Come On Do The Jerk.' I didn't play bass until the first of '64. I played six string bass on Martha and The Vandella's 'Dancing In The Street.' It was either Sharkey Hall or Earl Palmer on that. Jesse Sailes played all the stuff at the Steiner garage things. I think it was Jesse playing on 'I Was Made To Love Her.' I'm not trying to take away from the guys in Detroit, but I don't think they knew about the West Coast guys. Jesse Sailes was playing for Motown from about '62 to '64 and then they used Earl after that. Certain tunes like 'Bernadette,' 'I Second That Emotion,' 'Dancing In The Streets,' 'Can't Help Myself,' 'Stop In The Name Of Love' . . . those were biggies that I *know* were all West Coast."

Lee Young, Sr. used to work in the creative department at Motown. Prior to that he was one of the original drummers on the Norman Granz Jazz At The Philharmonic tours. In checking out the situation of Motown illegally releasing demos, I called Local 47, The American Federation of Musicians in Los Angeles. They had no record of a settlement of that nature, although they did say that they were always involved with Motown for something back then. But, Lee Young made a lot of sense. "I can give you *this* much information," he said. "The reason Motown got away with something like that is because they were in Detroit. The same rules didn't apply in Detroit as they did in New York or Los Angeles because in a city like that, they're so glad to have people record. They used to put musicians on salary and let them record all week long. You're not allowed to do that, really, because you pay with three-hour sessions. Three hours constitutes a session. You couldn't do it in any other place, but Motown could do it in Detroit because they were bringing something *to* Detroit. They were bringing employment to people, I guess. So, I think the Union looked the other way.

"Each jurisdiction will let things go on in their area that, if the National office ever found out about it, they'd come down on them. But, nobody ever really found out about this until after they became successful. Sure, many musicians have really squawked about it, but they made the deal at the time because they didn't have anything better to do. It was a steady gig. They were paying them like \$125.00 a week, but they would record every day. It was

great for them because they were getting this bread. But, see, you wouldn't have been able to do that here, or New York, or Chicago. So, I think it was like one hand washes the other. They were fortunate enough, because they would not have been able to get started, really, if they had not been able to do that. They just stayed in the studio around the clock, seven days a week. The musicians knew what they were doing because they got their bread. *Everybody* knew what they were doing. It wasn't a vicious thing."

The bottom line is that there's a lot of good drumming on Motown records. Brian Holland, in reminiscing about Benny Benjamin who died in the late '60s said, "There's no Benny Benjamin around. The drummers played a premier, emotional part in the creation of Motown's music. A couple of these guys like Benny and Pistol always were emotionally into it; not like a mechanical guy just up there playing drums. They were unique. These guys today just want to get a paycheck.

"It's almost like the guy was saying on TV. He said, 'Are there any more great baseball players?' No. You can't find no Joe DiMaggio no more; no Jackie Robinson, no Babe Ruth. All these guys out there want to hit the ball for big paychecks. They're not really in the game of baseball like the guys were back then. And I can understand that, and I can relate to what he was saying. The same thing goes for these musicians back then. Even the producers, like a Phil Spector, man. You don't find them kind of producers who, night and day, get into it. They are just not the same. Believe me. Benny had to play at least 75% of the songs. He was a great one, man, I'm telling you."

As for the recordings being done on the two coasts, Brian Holland said: "Well, very infrequent. Once in a while my music partner, Lamont Dozier, we would come out to cut a session. Most of those things were basically mechanical type things. We might've got a hit once or twice out of it, but we stayed in Detroit because they didn't have the same kind of feelings back then like they did in Detroit. New York was pretty good. But, we did a few things in both places. True enough.

"It was almost like I'd say, 'Hey, let's go on a vacation. And while we're on vacation . . . let's cut a few things.' That's basically what it was."

I like Michael Carvin's description of Motown as the "bebop of rock." There are some excellent albums available; anthologies of people like The Supremes, The Four Tops, The Temptations, Martha and The Vandellas, Smokey Robinson and The Miracles, Jr. Walker and The All Stars, Stevie Wonder, and Marvin Gaye. I suggest they be studied. Or, if you're budget conscious, go out and buy *The Temptations Greatest Hits*. The drumming is incredible. Like most of the Motown drumming, it's musical, inventive, creative, the drums are tuned beautifully, and it serves as a model for tasty rock drumming. In a world where so much of the drumming is mechanized to the point where the listener doesn't know if it's a human being or not—Motown drumming is like the end of the rainbow.

I Wish It Would Rain Temptations



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In Part 4, we'll take a look at the British invasion, the Woodstock generation, more Soul music, and go all the way up to the '70s.



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Congas and Caribbean Percussion

The conga drum is a greatly misunderstood and underrated instrument. To begin with, the Cuban name "conga" is just one of many names used for drums of this type throughout Western Africa and the Caribbean. Since it was Cuba that introduced this drum to us in various forms of Latin music, "conga" is the name by which it is known.

There are two approaches to learning the conga drum: the modern and the traditional. Using the modern approach, the percussionist—who may have no previous background in this instrument—learns two or three different sounds which can be produced on the conga, and then proceeds to make up whatever rhythmic patterns he feels may fit the music he's accompanying. The traditional approach, however, involves learning at least five distinct sounds plus variations on each of them, bringing the total up to around fifteen. Furthermore, it involves learning possibly hundreds of rhythms which may be used individually or in various combinations.

I would like to present the traditional approach because I believe a solid understanding of fundamental concepts is necessary before one should consider inventing rhythms. Many established rhythms may fit perfectly in various modern applications.

The five basic sounds and the symbols for each sound are as follows:

- O — An open tone, produced by striking the edge of the head with the part of the hand stretching from the center of the palm to the fingertips, *including* the thumb.
- M — A muffled tone or a "muff," produced by striking the edge of the head with the full length of the fingers, *except* the thumb, and pressing them into the skin.
- B — A bass tone, produced by striking the center of the head with the full hand, including the thumb, in a cupped position.
- S — A slap, produced by striking the edge of the head with the full hand, excluding the thumb, in a cupped position.
- R — A rim shot, produced by striking the edge of the head with half of the index finger.

These symbols are necessary to distinguish one sound from another in the written notation. I've found that standard notation is too cumbersome and not exact enough for this type of drumming. I have developed a different form of notation which is more suitable.

With my notation, graph paper is preferable to staff paper. According to the time signature, each column is assigned a number until one measure is complete. Then it repeats. Under each number, a *symbol* or *space* may appear, depending on the rhythm. Before each line of symbols, either R or L indicates which hand is used. A simple 6/8 rhythm would be written as follows:



O = open tone M = muff S = slap R = rim shot B = bass E = stick on edge T = touch

1.

1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
L	B		B		B							B						B					
R		O	S				O	S					O	S					O	S			

The darker vertical lines are used to surround the downbeat. In certain cases each number is separated by a dot to show a greater number of notes per measure. A typical example of a 4/4 rhythm would be:

2.

1	•	2	•	3	•	4	•	1	•	2	•	3	•	4	•	1	•	2	•	3	•	4	•	1	•	2	•	3	•	4	•
L	B			B				L	B			B				L	B			B				L	B			B			
R		M		O				R		M		O				R		M		O				R		M		O			

If it becomes necessary to show notes between the columns, they are simply written on the vertical lines as illustrated:

3.

1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
L	O	O		B		L	O	O		B		L	O	O		B		L	O	O		B	
R	O	O	S			R	O	O	S			R	O	O	S			R	O	O	S		

Once again, the downbeat is indicated with darker lines. The typical way of counting the downbeat is twice per measure.

This description of notation is to *graphically* explain the clave rhythm which is the most fundamental concept of all West African and Caribbean music and precedes the study of the drum itself.

Clave is a Spanish word which means keystone. A keystone is the central stone at the top of an arch which locks the other stones in place. There are other names for this type of rhythm, but clave is probably the best because its function is to hold all the accompanying rhythms locked in place.

There are several different forms of clave but they all conform to the same specifications:

- A. They are two measures long.
- B. The first measure can be felt as *dominant or positive* in comparison to the second measure which is subordinate or negative.
- C. The first measure must always have a note in the column before the second downbeat, and the second measure must always have a note in column number two. Below I've illustrated the main forms of clave:

4.

1	•	2	•	3	•	4	•	1	•	2	•	3	•	4	•	1	2	3	4	5	6	1	2	3	4	5	6
X		X		X		X		X		X		X		X		X	X	X	X	X	X	X	X	X	X	X	X
X		X		X		X		X		X		X		X		X	X	X	X	X	X	X	X	X	X	X	X
X		X		X		X		X		X		X		X		X	X	X	X	X	X	X	X	X	X	X	X
X		X		X		X		X		X		X		X		X	X	X	X	X	X	X	X	X	X	X	X

Because clave is the focal point of the music, it is placed either on a bell, a couple of sticks, or clapped by hand so that the sound will be sharp enough to stand out from the drums. Since it is a nondescript sound, it will be represented by the letter X.

Once the principles of clave are understood, the various drum

5.

	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
C	X		X		X	X	X		X	X		X	X	X		X	X		X	X	X
L	B	T		B		B	T		B		B	T		B		B	T		B		B
R		B		O		M		O		B		O		M		O		B		O	M
L	B	T	B	T	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T
R	S	B		T	O		O		S	S	B		T	O		O		S	S	B	T
L	S								T	T				O						O	
R	S		O	O		S			O	O			O	S		S	O		S	O	S

The clave pattern is at the top. Below it is the low drum. A new symbol, T, is added to represent a tap played in the center of the skin with the fingers. The next pattern is the middle drum. Notice how both drums have a bass note coinciding with the second note of the clave. This is one of the main accents of the Guaguanco

6.

	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
C	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
L		O		O		O		O		O		O		O		O		O		O		O		O		O		O		O
R	O		O		O		O		O		O		O		O		O		O		O		O		O		O		O	
L	O		B		B		B		O		B		B		B		O		B		B		B		O		B		B	
R	O		S		O		S		O		S		O		S		O		S		O		S		O		S		O	
L	B		S		B		S		B		S		B		O		B		S		B		S		B		B		B	
R	E		E		E		E		E		E		E		O		E		E		E		E		E		E		E	

At the top is another clave pattern. Below it is the high drum, played with sticks instead of hands. Below that is the middle drum played with hands. At the bottom, the low drum is played with a stick in the right hand only. The symbol E represents the stick hit on the edge of the drum. Also the double O° in column 4 represents a flam. (All notation should be reversed for left-handed people.)

A good example of this rhythm can be heard on *Vaudou en Haiti*

patterns built around it can be studied. Most of these patterns are made with three differently tuned drums always placed in a specific position to the clave rhythm. Even the drum that's soloing does so in a fixed relationship to the clave.

Let's examine the Cuban rhythm known as Guaguanco:

The high drum which solos is at the bottom. Illustrated are just a few of the many, many patterns used in soloing.

Some good recordings of this rhythm are on side B of *Guaguanco* (Puchito MLP-565).

The Haitian Yanvalou rhythm will be our other example:

(Macaya 103) in the selection entitled "Logo."

The rhythms I have presented are just a small portion of what can be played on conga drums. It is a lifetime study as is any other instrument, but it's well worth it whether you're interested in making it your specialty or just looking to enhance another form of percussion.

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PAT METHENY GROUP—*Offramp*. ECM-1-1216. Pat Metheny: guitar synthesizer, guitar, synclavier guitar. Lyle Mays: piano, synthesizer, autoharp, organ, synclavier. Steve Rodby: acoustic and electric bass. Nana Vasconcelos: percussion, voice, berimbau. Dan Gottlieb: drums. *Barcarole/Are You Going With Me/Au Lait/Eighteen/Offramp/James/The Bat part II*.

In the two years since their last album, the Metheny Group has changed bass players, added a percussionist, and continued to be influenced by anything and everything. The music ranges from the Ornette Coleman inspired "Offramp" to the James Taylor inspired "James." Gottlieb and Vasconcelos work well together and provide a constant rhythmic thrust.

WEATHER REPORT—*Weather Report*. Arc-Columbia FC37616. Zawinul: electric keyboards, percussion. Wayne Shorter: tenor and soprano saxophones. Jaco Pastorius: bass guitar, percussion, voice. Peter Erskine: drums, drum computer, claves. Robert Thomas, Jr.: hand drums, tambourines. *Volcano For Hire/Current Affairs/N.Y.C./Dara Factor One/When It Was Now/Speechless/Dara Factor Two*.

Pastorius and Erskine were the tightest rhythm section Weather Report ever had, and this record shows it. Good variety of tunes, and excellent playing throughout. Check out Erskine's use of a drum computer on "When It Was Now."

KOYO TAYLOR—*From The Heart of a Woman*. Alligator AL-4724. Koko Taylor: vocals. Vince Chappelle: drums. Criss Johnson: guitar. Sammy Lawhorn: guitar. Bill Heid: keyboards. Cornelius Boyson: bass. *Something Strange Is Going On/I'd Rather Go Blind/Keep Your Hands Off*

Him/Thanks, But No Thanks/If You Got A Heartache/Never Trust A Man/Sure Had A Wonderful Time Last Night/Blow Top Blues/If Walls Could Talk/It Took A Long Time.

Koko Taylor is a veteran blues singer and Vince Chappelle is a relatively new-name drummer. This album takes the best of the blues, injected with what's happening today, and the result is a very powerful album. Chappelle plays great drums.

ART BLAKEY and THE JAZZ MESSENGER—*Straight Ahead*. Concord CJ-168. Art Blakey: drums. Charles Fambrough: bass. Wynton Marsalis: trumpet. Bill Pierce: tenor sax. Bobby Watson: alto sax. James Williams: piano. *Falling In Love With Love/My Romance/Webb City/How Deep Is The Ocean/E.T.A./The Theme*.

Blakey just gets better all the time. This is a funny album. If you have ears it'll make you laugh. The songs were recorded live at The Keystone Korner and it burns and swings from start to finish.

MIKE MAINIERI—*Wanderlust*. Warner Bros. BSK3586. Mike Mainieri: vibes, marimba. Mike Brecker: saxes. Warren Bernhardt: piano, synthesizers. Peter Erskine: drums. Don Grolnick: keyboards. Steve Khan: guitar. Marcus Miller: bass. Tony Levin: bass. Jeremy Steig: flutes. Kazumi Watanabe: guitar. Manolo Badrena: percussion, berimbau. Sammy Figueroa: percussion. Roger Souitero: percussion. Ed Walsh: programmer. *Bullet Train/Sara's Touch/Crossed Wires/Flying Colours/L'Image/Bamboo/Wanderlust*.

A pleasant album from some of today's top musicians. Erskine is given the chance to show off some different sides of his playing.

LEVON HELM—*Levon Helm*. Capital/Musciel Shoals ST-12201. Levon Helm, Mickey Buckins, Owen Hale, Roger Hawkins: drums & percussion. Duncan Cameron, Pete Carr, Earl Gate, Jimmy Johnson, Wayne Perkins: guitars. Barry Beckett, Ernie Gate, Steve Nathan: keyboards. Jimmy "Doc" Simpson: clarinet. Ronnie Eades: baritone sax. Robert Harwell, Harvey Thompson: tenor sax. Charles Rose: trombone. Ben Cauley, Harrison Calloway: trumpet. Ava Aldridge, Bonnie Bramlett, Robert Byrne, Terry Cagle, Ron Eoff, Lenny LeBlanc, Mac McAnally, Will McFarlane, Wayne Perkins, Russell Smith, Richie Supa: vocals. Levon Helm: drums, mandolin, vocals. *You Can't Win 'Em All/Lucrecia/Even A Fool Would Let Go/I've Got A Bet With Myself/Money/Get Out Your Big Roll Daddy/Willie and The Hand Jive/The Got Song/Give A Little Bit/God Bless 'Em All*.

This is Levon's fourth solo album and his best since his lp with the RCO AllStars. Helm is an amazing man. He sings great, he plays great drums (even though he'd be the first to say "no") and he plays the mandolin great. This is a "good time" album that crosses between rock, country, and r&b.

GALLERY—*Gallery*. ECM-1-1206. David Samuels: vibraharp, marimba. Michael DiPasqua: drums, percussion. Paul McCandless: soprano saxophone, oboe, english horn. David Darling: cello. Ratzo Harris: bass. *Soaring/Prelude/A Lost Game/Painting/Pale Sun/Egret/Night Rain*.

Vibes, woodwinds and cello combine to give Gallery a truly unique sound. This album shows off Samuels' composing as well as his playing, and drummer DiPasqua plays tastefully throughout.

ART ENSEMBLE OF CHICAGO—*Urban Bushmen*. ECM-2-1211. Lester Bowie: trumpet. Joseph Jarman: woodwinds, percussion. Roscoe Mitchell: woodwinds, percussion. Malachi Favors Maghostut: bass, percussion. Famoudou Don Moye: "Sun Percussion." *Promenade: Cote Bamako I/Bush Magic/Urban Magic/Sun Percussion Two/Theme For Sco/New York Is Full Of Lonely People/Ancestral Meditation/Uncle/Peter and Judith/Promenade: Cote Bamako III Odwalla/Theme*.

This record does an excellent job of capturing the excitement and diversity of the Art Ensemble. Moye is a true virtuoso, and his playing alone is worth the price of this double album. But that is not to slight the other members—the whole group is incredible.

BUDDY GUY—*Stone Crazy!* Alligator AL-4723. Buddy Guy: guitar and vocals. Ray Allison: drums. Phil Guy: guitar. J.W. Williams: bass. *I Smell A Rat/Are You Losing Your Mind?/You've Been Gone Too Long/She's Out There Somewhere/Outskirts of Town/When I Left Home*.

Buddy Guy is crazy, his music is crazy, and his drummer is crazy. This was recorded live in the studio with no overdubs and the music will back you up against the wall with intensity. This is a great album. Anyone who thinks Led Zeppelin or Van Halen play intense blues needs to listen to this.

ARTIMUS PYLE BAND—*A.P.B.* MCA Records MCA-5313. Artimus Pyle: drums. Darryl! Otis Smith: vocals. John Boerstler: guitars, slide, vocals. Steve Brewington: bass. Steve Lockhart: guitars, keyboards, vocals. *Town To Town/Don't Know Her Name/It Ain't The Whiskey/She's My Baby/Maybellene/Makes More Rock/My Whole World's Upside Down/The Road Never Ends/Take A Look/Rock & Roll Each Other*.

Artimus Pyle was the drumming man behind Lynyrd Skynyrd. He has put together a rocking band that falls somewhere between Chuck Berry and heavy metal. "Maybellene" was recorded with only two mic's and it sounds fantastic. Pick up the album and watch for the band in your area.

BILL MOLENHOF—*Beach Street Years*. Mark mjs 57596. Bill Molenhof: vibes, marimba, piano, vocals. Dewey Dellay: bass. Tom Goldbach: drums. Peter Grant: drums. *Grandfather Time/All I Want To Do/Beach Street Years/Soho Saturday Night/Giving What You Need/Quiet Celebration/Asylum*.

Molenhof is equally gifted as a composer and as a musician. He has all of the technique one could want, but the emphasis here is on *music* rather than chops. ☞

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THE COMPLETE DRUM TUTOR

By Lloyd Ryan

Publ: Gerald Duckworth & Co. Ltd.

The Old Piano Factory
43 Gloucester Crescent
London NW1, England

Price: £4.95 (about \$8.61)

The Complete Drum Tutor is a clean presentation of technical essentials which an articulate teacher could find useful as an accelerated course for teenagers and adults. Avoiding repetition, Ryan binds in eighty pages the fundamentals of reading, rudiments, drumset styles, handwritten charts, percussion ensemble, and odd meter. A teacher who relies heavily on his own oral and handwritten resources might welcome this compendium. The book is too superficial, however, to serve as a self-teacher or as a course for young beginners.

Harold Howland

NEW WORKS FOR NEW TIMES

by Bill Molenhof

Publ: Kendor Music, Inc.

P.O. Box 278
Delevan, NY 14042

Price: \$5.50

New Works for New Times is a collection of six diverse, jazz-oriented compositions for solo vibraphone. The selections, (all for four mallets) are of moderate duration and cover a wide variety of tempi and technical requirements at an advanced (Grade 6) level of difficulty. Several selections, such as "(Almost) The Amazing Spiderman" offer segments for improvisation on an optional basis. One of the compositions, "Beach Street Years," is available on a recording of the same title on Mark Records by Bill Molenhof—an added benefit for the purpose of style comparison, etc. This book is a well thought out series of compositions for recital/performance.

Donald Knaack

LEARN TO PLAY THE DRUM SET

Book 2

by Peter Magadini

Publ: Hal Leonard Publishing Co.

960 East Mark St.
Winona, MN 55987

Price: \$4.95

In the introduction, Peter Magadini states that this book will provide maximum facility in the shortest amount of time. I think this is true for the student, but a private instructor is mandatory in order to accomplish this.

First of all, the book takes the student through a series of hand exercises. Next, the student is shown how to play time on the ride cymbal with eighth notes, jazz ride, and variations on the jazz ride.

The next short section shows the student how to play the jazz cymbal ride on the open and closed hi-hat. From here, we go into funk drumming, once again with open and closed hi-hat variations. Magadini then starts explaining improvising around the drum set using single and double stroke combinations.

Bass drum control is up next with patterns played against the ride cymbal. There is a brief explanation on fusion playing and Latin. In a small section near the end of the book, the student has a chance to put all the different feels (mambo, swing jazz, and half-time rock) into one exercise.

There are a few examples of fills in the swing feel, rock feel, and Latin feel. Towards the back of the book, there is a section on flams. Personally, I think this section should have been in the front of the book, since this is a basic rudiment.

The very end of the book deals with auditions, click tracks, music terms, equipment selection, basic forms of twelve-bar blues and standard tunes, brushes, buzz roll, polyrhythms, and reading a drum chart. These explanations are very brief.

This book is definitely a crash course on how to play the set! Although all explanations are good, they are very brief, and the student will most assuredly need a private drum instructor.

Joe Buerger

STUDIES FOR THE CONTEMPORARY DRUMMER

by John Xepoleas & Warren Nunes

Publ: Hansen House

1860 West Avenue
Miami Beach, FL 33139

Price: \$7.95

Even though this is a Warren Nunes method book, the drum parts were written and played by John Xepoleas with help from Vince Latiano, Bill Nawrocki, and John Rae on the recording. The book is divided into three sections. Section one is a study on rock, funk, 12/8, shuffle, and Reggae. Section two deals with jazz, 4/4 swing, and 3/4 swing jazz waltz. The third section is a study of Latin rhythms, bossa nova, cha-cha, rhumba, samba, and mambo.

The rock section deals with bass drum, snare drum, and cymbal variations. This section also goes into open and closed hi-hat technique and 16th-note patterns alternating hands. The variations are also shown for bass drum, snare drum, and cymbal variations on the shuffle beat.

In the brief Reggae section, there are some fine variations. I found the recording very helpful for this section.

I found the recording to be most beneficial in the jazz section. The writing of the cymbal patterns of different tempos and playing with a "two" and "four" feel are done well, but hearing the record makes them perfectly clear. Trading fours, twos, and eights is also explained well, but once again, listening to the record is the key.

The things I like best about the Latin section are the examples of using the bossa nova, samba, and mambo rhythms in the authentic, jazz, and rock context. Showing these rhythms in different styles will be a definite advantage to the inexperienced player. Also in this section there are examples of how to work with a conga player. This is something I haven't seen in other method books.

There are three things that make this a good book—a suggested listening section that shows recordings of each style explained, the recording that comes with the book, and a price that is very reasonable.

Joe Buerger

FUNDAMENTALS OF JAZZ DRUMMING

Volumes 1 & 2

by Rodman Andrew Sims

Publ: Centerstream Publications

Box 5052
Fullerton, CA 92635

Price: \$5.95 each

What's in a name? Well, in the case of this two volume set, the *Fundamentals* means a methodical, "easy-does-it" approach to

coordinated independence, Chapin-style. But don't be misled. This is not a rehash or a copy. On the contrary, here are two of the most well-written books to come down the pike in a long time.

Rodman Sims has taken a treacherous subject and meticulously stripped it down to the bare elements: left hand quarters, dotted eighths, triplets and sixteenths vie against the time beat in Part 1 of the first book. Part 2 follows in similar notational order, though now, it's the right foot being challenged. Book 2 is remarkably consistent, taking the reader to even greater heights by placing him knee-deep in some demanding hand and foot combinations. And yet, thanks to the maturity and restraint of our author, it all remains well within our grasp.

Instructors who dread teaching this phase, particularly to slower students, might find this series a God-send. Sims has devoted over 120 logically ordered pages to the subject, without ever once side-tracking us.

The *Fundamentals of Jazz Drumming* is basic. It's the meat and potatoes of jazz drumming, and though it doesn't necessarily trailblaze, it *does* do an above average job with a subject that's not so easy to teach. Even those of us brought up on Chapin may consider it a likely alternative, and a good one at that.

Mark Hurley

STUDIO FUNK DRUMMING

by Roy Burns & Joey Farris

Publ: Rhythmic Publications

P.O. Box 3535

Fullerton, CA 92634

Price: \$12.95

One of the most important things about this book is the text, which informs the drummer what to expect in the studio. The click track is explained, as well as, how to stay with it. The book then goes on to explain metronome markings and how to use them for practice. The text continues with information on funk snare drum technique, accents, importance of the back beat, tuning the set for funk, splash accents on the hi-hat and practice tips.

The notation part of the book starts with basic funk rhythms with hi-hat variations, and then with alternate sticking patterns. The book then goes into commercial funk and funk samba rhythms.

The New Orleans Rhythms section is something I found very interesting. Many of the southern funk groups use the traditional New Orleans rhythms. These rhythms are explained as "second line" rhythms, dating back to the traditional New Orleans funeral ceremony. The next section deals with authentic Reggae rhythms, followed by funk Reggae. Next is a difficult section on fusion funk, and the book concludes with funk rhythms in unusual time signatures.

The most important function of this book is to give drummers a working knowledge of funk rhythms. The rhythms in this book are all proven.

Joe Buerger

ADVANCED ROCK

by Al Humphreys

Publ: Drum Book Music

Box 63

N. White Plains, NY 10603

Price: \$5.95

This is an independence book divided up for cymbal/snare, cymbal/bass drum, and cymbal/snare/bass drum. The cymbal pattern used throughout the book is straight eighths, but pages throughout the book give many other ideas for cymbal, as well as, bass drum and hi-hat patterns.

The independence patterns used in each section are practically identical to each other, but there are some very challenging lines. The last four pages of the book deal with what the author calls "Para-Rock"—playing paradiddles broken up between the snare and bass drum.

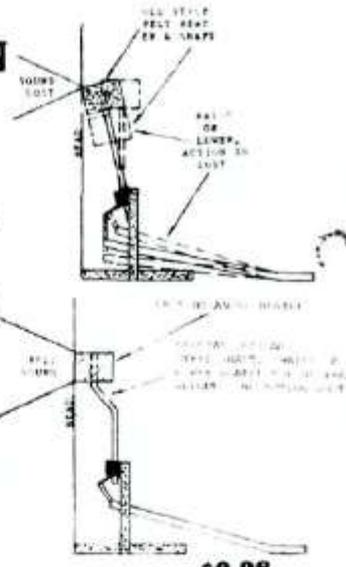
Even though the cover says this book can be used from beginner through advanced, it's doubtful that a beginning player could read

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the book unless he has a knowledge of sixteenth notes and dotted notes, which this book makes extensive use of.

Advanced Rock can be a useful study book for hand and foot independence, to enable a drummer more freedom on the drum set.

Bob Saydlowski, Jr.

THE TERRY GIBBS METHOD VIBES, XYLOPHONE AND MARIMBA

by Terry Gibbs

Publ: Mel Bay Publications

Pacific, MO 63069

Price: \$15.00

This is not a "method." This is an encyclopedia of scales and chords. On the more positive side, it is a very good collection of scales and chords. Specifically, it covers major scales, major chords, minor chords, major and minor 6th chords, major and minor 7th chords, dominant 7th chords, diminished chords, augmented scales and chords, natural, harmonic and melodic minor scales and chords, and the chromatic scale. The exercises consist of scales and arpeggios, with only three of the 336 pages being devoted to melodic material.

The material is well explained. Scales are described by showing the positions of whole and half steps, and the key signature is shown. Chords are explained in relation to their corresponding scales. Throughout the book, diagrams of the keyboard are given, with the appropriate notes darkened, so that one gets a visual picture of where these scales and chords fall on the instrument.

Although the material in the book is useful, I question whether there is enough of it to justify the number of pages used and the price. More interesting musical examples could certainly have been utilized. One final note: Terry Gibbs is pictured on the cover holding four mallets. There is not one word in this book about four-mallet playing.

Richard Egart

Getting The "Noise" Out

by James E. Murphy

Many recording studios and engineers insist that a drummer use the equipment that is provided by the studio. While this is sometimes not a problem, some drummers feel more comfortable behind their own set, using their own pedals, stands, and cymbals. Though it is often easier to use the equipment provided because of time, transportation or special requirements, this article is geared toward the drummer who wants to use his own set in the studio more often, as well as, the drummer who needs to record or mike his set-up himself.

First, let's deal with the "why" of this subject. After several sessions where I was not permitted to use even my own pedals or cymbals, I stayed late and talked to the engineer and asked him why personal equipment was not permitted. He stated simply from his experience, most drumsets he tried to mike and record were not properly prepared and cared for, and it showed on the recording. This is not to say that the drummer alone is at fault, since a lot of drumsets and hardware comes from the factory with noises and flaws that will be picked up by microphones if not corrected.

The engineer went on to state that microphones used to record drums and cymbals have a sensitivity range from 45-5000 Hertz up to and including 14,000 Hertz. With such a wide range of sound pickup, a buzz, squeak, hum, or rattle is sure to be included in this spectrum, and will be picked up if a mic' is placed close to the offending noise. Remember that engineers may seem especially picky about

these noises; they are trained to listen to and deal with sounds.

After some serious thought, I proceeded to give my drumset a thorough going over. The problems I encountered, as well as my solutions, are listed below. While this is merely a guideline, it should cover the basic problems most drummers will have. You may have to experiment and probe to find all the noises, and it may take time. Have patience and work at your own pace.

STANDS AND HARDWARE

Make sure all stands are rubber tipped. If tips are missing—replace them. All stand-leg rivets, hardware rivets and fasteners should be tight. Loose or worn rivets cause vibration and buzz. Rivets can be tightened by placing the flared end of the rivet on a hard surface, such as a metal work bench or on a bench vise, and lightly tapping the head of the rivet with a hammer. Warning: Too tight and the stand won't close up freely; too loose and the buzz is still there. A little light machine oil on the rivet areas will help take the stiffness out after tightening. Also, all wing nuts, bolts, clamps etc. should be sturdy and stay tight, and the snare stand basket area should have rubber sleeves to avoid vibration between the snare rim and the stand. Rubber hose, such as the kind used for automobile heater hose, works fine for this and can be purchased at most discount and hardware stores.

CYMBAL STANDS

After rivets have been checked and tightened as mentioned previously, check all cymbal stand tilters and mount areas. Listen for buzz and rattle while playing each cymbal on its stand at various volumes and tempos. Each stand should have a leather or thin rubber washer under the steel cup washer, and a thick felt under and on top of the cymbal. All stands should

also have thick plastic cymbal sleeves to protect the cymbal from the threads of the tilter, and avoid metal on metal contact.

To avoid loose and flying wing nuts on the tilter, try the popular *T-Tops* or Zildjian cymbal snaps and applying them with liquid thread lock. Since the cymbal can be placed on the tilter without removing the *T-Top* or snaps, the thread lock won't harm anything and does not lock the parts together permanently. Thread lock can also be purchased at hardware and discount stores for approximately \$2.00 per tube.

PEDALS

It seems useless to sweat over a bass drum, or a good pair of hi-hat cymbals only to hook them up to noisy, squeaky pedals. To avoid this problem, start by selecting and maintaining a good bass drum pedal or hi-hat stand. By this I don't necessarily mean a high-priced one. Just a strong, sturdy piece of equipment. If your pedals are a good quality and still squeak and rattle, it could be one or all of the following: Tension springs, heel-plate hinge area, swivel points, etc.—*solution*: lubricate with light oil. Also make sure all swivel and hinge points are tight and that the action is smooth. Strap contact points—*solution*: grease lightly. Check the bass drum beater ball. If it's loose in the beater shaft, you'll get a metallic click when playing the bass drum—*solution*: tighten, if possible, or replace.

Hi-hat stands require the same as above in the pedal area. You may get a scrape or loud click from inside the stand. When this occurs, the internal spring is rubbing against the upper tube area, and should

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have a plastic or rubber sleeve placed around it and taped into position to avoid slipping. The internal tube and spring can also be sprayed with teflon coating spray (available at discount and paint stores at around \$3.50 for a large spray can). Adequate felts should also be supplied in the cymbal mounting area.

The hi-hat clutch should be sturdy and have rubber or felt washers on each side of the top cymbal. The clutch should not be so loose that it causes annoying rattles during playing. It is also advisable to play with soft-sole shoes when playing in the studio, since shoes give off noises of their own on a pedal.

LUGS

Tension lugs with internal springs should be removed from the drum shell and packed with cotton or foam rubber around both sides of the spring. To further keep the spring from buzzing, a thick piece of felt should be placed under the end of each spring where it touches the back of the lug. Compacted, worn-out cymbal felts, cut to proper size, are excellent for this and cost nothing.

While the shell is stripped of its lugs, it is a good time to clean and polish the shells, as well as the hardware. Clean the rims, drum-head hoops, and the head surface too. Stick chips, grit, splinters, dust and the like can become lodged in these areas and cause unwanted noise and head damage.

Replace the rims and heads, using bee's wax or sealing wax to lubricate the bearing edge where it comes in contact with the head. Replace all lugs and hardware to the shell, and tighten it. Care must be taken when you remove and replace tension lugs, and other shell-mount hardware, since they are easily stripped or broken.

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Though some are sturdy and can be kept relatively noise free by tightening and lubricating, my feelings are that most internal mufflers will always create a certain amount of unwanted noise when the drum is played. To me, the best solution to a noisy muffler is to remove it altogether. After removal, an external muffler can be purchased and mounted on the rim. These units tend to be less noisy and can be removed when not in use.

THRONES

Thrones should be checked like all the other stands and hardware listed, and should also be checked at the pivot point. When you pivot, the throne should not squeak or groan. Nothing could be more embarrassing than getting a perfect take on a quiet tune, all except the last bar where the drummer pivoted on his throne to close the song with a cymbal crash, and instead, a horrible squeaking groan is committed to tape. A light coat of heavy grease where the seat connects to the stand should take care of this problem.

This then, is a general run down of relatively inexpensive things you can do to prepare your drums for recording and miking. This is not by any means all that can be done, but these are the main offenders and will give you a place to start in correcting them. Every set will have special problems that will need correcting. Common sense, logic, and patience, all play important parts in dealing with annoying noises, and the same characteristics apply in dealing with an engineer or sound man. Good luck.

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come off good. But, if you play great then they're going to be more aware of that. If you play bad—they're going to assume that's the norm and that it's really good. If you play great you jump to another level.

A lot of people subscribe to the theory that it doesn't matter what you do or how well you do it, because your audience doesn't know the difference anyway. I can't buy that. Most musicians want to be respected by their peers. If a famous drummer came to hear me—even if he wasn't particularly fond of rock and roll—I'd still like him to walk away thinking he heard someone who was proficient; that he heard a good player doing the best he could within the framework he had to work with, rather than being just another hacker. I want to be a respected musician.

Confidence is half of it, too. It took me a while to develop that. I went straight out of playing clubs to playing this. When I met the band we set up the drums, ran over a few tunes, and went out to do the show *that night*. I faked the rest of it. There was no really intense concentrated rehearsal.

A lot of the live album is real disappointing. I can't stand to listen to it now because it's so loose.

SF: How long had you been with The Outlaws when that album was recorded?

DD: About four months. There's a couple of things on that album that I'm real pleased with, but for the most part it's so sloppy that I listen to it now and think, "Damn!" It just takes a while. We were all green then.

SF: What do you feel is the band's responsibility to its audience?

DD: With any kind of a rock crowd, if you just go out there and play your tunes and expect them to sit down and listen to you—that ain't going to happen. *What you play has to be presented.* Instead of just tune after tune there's got to be some interesting segues. Otherwise, it's like you're back to playing in a bar again. You're up there saying, "Oh, here's one that our bass player wrote. Oh, here's one that our guitar player wrote." It really needs to be presented in a show fashion.

SF: Do you plan the concert sets?

DD: Generally we've got a set and we don't deviate from it too much except to shorten it. Our show is usually an hour and a half. There are certain songs that are always going to be in the set that we group together, back to back, to go with the flow.

SF: I have a quote from *The Rolling Stone Illustrated History of Rock And Roll*. It's written that the plane crash of the Lynyrd

Skynyrd band "marked the virtual end of Southern rock as a vital source of new music, even though many of its early exponents continue performing." Do you consider The Outlaws a Southern rock group, and how do you feel about that statement?

DD: We do consider ourselves Southern rock, but a more apt description would be "rock and roll from the South." A lot of the material we do has a very Southern tone to it, but at the same time, there's material that we do, particularly on *Los Hombres Malo*, that's in a much harder rock and roll vein. The phrase "Southern rock" has been overused and abused. If you're a band from Los Angeles they don't call you "Western rock." Or, if you're from New York they don't call you "Northeastern rock." *You're a rock and roll band!* But, if you come from the South, all of a sudden you're a "Southern rock and roll band." That's not to say there's anything wrong with that. The Outlaws are not trying to disassociate themselves from that, but at the same time, we don't want to be known for that alone. We feel we've got a lot more going for us.

SF: Did you have friends in high school who were musicians?

DD: Yes and no. In high school we were always working weekends. It was great but it was a little strange because you didn't go to football games and all that crap. So, you were sort of an outsider. If you had long hair in those days it was all you could do to keep from getting kicked out of school. Growing up a musician was definitely different than being just a regular kid.

SF: Were there drummers in your peer group who played better than you that have since quit playing music?

DD: There were a couple of guys like that. SF: Why do you think you went on to become a successful player and they didn't?

DD: Probably it was just timing. I probably had a better opportunity than they did. There was a guy that used to play drums with Blues Image named Manuel Bertimatti, from Tampa, Florida who was just a monster! Now he's in L.A. or something working for one of the movie studios. He gave up playing completely. I used to sit and watch him and think, "Man! That's how good I want to be." All of a sudden, a few years go by and you find yourself playing with a well-known band, touring, and then you hear about this guy who's given it all up. You wonder about it and think, "Damn. As good as he was, he gave it up. Where does that leave me?" It must be a question of the right place at the right time.

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SF: Why did you hang in there? Was there ever a time when you felt like throwing in the towel?

DD: Yeah, there's been a couple of times. Particularly before I was with The Outlaws. I was practicing a lot because I always had in the back of my head, "If you practice and realize that what you're doing is to make a living, and that you're trying to step up, and if you keep that in perspective, then you'll do okay." But, there's times when you become so depressed about what you're doing because *all you're* doing is making a living. There was a lot of times when I thought, "Maybe I ought to just go sell shoes or something."

SF: What kept you going?

DD: Ultimately what kept me going was that I got with The Outlaws. I was twenty-five at the time and that's really when you start to grow up. Had I had my choice about what I *wanted* to play, I'd be out playing with a funk band in the vein of Tower of Power, Stuff, or Spyro Gyra. But, none of that ever came my way. *This* is what came my way so I'm going to do this. Even if you're at least a part of something that's successful—even if it's not exactly what you hoped for—at least you're not playing in a copy band someplace in a bar playing five sets a night. I can pretty much do my own thing with The Outlaws.

SF: How important to your career is it to have a supportive family?

DD: It makes me take everything a little bit more seriously. If you want to achieve any lasting success, then you've got to take it seriously, whatever you're doing. Having a family makes me think less about having a good time and more about accomplishing something.

SF: There's a myth that you can't have a successful career *and* a successful marriage.

DD: Well, it's hard. I used to wonder about that myself. Then I found myself *in* that position and I just had to learn to deal with it on a daily basis. It comes with the job. What's the alternative? The alternative is to stay home and work locally. In the end that's going to grow old. Doing something like this you *are* away a lot and it puts a stress and strain on your home life, but at least there's a chance of a payoff for you.

SF: What can you tell me about your current drumset?

DD: I've been using Yamaha drums for close to three years. I don't have an endorsement with them. I'm not really interested in having an endorsement. I want to play a good set of drums. I figure they'll come to me one of these days. Before that I was using a combination of Rogers and Pearl. A Rogers bass drum, rack toms, and floor tom, some Pearl concert toms, and a Pearl snare drum. I finally stopped using the concert toms because I wanted to go for a more rock power type setup. I went to bigger drums. I'm using two 24" bass drums, 9 X 13 and 10 X 14

rack toms, and an 18" floor tom. I'm using a Tama snare drum that's 6 1/2", I think, standard wood. I *do* have an endorsement with Zildjian. When I got that it really meant something to me. I'm using a 22" *Deep Ride* and four crash cymbals. One is a 16" and the rest are 18". The hi-hats are a *Quick-Beat* 14". And I've got an *Earth Ride* and a Swish. At one time I was using two ride cymbals and the Swish with the crashes, but I've just modified it.

I've been using muffling inside the bass drums. When I was playing clubs I wouldn't put anything in them at all. I'd just muffle the head itself with felt strips, tape, or both. If you get the head muffled down enough with that you don't have to put anything inside the drum and it really kicks! When you take a 24" bass drum and put something inside—you don't have a 24" drum anymore. The main reason I'm still using stuff inside my bass drums is because of the soundmen. It's easier for them to get a sound with a heavily muffled drum. That's the same set-up I use in the studio, too.

SF: Is it helpful to be in a band with people you can communicate with?

DD: It helps a lot. For instance, the band was passing demo tapes around amongst themselves, stuff they'd done on vacation that they were submitting for *Los Hombres Malo*. I'd get a tape and listen and maybe get an idea for one of the tunes. I could call them up and say, "You know that tape you gave me? Well, you ought to try *this*, maybe." When you've got that kind of a relationship, that's much nicer than when you're just a member of a band and you don't really give a shit. It's a much better feeling, and it's a lot more fun to be a part of a team than just a member.

The drummer is basically the quarterback. You control the intensity a lot of times. It's really the most unique instrument in the band. A drummer who can do more than just play time—a guy who can play at different levels of intensity and with a real good sense of dynamics—can make all the difference in the world to a band. There are subtleties that come out while you're playing, and you really don't *discuss* things like that—at least with this band. There's a lot of spontaneity. You're playing, and when you're excited about something and say, "Okay, I'll take it here" . . . when you've got guys that can respond to that—that's my ideal situation.

SF: Do you ever think about what you're going to do when you're sixty years old?

DD: Yeah. I'd like to be playing drums when I'm sixty. That's probably the true mark of any musician—his longevity.

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Q. I need advice on tuning a 12" x 15" 1958 WFL parade snare drum for funk/rock. I want a crisp, sensitive sound. I've been using a medium Canasonic weave-type batter head, and an Ambassador snare head. Regular white coated Ambassadors sound beautiful on top but I break them in one night.

D.M.
Ann Arbor, Mi

A. Your challenge seems to be twofold. First, it's going to be hard to obtain a "sensitive" sound out of a drum if you're playing it so hard that you break a head a night! Secondly, if someone asked for a drum that would produce a "crisp" sound—probably one of the last suggestions would be a 12" x 15" parade snare. We read your letter to David Garibaldi, one of the best funk/rock drummers. He said, "I don't know if this'll help, but I've been using recently a 6 1/2 x 14 Rogers metal snare drum. I've been using a Duraline concert head on top, and a Duraline snare head on the bottom. The sound is incredible. It has that higher quality that the reader is asking about and it still retains a low sound. You don't have to use a lot of external muffling. It's going to be impossible to get the sound out of that (parade drum) that you can get out of a regular 5" metal drum."

Q. What drummer played Animal on the *Muppet Show* during the drum battle with Buddy Rich? Does the same drummer play all of the drum tracks on the *Muppet Show*?

S.V.
Chattanooga, Tn

A. Animal is actually Ronnie Verell. According to Zildjian's Cymbal Set-Ups of Famous Drummers, "Ronnie spent about fifteen years with the Ted Heath Orchestra, and appears frequently with the Jack Parnell Orchestra at the London Palladium backing up top performers." To our knowledge, Ronnie played the drum battle with Buddy Rich.

Q. I keep reading articles about great unique drummers like Steve Gadd and Tony Williams, who talk about doing nothing all day long except playing and practicing since they were kids. As I grew up I've had to work day gigs, go to school, or gig at night in limiting commercial bands to pay rent. I feel that I'm developing a style and sound, but having to put so much emphasis on making money is stifling my creativity and inhibiting my practice. Any suggestions on what to do or where to go?

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A. *Drummers who have nothing to do all day except play and practice are few and far between. We're sure if you asked Tony or Steve, they've had some pretty dismal work experiences along the way. We think what they're saying is that they spent all their free time practicing and playing. Drumming was the number-one priority in their lives. Your having to work may be taking some time from "woodshedding," but it sounds like you have an excellent opportunity to learn to communicate with all different types of people. Learning to deal with people is crucial to a successful career, and many times the drummers who spend all of their time isolating themselves in practice are hampered in the real world by an inability to deal with people. Take advantage of your situation, keep your eyes and ears alert for opportunity, and one day you'll find yourself with more time to play and practice.*

Q. I am interested in the use of brushes at the basic level. Any advice on records or books to learn from would be appreciated.

M.D.
Ontario, Canada

A. *A few classic brush players on records are: Papa Jo Jones with Basie, Joe Morello with The Dave Brubeck Quartet, Vernell Fournier with Ahmad Jamal, Ed Thigpen with The Oscar Peterson Trio, Paul Motian and Marty Morrell with The Bill Evans Trio, Max Roach, and Philly Joe Jones with Miles Davis. Elvin Jones plays some excellent brushwork on his trio albums with Joe Farrell and Jimmy Garrison, and also with the John Coltrane Quartet.*

Philly Joe has an excellent book on brushes published by The Premier Drum Company; Ed Thigpen has a book/cassette package called The Sound of Brushes; and Willis Kirk has a good brush book called Brushfire.

Q. I've recently decided to further my studies. I play a left-handed kit. Would it be worth my while to learn to play both left and right handed kits?

R.B.
Hatfere, Pa

A. *You don't say how long you've been playing, but it sounds as if you've only been playing a short while. First, there is nothing wrong with playing a left-handed kit. We'd suggest working on becoming proficient on the left-handed kit (assuming that's most comfortable for you); once you've accomplished that, then you can begin working on ambidexterity and four-way independence. Too much too soon could really kill your enthusiasm.*

Q. I own a set of Leedy drums. It has Shelly Manne's name on the hi-hat stand and bass drum pedal. The sizes are a 14" snare, 13" small tom, 17" floor tom, and a 21" bass. They were made in November '65 and are in excellent shape. I bought them for \$150. How much are they worth?

D.M.
Tyler, Tx

A. *According to Charlie Donnelly, the drumset was made just before Leedy sold out to Slingerland. The set is worth between \$450 and \$500.*

Q. Could you tell me if a 26" bass drum is a waste of inches in comparison to the 24"? I'm purchasing another bass drum. I own a 20" bass drum and I can just about hear it. I put a pillow in it because I like the "thud" sound of Phil Rudd in AC/DC.

M.M.
East Haven, Ct

A. *Obviously there will be a difference in sound between a 24" bass drum and a 26"—how much difference is hard to say. If you're looking for volume plus a good sound—get rid of the pillow. When you hear Phil Rudd on records or in concert, it's important to realize that he has mic's on his bass drums which can compensate for a heavily padded drum. The kind of drum heads you use and learning how to tune a bass drum properly will give you the sound you want and the volume. You can have the biggest bass drum in the world, but if it's stuffed full of pillows, it's going to sound like a box. Find a teacher or a drummer in your area who can show you how to tune your bass drum.*

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continued on page 109

ASK A PRO

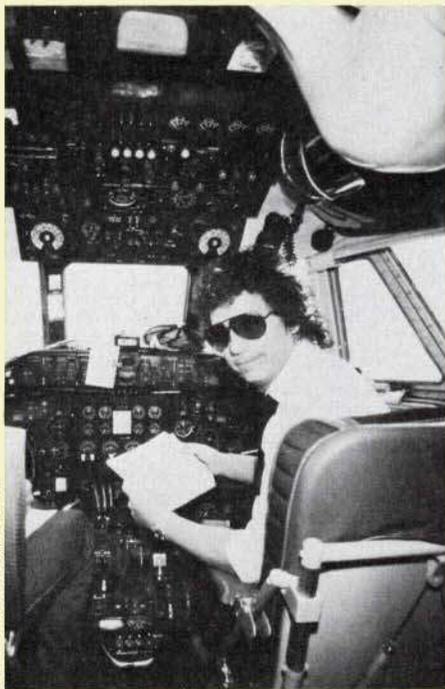


Photo by Waring Abbott

JOHN PANOZZO

STYX

Q. What cymbal set-up did you use when *Cornerstone* was recorded?

Steven Ferraro
Bricktown, NJ

A. I used different set-ups for different songs, although I did use the same ride cymbal for the whole album. Ride cymbals can be somewhat of a problem because of their size; sometimes they have a tendency to build a lot of overtones. But I finally found one that I'm real happy with: a Zildjian Rock 21. I can get a good ping and minimize the overtones without putting a lot of tape on it. So I used that ride cymbal on all of the tunes,

and for hi-hats, I alternated between 14" and 15" Quick-Beats.

I use different crash cymbals because we have a lot of different styles of music. Basically it's the decay time I'm concerned with because I don't want to step on the vocals. On some of our lighter fare, I like to use a thin crash with sort of a quick decay. If I need to be real bombastic, I'll use something like an 18" medium. On "Borrowed Time," I used some heavier cymbals: an 18" Rock crash, a 20" medium crash, and a 16" thin crash. On "Lights," "Why Me," "Babe" and "Never Say Never" I used a 16" thin crash, an 18" crash, which was sort of heavy, and a 17" thin. On "Eddie" I had 16" thin and an 18" medium. For "Love In The Midnight" I used an 18" thin, a 17" medium, and an 18" Rock crash.

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Q. Do you have any advice for an amateur drummer who wants to become a professional?

Gina Frazier
Saginaw, Mi.

A. *The best advice I can give you is to practice; all the time, as much as you can. It's really true: practice makes perfect. If you're not in a band right now, play along with records. Playing with records is a lot of fun, you don't get bored quickly, and it's good for your timing.*

Also, don't worry about playing difficult drum beats. Most of the time, the simplest beats are the best. It really boils down to team work. True professionals play what is required to make the song great—not necessarily the fanciest beats they know.

Above all, keep believing in yourself and work hard. If you believe you can do it—you will!

TONY WILLIAMS



Photo by Kathy Sloane

Q. What would make you intentionally play on top of the beat?

Randy Stiles
Bethany, CT

A. *There are a few reasons. Two of them would be; first, if I was playing with a bass player who seemed to lag. Second would be to lend excitement to the music at a particular time.*

SANDY SLAVIN RIOT

Q. How did your group get to tour with Rush?

Donald Zilnack
Red Bank, NJ

A. *That was done through our booking agent. We found out that Rush had heard our album and liked it, and they heard we were good live. So it was like a request. They felt we would round out the bill.*

Drum Market continued from page 107

WANTED

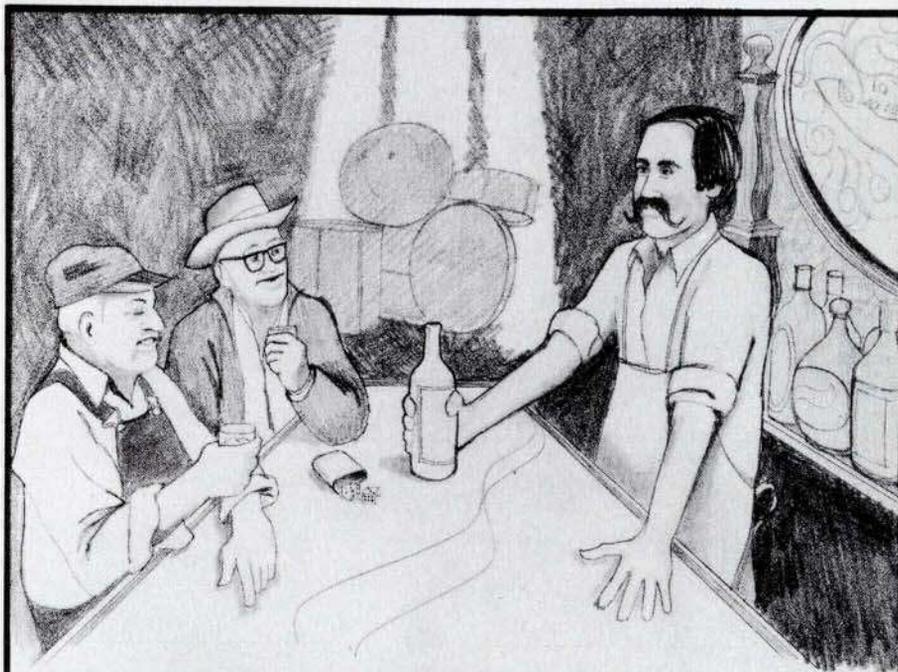
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"Naw, he was with that other fella, what's his name?"

"Duke Wellington."

"Yep, sure played a mean saxophone, ole Woozie!"

"You're nutty as a fruitcake! Woozie was a drummer if there ever was one!"

"Oh yeah! Played hard and sweated a lot. I remember the night his sticks slipped out of his sweaty hands and cleared the dance floor!"

"Yeah! And after that he swore he'd figger a way to hang on to his sticks."

"Ain't he still at it, sandin' the shafts of red hickory drumsticks so other drummers can hold on to 'em?"

"Can't say as I remember."

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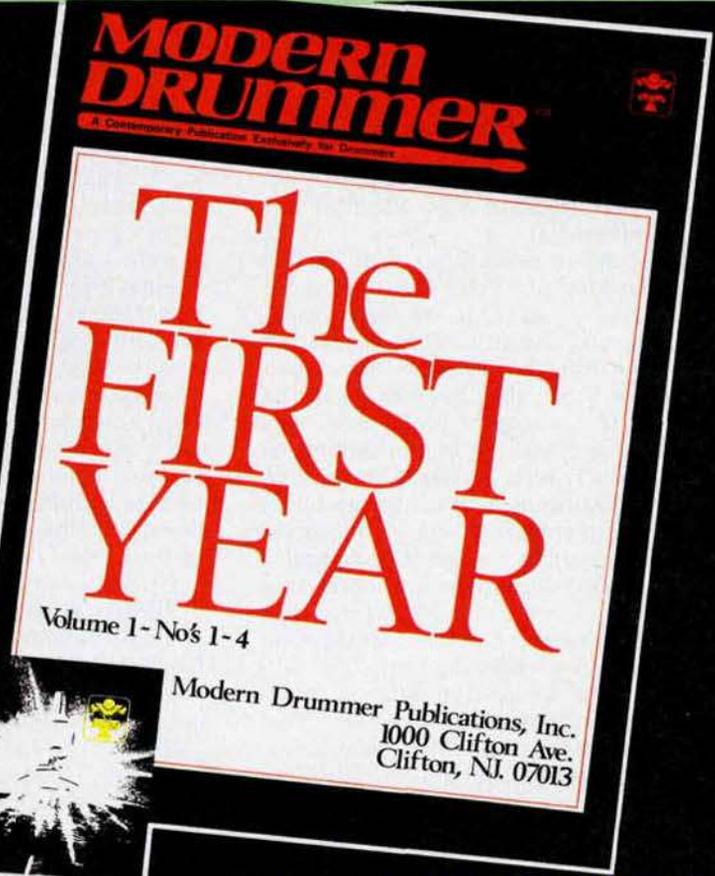
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Jeff Porcaro, whose first priority has always been his own band, Toto, is pleased that he is immersed in that these days. With *Toto IV* doing well, Toto plans to be on the road throughout the summer, off and on. How does the band affect his studio commitments?

"I remember when Toto first started, which was kind of when I first started doing sessions. If you left town, there was always a guy behind you. If the contractor and the artist call you a few times and you're not there, they have to go to the next guy. If you're gone for a while, they might even decide they like him better than you. So you're always risking the chance that, when you come home, your accounts don't call you anymore. In some instances, I've found that has happened and I find it to be more true when there are contractors involved as opposed to the artist just calling. But Toto never stays out on the road more than a few weeks at a time."

When Toto is recording in L.A., however, Jeff continues to do sessions. "We did this album over a period of six months. When we're working on a Toto album, we maybe work five days a week, usually in the nights from 7:00 on. So as long as I don't stay up too late, I can usually work during the days." But Toto has been the dream Jeff has been working towards, so he manages to juggle his responsibilities. "There was a point where, for two years, I actually did everything I could, even if I didn't feel like playing, just to save up money so I could take two years off and give the group a try. I think anybody would be happy if he were given the privilege to have a group that's his. You get to go into the studio and money is given to you to make the kind of music you want to make. You're the boss and it's your baby. That's incredible! I think that's anybody's ultimate goal if they're into doing their own thing themselves, or with five other comrades. With Toto, it's a little more free. The way we work in the studio—the way we record our instruments and the way we arrange our tunes and produce ourselves—it's for ourselves instead of as sidemen who are there to satisfy the needs of the producer and artist you're working for. That's fun too, and sometimes that's even a relief from being in a group, but it's nice to be involved with all aspects of the production."

He has even become more involved with writing these days, having had a sprinkling of co-written tunes on previous albums. Jeff co-wrote three tunes on the current album and plans to become more and more involved in that area.

Recently, Jeff's brother Mike joined the line-up on bass, after David Hungate exited to spend more time in Nashville. This brings a total of three Porcaros in the band, which already included Steve on keyboards.

"It's great playing with Mike again. It's like the old days when Mike was in the original high school band with Paich, Lukather, Steve and myself. Mike also played live with us with Boz Scaggs."

On the studio front, Porcaro has added a couple of exciting firsts to his list, having recently worked with Paul McCartney for the first time on the McCartney/Michael Jackson collaboration. "I also recently worked with Bruce Springsteen for Donna Summer's album. He sang and also played on the tracks. That was great."

There have also been lots of new exciting and inspirational experiences for **Danny Gottlieb** these days. Due for a September release is an album he collaborated on with bassist Mark Egan.

"It's something I've really been working towards," Gottlieb said. "I'm looking forward to the day when I can do an album as leader, but this is definitely the first step towards that since this is a co-leadership between me and Mark. This is the first time I was able to go into the studio with a certain amount of control over my sound and the material we chose and what we played. We had talked about doing a project together for a long time. When I finished an extensive tour with Metheny last December, and he was taking a break until June, Mark and I got together and decided to go into the studio and see what we could come up with. Originally we were just going to make it a duo project with bass and drums. I overdubbed three different tracks of cymbals, three different tracks of drums and Mark put three or four different bass tracks. Towards the end, though, we decided it would be nice to add some different instruments. So we asked our friend Clifford Carter, a keyboard player who is a well-known studio musician in New York, and Bill Evans, a saxophone player who plays with Miles Davis currently. Before we knew it, we came up with a finished product. The record is called *Elements*, which is the name of the band, because we combine man-made instruments with natural ocean sounds, wind sounds and rain sounds. We've decided to go with a small company in Vermont called Philo Records. They really flipped out over the record, and if you look at the back of every Philo record, there is a message that says, 'Philo artists have complete artistic con-

trol of their own project.' That's a really noble thing to say on the back of a record and we liked the feeling there, so we decided to go with them."

Also, because of the long breaks Metheny takes, Danny was able to play with Airtio last March on a short tour with Airtio and his wife, Flora Purim. "Airtio and I hit it off immediately. I realized that he was a much greater influence on my musical career and my playing in general than I had ever realized. When Chick Corea's *Light as a Feather* came out, Airtio was the drummer, even though he's not listed in the credits, and I remember listening to that record almost constantly. If I had to pick a drummer whose style or sound I come close to, he's really the only one I can think of. People know Airtio as a percussionist, but he's an incredible drummer as well. So I took it as a challenge to learn as many of the tunes they performed, authentically, so it would give Airtio the opportunity to switch back and forth between the drums and percussion. It also gave me the opportunity to study percussion with him so I could play percussion while he was on drums."

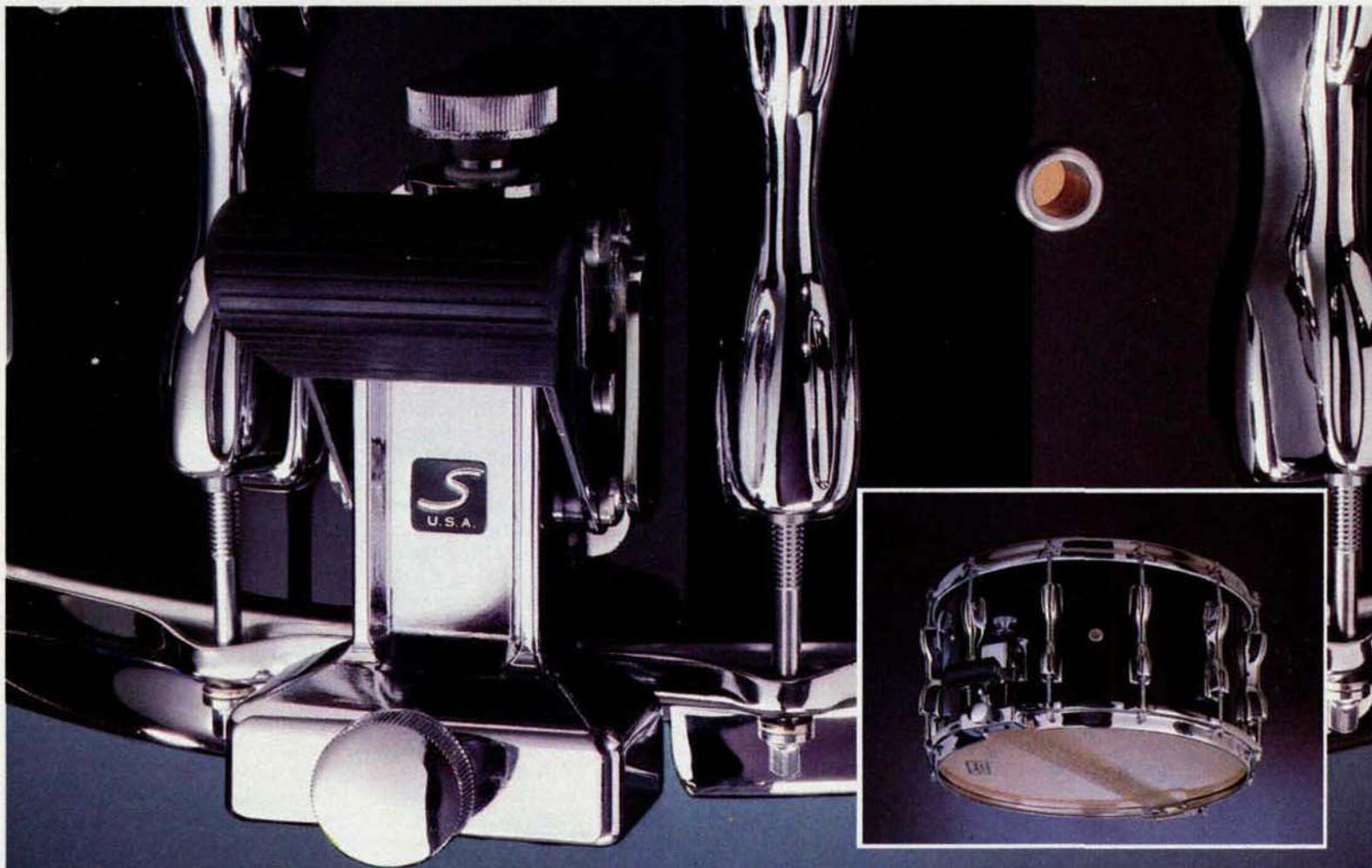
When the first leg of Metheny's current tour concludes, Danny will reunite with Airtio and his group in August for gigs in Seattle and Portland as well as the Telluride Jazz Festival. He then resumes with Metheny towards the end of September on a college tour across the U.S., supporting the latest ECM Metheny release, *Offramp*.

Studio drummer **Michael Botts** recently in the studio with new Capitol group, Avalon, as well as with Glenn Shorrock and Warren Zevon. **Vinnie Colaiuta** also played tracks for Avalon, and Zevon's album will also feature **Jeff Porcaro**, **Rick Marotta** and **Russ Kunkel**. Linda Ronstadt is also using Kunkel on her upcoming release, as well as **Rick Shlosser**. Jeff Porcaro is also featured on America's new album. **Gary Mallaber** working with Steve Miller. **Ian Wallace** working with David Lindley. **Craig Kramps** featured on Kim Carney's current project.

Michael Derosier is no longer with Heart, and sitting at Heart's drums now is **Denny Carmassi**, formerly with the L.A. based Gamma.

Aynsley Dunbar has been keeping busy recording the Starship album due out this month as well as Paul Kantner's solo album which will not be released until '83 since he has been recording around Starship activities. Starship is on the road presently.





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INDUSTRY HAPPENINGS

LES DEMERLE CLINIC



Photo by Paul Jonason

by Susan Alexander

Drummers milled around inside the dark, intimate setting of Carmelo's Jazz Club in Van Nuys, California, waiting for the beginning of Les DeMerle's drum clinic. Les had flown in early that morning from one of

his many engagements to do the clinic and concert.

DeMerle started the afternoon clinic off with some demonstrations and useful tips. He demonstrated various combinations of playing with sticks and mallets in the same tune

and covered such topics as odd-time playing, tuning, brush, mallet and stick control, soloing, and Latin, jazz and funk playing.

Les also included an audience participation number; a 7/4 funk with the audience clapping on 5, 6, and 7 and Les doing the rest. DeMerle delighted the gathering of drummers with his rendition of Max Roach's "For Big Sid."

At the end of the clinic portion of the program, a snare drum, cymbal, two snare stands and two sets of *Fiberskyn 2* drum heads were given away. These prizes were donated by the sponsors of the clinic/concert: Slingerland, Zildjian, Remo and Professional Drum Shop of Hollywood.

The second portion of the program consisted of the Les DeMerle Sextet playing music from Les's new album, *On Fire*

on Palo Alto Jazz. The Sextet consisted of such fine players as Don Menza on tenor saxophone, Ron Stout on trumpet and flugelhorn, Lanny Morgan on alto and soprano sax and flute, Tad Weed on piano, Rex Robertson on bass and Eric McKath, percussionist for the TV show, *Fame*.

Slingerland's Phil Hulsey exceeded the program. He updated the audience on the new Slingerland *Magnum* heavy-duty hardware as well as the new Remo pre-tuned drum heads.

Les played some of the exercises from his new book, *Jazz/Rock Fusion Volume II*, plus some exercises he plans to incorporate into his next book. He also spent time answering questions and offered to write down anything people wanted at the end of the clinic. All together, the audience had a thoroughly enjoyable time.

KUSTOM/ GRETSCH ACQUIRED BY ROY

Mr. Dick Harrison, president of Baldwin Piano & Organ Company, announced the sale of the Kustom/Gretsch division to its general manager, Charlie Roy. Mr. Harrison expressed his confidence in the acquisition by Roy.

Commenting on the acquisition, Roy stated, "My experience and association with Mr. Harrison and Baldwin have been extremely valuable to me

and I've enjoyed the relationship. I am excited about the opportunity and challenges represented by the purchase of Kustom/Gretsch. Continuity of operations is critical to our dealer network and I assure our dealers that this aspect will be of paramount importance to us. As always, our goal will be to produce a quality, saleable product that will provide musicians the vehicle to express their musical talents."



For further information contact: Mr. Charlie Roy, Kustom/Gretsch, 908 West Chestnut, Chanute, KS 66720.

continued on page 116

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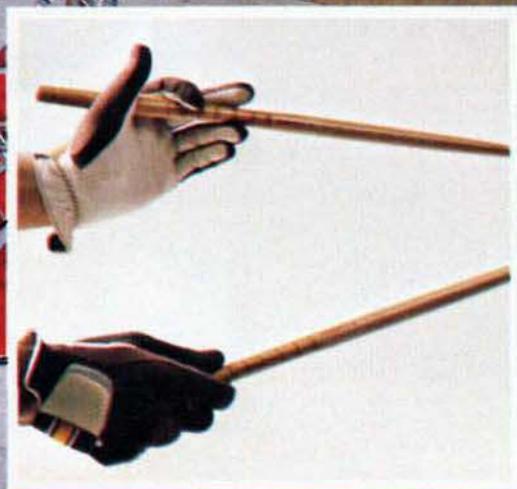
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BERKLEE SCHOLARSHIP WINNER



Talented percussionist Linda Malouf (right) eclipsed her mostly male counterparts and walked away with top honors in the finals of Berklee College of Music's 14th Annual High School Jazz Ensemble Festival in Boston. A member of the Marshfield High School Ensemble, which under the direction of Steve Benson was Runner-up in the Class 1 category, the gifted Ms. Malouf was presented a Musicianship Award Plaque and the First Prize tuition Scholarship of \$2,500 for her outstanding performance. Conferring the honors is Larry Bethune, Awards Chairman and Dean of Students at Berklee.

ED THIGPEN CLINIC



Drummers Collective recently held another in a series of "Clinics By The Masters" featuring Ed Thigpen. It was the first time Mr. Thigpen had been in the U.S. in years. He is most noted for his long association with Oscar Peterson. The four-hour program covered jazz drumming from A to Z, samba drumming, and tips on brush playing. He discussed his two fine new books, *Rhythm Analysis* and *Basic Co-ordination* and *The Sound of Brushes*. The clinic was video taped and is available through the Drummers Collective Video Series. For information, contact: Rhythm Section Lab, 130 W. 42nd St., Suite 948, New York, NY 10036.

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."

Joe has gone on record as saying **Riff Rite** drumsticks are the best he has ever used. Hear Joe and **Riff Rite** on Refuge Records. Snare a pair for yourself. **Riff Rite** graphite drumsticks.



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The Pearl X-1 Snare gives Mark more snare control than ever before. Eight plies of select maple, properly vented shell, and action that's smooth, even, quiet, and precise. A total package of super snare power. Not only can you change snare tension, you can actually adjust the way the snares lie against the snare bed. Because the snares evenly cover the surface of the head and are completely adjustable, any extra "buzz" is eliminated. You get just the amount of snare sound you need.

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JUST DRUMS

THUNDER DRUMS

Nuco Musical Instruments Ltd., Markham, Ontario, is pleased to introduce *Thunder Drums* from Pearl, the first high quality drum outfit specifically sized for the pre-teen market. The 5-piece kits are good professional quality yet will retail in the \$350 range.

Thunder Drums feature a five and a three-piece kit. The five-piece outfit includes one 10" x 16" bass drum, one 6 1/2" x 8" and one 6 1/2" x 10" tenor tom, one 10" x 12" floor tom, and one 6-lug snare drum. All drums feature multi-laminated shells and are fully tuneable. The kit is also fully adjustable to grow with the young drummer.

Included with the set is one hi-hat stand, one cymbal stand, one snare stand and a bass

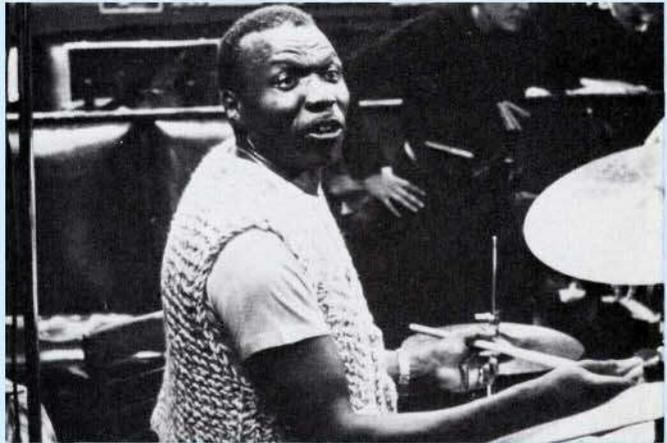
drum pedal. All hardware is manufactured from high quality steel. To complete the set, one pair of 12" hi-hat cymbals, one 14" crash cymbal and a pair of hardwood sticks are included.

ThunderDrums are available in three finishes: Jet Black, Pure White, and Red Flash. *Thunder Drums* are endorsed by Peter Magadini, well-known teacher and professional drummer. Each kit includes a volume of his best-selling instructional booklet—*Learn to Play The DrumSet*.

For further information contact:

Nuco Musical Instruments
Limited,
161 Alden Road,
MARKHAM, Ontario,
L3R 3W7.

ELVIN JONES VIDEO AVAILABLE



The widely acclaimed documentary, *A Different Drummer: Elvin Jones*, is now available for purchase or rental in various video formats.

The twenty-eight minute film features Elvin's original composition, "Three Card Molly." Elvin recalls how it was composed, demonstrates how he uses its melody to arrange a drum solo, and performs the piece with his quartet. Elvin illustrates his concepts of the shape and color of drum sounds and clarifies the com-

plexity of his polyrhythmic approach.

In addition, the film describes his family, his roots in black church music, and the beginnings of his career in Detroit. Elvin recalls his experiences working with Miles Davis, Charles Mingus, and Bud Powell. He is also seen in a film clip playing with the legendary John Coltrane Quartet.

For further information, contact: Edward Gray Film Library, P.O. Box 315, Franklin Lakes, NJ 07417.

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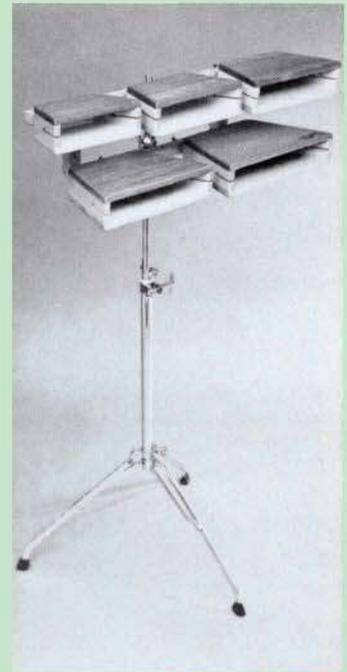
The *Quintet* by Camber represents a unique system comprised of five maximum tone chambers. The *Quintet* boasts the increased volume and multiple tonality that today's music demands.

Conceived and created for the professional percussionist, the *Quintet* offers a combination of volume and tonal range. Each block is precision made of choice mahogany, oak and maple and hand rubbed to a lustrous oil finish. And the *Quintet* is ready to be played since it fits any conventional accessory or cymbal stand.

For more information, write:

Camber U.S.A.,
P.O. Box 807,

Lynbrook, NY 11563.



continued on next page

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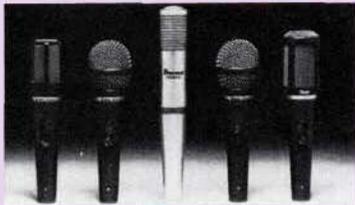
ROADRUNNER CASES

According to Howard Chatt, President of Cases Inc., "Roadrunner cases are built to last and differ greatly from other cases by the use of extra touches: Roadrunner glues and staples all seams, uses expensive fiberglass, a one-piece valance, solid steel split rivets,

plastic caps to cover raw edges of plywood partitions, special steel stacking type corners, and uses only Douglas fir plywood to manufacture long lasting Roadrunner A.T.A. cases.

For more information: Cases Inc., 1745 W. 134th St., Gardena, CA 90249.

IBANEZ ANNOUNCES NEW MICROPHONES



Ibanez has announced the addition of five new microphones to their ever expanding line. The *IM-70*, super cardioid dynamic mic', utilizes a lightweight cartridge diaphragm for miking drums, particularly the snare and mounted toms. The *IM-76* percussion microphone is suited for low frequency

drums like bass drums and floor toms. The *IM-80* cardioid condenser microphone is ideal for overhead cymbals and hi-hat.

Write to: Hoshino U.S.A. Inc., 1716 Winchester Rd., PO Box 469, Bensalem, PA. 19020 (215) 638-8670 in the East, or Chesbro Co., 327 Broadway, Idaho Falls, ID 83401 (208) 522-8691 in the West.

YAMAHA INTRODUCES NEW SYSTEM TO DRUM & HARDWARE LINES

Yamaha Musical Products, a Division of Yamaha International Corporation, announces the introduction of the new Yamaha System Drum and Hardware lines as means of more effectively promoting their product lines in this country. Yamaha Drums has been divided into three distinct lines: The *Recording Series*, the *Tour Series* and the *Stage Series*. There are also three corresponding hardware lines: the *9 Series*, *7 Series* and *5 Series*.

In line with these three new series, Yamaha has created a streamlined nomenclature which simplifies the process of ordering drum outfits for drummers and dealers alike. This system offers the drummer the option of designing an outfit customized to his or her needs. The system consists of a letter and three numbers delineating the: (drum) shell series; the outfit size; the hardware series; and the individual drum sizes.

The *Recording Series*, re-

ferred to by the prefix "R" will feature all-Birch laminate shells with high tension lugs previously unavailable in this country. The *Tour Series*, feature a birch/mahogany laminate shell construction designed for the widest range of professional applications available at a median price point. The *Stage Series* brings Yamaha's quality standards to the drummer at an affordable price. The *Stage Series* shells are constructed of Phillipine mahogany.

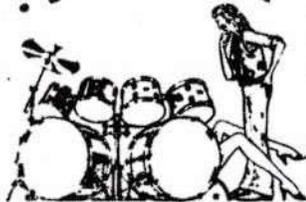
The third number in the system indicates the particular series of hardware included with the kit. The system also provides for those who wish to order outfits with no hardware. The last number in the system denotes the bass drum size which subsequently affects the size of the tom-toms and snare drum in that particular outfit.

Once the drummer has selected the outfit of his or her choice, the Yamaha system permits them to build or add-on future components with ease.



For further information contact:
Jim Coffin,
Yamaha Musical Products,
P.O. Box 727,
Grand Rapids, MI 49510.

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THE POWER DRUM

Savor the high.

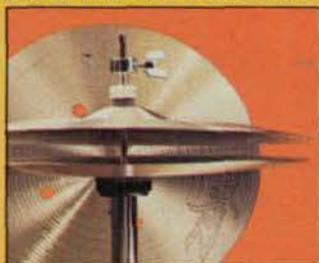


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