



MODERN DRUMMER™

The International Magazine Exclusively For Drummers

OCTOBER 1982

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Stewart COPELAND

Jazz Great

ED THIGPEN

**JIMMY
MADISON**

**SANTANA'S
PERCUSSION**

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Plus:

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EDITOR'S OVERVIEW



First and foremost, I'm delighted to report that *Modern Drummer Magazine* will be increasing frequency to twelve times a year beginning in 1983.

Some of you may recall that MD began six years ago as a quarterly. Two years later we increased to bi-monthly, followed by two years at nine issues. We've actually had our sights on a monthly MD since the onset. Fortunately, considerable encouragement from readers and advertisers over the years has helped to reaffirm our belief that a monthly MD was inevitable.

Subscribers can expect a smooth transition, since all expiration dates will be computer adjusted. Expiration dates will simply come up somewhat sooner as a result of the increase in issues per year.

You can also continue to expect an informative and enlightening MD each and every month. We've got tons of great material and new ideas prepared for the serious drummer in the year ahead and we look forward to having you with us.

Finally, my personal thanks to thousands of MD readers world-wide, our strong network of dealers, and the hundreds of industry advertisers, who collectively, made the monthly *Modern Drummer* a reality for us all.

Late last year, we announced the establishment of the Roberto Petaccia Memorial Scholarship, coordinated through the Berklee College of Music in Boston. I'm proud to announce that the First Annual Scholarship Award for 1982 has been presented to eighteen-year-old David Hitchings of Idyllwild, California.

David has been drumming since the age of nine, beginning with his elementary and junior high school band, orchestra and jazz ensemble. At thirteen, he began winning a series of musical awards, including the "Outstanding Musicianship Award" presented by the National Association of Jazz Educators (NAJE). By high-school age, not only was David an accomplished set player, but he had achieved proficiency on classical snare drum, tympani and mallet percussion, as well. His performances with the Hemet High School Jazz Ensemble helped to earn that organization many southern California music awards, along with an NAJE rating of number-one high-school jazz band in the nation. David has also won the "Outstanding Drummer Award" in numerous festival competitions, and was recently selected lead drummer for the 1982 All-California High School Jazz Ensemble.

All applicants were screened by the Berklee College Scholarship Committee on the basis of musical achievement and performance tapes. The winning entry, out of four finalists, was selected by a committee made up of *Modern Drummer* Editorial Department Staff members, who are former professional drummers.

David is quite a talent, destined to make his mark on the drumming community in the years to come. We're happy to have the opportunity to play a small part in the musical growth of this young and talented musician through the Memorial Scholarship. Congratulations, David.

RS

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

READER'S PLATFORM

ALEX ACUNA

In your May issue article on Alex Acuna, the article states that Alex is a Yamaha endorsee, and yet the opening four-color shot depicts him behind a Gretsch kit. Also, in the April issue, Danny Gottlieb mentions that he likes "Yamaha drums made in Japan. They are different than the ones sold in the United States, which are made in Taiwan." That isn't true. All of the drums that we now catalog in the U.S. are made in Japan. There was, for a brief time, one kit made in Taiwan, but it was discontinued in May 1981.

JIM COFFIN
PERCUSSION DEVELOPMENT
MANAGER
YAMAHA MUSICAL PRODUCTS

MORE LATIN

I really love MD, but why do you leave out so many great conga players like Patato, Candido, etc.? They are drummers, too! You ought to mix it up more. A couple of set drummers, mallet percussion, hand drummers, or marching percussion in each issue would be more interesting. Three or four featured set drummers every issue tends to get a little dull after a while. I'm hungry for the knowledge they all can give.

DON BAIRD

MARTY MORRELL

The Marty Morrell interview was the most disappointing I've ever read. Not from MD's side but from the nature of Mr. Morrell's viewpoints. His projection of the dark-mooded, dreary, dirty, closed life of the jazz musician is terrible. To project that to all the young readers of MD is horrendous and spirit-killing. There are so many beautiful cats and fine players who are productive and successful, not only in the area of earning money, but in earning respect and in the positive impact they have on audiences all over the world. Nice pay is okay, comfort is okay, convenience is okay. But, none of those conditions add up to a great musician or to a room full of happy people. It seems that the fresh air, farm life and comfort that Mr. Morrell is experiencing hasn't afforded him the positive attitude that shines through both dark and light.

ABBEY RADER
USLAR, W. GERMANY

PRO PLEA

I am writing to you from the Iowa State Men's Reformatory. We have a very good music program here, complete with two drum kits. There are many drummers who learned everything about drums while staying here. Unfortunately, because of the lack of opportunity to see professional drummers in clinics, our learning has been stagnated. We would very much like to confer with a professional, though the institution can't afford to set aside money for a drum clinic. If there is any possibility that professional drummers, on their way through Iowa, might stop by and give us a couple of hours, it would sure make a lot of drummers who are trying to get their lives together, very happy. Thanks for your time, and your great magazine.

STEVE WHEELER
IOWA STATE MEN'S
REFORMATORY
BOX B,
ANAMUSA, IOWA

ADLER TONE CONTROL

In the March '82 issue a question was asked about where the Henry Adler *Tone Control* Practice Pad could be purchased. The answer given was that the pad is now the *Quiet Tone Drum Mute*. Both are creations of Mr. Adler, but they are two different items. The *Tone Control* Practice Pad was made of wood. On each end of the pad a door was attached. By closing or opening these doors, you could change the tone. The *Quiet Tone Drum Mute* is attached to the drum to reduce 90% of the sound.

LOUIS M. GERVEY
MEDFORD, N.Y.

ELECTRONIC DRUMS

I'd love to see an informative and up-to-date article on electronic and synthesized drumming and drum equipment. The future of pop music rides on it. We as drummers must consider rhythm machines a threat to our jobs unless we can find ways to enhance them, to bring back the importance of a live drummer who's more than a metronome.

In reference to the proposed code for writing drumset music—hurrah! An idea whose time has come not too soon. I find that my greatest obstacle in reading is deciphering new music that I'm not comfortable or familiar with.

SANDY KAYE
PHOENIX, AZ

Editor's Note: MD ran a feature on drum computers in the Feb/March '82 issue.

MD ENGLISH LESSON

It's nice to see MD growing in size and influence. In this part of the country, many of our students come from homes where English is not the primary language. Reading difficulties are often obvious. Some of these students have realized that the vast amount of information available in MD is not very useful to them unless they can read and understand it. MD has obviously motivated the thinking students into improving their reading skills, often through remedial courses available in school. You've enriched their lives, whether or not they become drummers. Keep it going.

TRACY BORST
ALHAMBRA, CA

KEITH MOON

I sure loved your Keith Moon article by T. Bruce Wittet. As I was reading, I turned the stereo on and by some coincidence, I heard three straight Who jams in a row! It brought tears to my eyes. I'll always respect Keith Moon highly. Thank you for your classic article.

DAVID G. GLUEGGE
APTOS, CA

I'd like to thank you for your great article on Keith Moon in your June issue. It was great! Keith will always be one of the best. I would like to see articles on John Bonham and Alex Van Halen.

DAVE THOMAS
TITUSVILLE, PA

EAMES DRUMS

After reading your informative article on the Eames Drum Company in the April issue of M.D., I called Joe Macsweeney of Eames and ordered three shells including a 15-ply, 6 1/2 x 14 *Master Model* snare drum shell.

The bottom line ... a superb instrument! The 15-ply snare drum offers a warmth, projection and response that undoubtedly makes it one of the finest sounding drums I've ever heard. The two toms I ordered with their 9-ply shells produce a rich, solid tone and are extremely easy to tune. The Eames wood finishes are flawless and with my own selection of lugs, hoops, mounts, snare strainer, etc., I take pride in owning a truly custom-made instrument. I highly recommend their product to all drummers; thanks for bringing Eames to my attention.

BART TUNICK
HONOLULU, HI



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MDOT



Many would agree that Stewart Copeland is one of the most innovative drummers to come along in the past few years. Judging by radio airplay, record sales and audience response, it seems that the general public feels the same way about the Police.

Forming in January, 1977, the trio, consisting of Andy Summers, Sting and Stewart Copeland, burst onto the English scene with a homemade single called "Fall Out." It was only the next year that A&M Records agreed to sign them to a single deal and "Roxanne" paved the way for an album deal and a string of hits including "De Do Do Do, De Da Da Da," "Don't Stand So Close To Me" and "Every Little Thing She Does is Magic." To date, there

are four albums, *Outlandos d'Amour*, *Regatta de Blanc*, *Zenyatta Mondatta* and *Ghost in the Machine*, and the Police has made its mark with its unique rhythmic blends.

For Copeland, it is not difficult to see where he adopted his connection with rhythm, the most essential element in his life. As the son of the man in charge of Middle Eastern operations for the CIA (also a former big-band trumpeter) and his archeologist mother, Stewart grew up with a multitude of varied musical and rhythmic influences in such places as Egypt, Syria, Lebanon and later, London and America.

RF: When and why did you begin playing drums?

SC: It was in Beirut. I was born in Virginia and then my family went over to Egypt when I was six months old. From there we went to Syria and then to Lebanon. I was fourteen when I started playing the drums. Rhythm always seemed to be very important. When I was with my mother on archeological expeditions in the Syrian desert, it always seemed that the high point of the day was all the singing and dancing in the evening. I suppose that those are noises that have stuck with me and have always been the basis of my emotions since then.

RF: So drums entered into it . . .

SC: Well, not so much drums, but music. Music was paramount in my life and drums entered into it when I began to listen to big band and jazz records that my father



STEWART COPELAND

by Robyn Flans

had in his collection. My father had been a jazz trumpeter in big bands including Glenn Miller's wartime band and he played with all sorts of old-timers whose names I can never remember.

RF: Did you have any prime drum influences at that time?

SC: At the age of about fourteen, my drum hero was Buddy Rich, and that was about the last hero I ever had. Since I've grown up, I realize there are other brilliant drummers.

RF: Such as?

SC: I don't really like any of the virtuoso drummers. Most of the drummers who are "name" drummers don't really do all that much for me. I can respect their physical ability to move their fingers at mind-bend-

ing rates, but there isn't really anybody right now. A few years ago, I guess that Billy Cobham would have been an exciting new thing, but now there's a whole generation of drummers who are playing his licks. I suppose he's the most recent person who has really made an important contribution, whose name stands out, though. But I'm not a real fan, for although I can respect and appreciate things, I wouldn't describe myself as a fan.

RF: When did you get a drumset?

SC: When I was about thirteen. By that time, I was banging things and kicking things and tapping my feet hysterically. In Arab villages there's something they do in the evening which is sort of like what they do in Berkeley on Telegraph Avenue or

something. They bang things and sing songs at a very early age and I seemed to have a sort of native talent for that. My father, who was a jazz influence, immediately put me on a drumset. At the same time, the much more important side of my talent was being developed around the campfire. All the stuff I learned from the teachers was important, but can be learned anywhere at anytime by anybody. The much more important ingredient was the ethnic one.

RF: What kind of music was that exactly?

SC: Arabic music, which sounds like very slow calypsos. The rhythms have a very slow pulse and they have a very strong sense of syncopation with the emphasis on the downbeat. Melodically it's a bit mournful and pentatonic and I doubt if it will ever make it in the West.

RF: What about the drumset and formal training?

SC: My first goes on a drumset were all swing. I would suppose that the contact I have with the West is swing. I would describe myself as a drummer who swings rather than one who rocks.

My first drum teacher was an Armenian who played in a hotel jazz band. Beirut is, or was, before it got blown up, like the Switzerland of the Arab world where people could come and drink and spend their money and live the wild life. It always had a kind of decadent atmosphere and it had these bands playing in these hotels and my first teacher was one of those. My father spotted him and he seemed good and he arranged lessons with him. He taught me how to hold drum sticks and how to do a paradiddle and how to read.

RF: How old were you?

SC: Between twelve and thirteen.

RF: How long did you stay with him?

SC: About a year or two. Then I got into a rock band, or what would be called a rock band at the time. We played "I'm In The Mood," "Tequila" and the likes. When you travel around the world, you hear Western music, which is the electric guitar and drums and stuff, twisted in ethnic ways. In Mexico you hear it with weird trumpets doing weird brass parts and singing funny songs over what is basically the old American band format. I suppose those are the sort of groups they were. I played in quite a few of them, none of which ever lasted more than two gigs.

RF: Did you proceed with formal training after that?

SC: Yeah, when I moved to England I studied with Max Abrams who is actually quite a famous drum teacher. He taught me how to read and that's about it. From there, I went and studied music for a while, but it was never relevant and I started much too late.

RF: What do you mean by not relevant?

SC: I was already playing music onto a two-track tape machine with a guitar and piano and odd noises. Just basically dood-



ling, actually, quite getting off on it and valuing the work I was doing, although I was only a teenager at the time and it was your average indulgent stuff. It was all pretty native in form. But when I started learning about it, I found that everyone else in my class had been learning about it for a lot longer than I had and from a much earlier age. I couldn't keep up with the algebra involved.

RF: Are you talking about college now?

SC: Yeah.

RF: So that was Berkeley?

SC: No, that was before Berkeley. I tried to get into the school of music in Berkeley and I couldn't get into it. I didn't have the ear training and I couldn't identify the intervals. I've always understood all that, but I could never apply it because I haven't got it at my fingertips.

RF: Are we leaving anything out of your formal training, private lessons, etc.?

SC: No. I had a long series of teachers, one after another. I suppose I must have been around seventeen before I started to get to the point where none of the teachers could keep up with me.

RF: Why did you choose to go to college?

SC: It was the only thing to do. Those were the years of the draft and there was nothing else to do but go to college. I was grow-

ing up in England and I didn't want to come to America because I would be drafted. So I stayed in England and went to an American college there for a while and then came over when the coast was clear. Gee, does that make me a draft dodger?

RF: What did you major in?

SC: Communications and public policy, which is actually, intellectually, where I'm really at. When we're talking about my ability to play drums, that's pretty much of an organic thing and all I can really talk about is in metaphysical terms because that's what kind of thing it is. But actually, as a person, I regard drumming as being like a sport, which is something that's good for my body and that's where it belongs. In my head, there are some other things, though.

RF: Something I read said you never thought you'd be a musician because of the commitment involved.

SC: That's right. To be a professional musician, you have to get wet, and I never thought I'd have the nerve to do that. I had been a tour manager and had done all the peripheral things around being a musician: working in the music business as a session-man, as a drummer, an arranger, a tour manager, a disc jockey, a journalist, a manager, and working for a record company. I was doing everything but actually playing in a band, because, at the time, I was going to school. The first professional group I joined, the first group that did more than two gigs, was Curved Air, so I suppose I've only actually played in two real bands in my life.

RF: But doesn't session work require a commitment?

SC: Not really. You just have to turn up and be good for a day. You don't actually get out in front of an audience and for an hour and a half have to have everything right. You're not actually a piece of the product. It's not a piece of you.

RF: So what changed and allowed you to take the plunge?

SC: I was finishing off the university and I was just about to graduate. I would have had a degree in communications and I knew pretty much what I was going to do in the music business. Suddenly I got an invitation to join a band. The invitation was for right now, so I hopped on a plane and joined the group.

RF: But why were you able to make the commitment at that point?

SC: I had had a plan, as far as getting through college and I knew that was the step that followed the step before that. At the end of that, it was a bit vague. There were a million things that I could do and had done in the music business, but I was just waiting to see what happened and this is what did happen. If I had been offered a job tour managing somebody, where the money was good and it seemed really at-

"I SUPPOSE I HIT MY DRUMS HARDER AND MORE TIMES IN AN EVENING THAN YOUR AVERAGE DRUMMER, BUT I'M ABLE TO DO SO WITHOUT COLLAPSING FROM EXHAUSTION BECAUSE I'VE GOT IT TO THE POINT WHERE I ONLY USE MY ENERGY WHEN I REALLY NEED IT."



tructive for some reason, I might have taken it, I don't know. At the time, I didn't actually regard myself as a professional musician and I didn't have that kind of dedication to be one. I never practiced and didn't have a drumset the whole year I was in Berkeley. But during the time I went back to London on summer holidays and stuff, just hanging around there, I jammed with people and had a very good reputation among the musicians there, which is how I got the gig. But while I was over in California, I kinda had given up on being a musician. I got thrown out of a group in San Diego, probably for all the reasons I'm so successful now. It was the things that they couldn't take, which were the things I excelled at. It was the wrong group and I got thrown out of it. At the tender age of whatever age I was, I thought it was all my fault and I might as well give up. I couldn't take the emotional trauma of getting thrown out of a group. At that age, without anything else happening for me, I totally identified with playing my drums. When you play drums, it's an emotional thing. When you're bashing the drums and it's happening right and the rhythm is right where you want it and you're on top of it, you're winning and it's just forward motion. Like any kind of amoeba, it sort of gravitates towards what it needs and playing drums is like that. If it's something you really identify with and you base your whole identity on it as a teenager and you get thrown out of a group, you have to look for something else.

RF: How did you restore your confidence?
SC: I met a guy in Berkeley. I was walking down to my house from the campus and I heard a noise coming out of somebody's garage. I wandered in and I had my guitar, because I was also a frustrated guitarist as well as a frustrated drummer. So I took my guitar in and there was this other guitarist there and he had a bigger amplifier and

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Photo by Kirk West

Jeff Seitz on Stewart's Drums

RF: Why did Stewart's drums sound so good at the Forum?

JS: Stewart tunes his drums completely different than rock drummers of the past. From 1970 to 1980 there became this fad of sort of very deep pitched sounding drums, more like a rumbling kind of sound. It first started with Led Zeppelin and like that and then the studios really jumped on it. It became all this dampening and tuning the heads so you actually got a note; a nice, round, pitched note and in a studio or a small hall, that concept can work because you're not dealing with the amount of bass rumble or certain frequency sounds you get in a big hall. Consequently, drummers who went into big halls like that with drums sounding like that, a lot of the sound dropped off because it was just rumbling around. Now, Stewart is into a very tight sound and he also plays a lot of the rim of every drum he hits, including the snare. I mean, most rock drummers play rimshots all the time, but when Stewart plays his tom-toms, he's hitting the rims as well. So he's going for a very, very percussive attack/crack sound and I think you can notice the drums just barking out at you. He developed that concept by going to a lot of concerts and noticing that a lot of drummers' tom-toms didn't make it. Plus, the reggae influence is a sound that is very high pitched; sort of a timbale sound. But I think that it comes through as a very percussive sound is really what you're talking about rather than certain pitched drums. I mean, the drums have pitches on them, but that's not the most important thing to him.

RF: Would you detail Stewart's set-up for me?

JS: Okay. They're all Tama, *The Imperial Star* Tama, which is a thicker drum with nine-ply shells as opposed to six. They ac-

tually take the beating better. The fact that he does go for a percussive type sound also presents a problem that he does want to get a pitch to it, so if by attacking a drum really aggressively, if the drum can't take the pressure, it will sound very tinny. He wants it to be percussive, but he also wants a nice tone as well, not just a crack where there is no pitch at all. All the tom-toms have Remo *Emperor* heads and the bottom heads are *Ambassadors*. The snare has an *Ambassador* head and an *Ambassador* snare head on the bottom. The kick drum is the black dot.

RF: How often do you change the heads?

JS: The snare drum is changed pretty frequently. He tightens them up to the point where they actually start to pull out of the rim or they just stretch out and they lose their resonance. He doesn't break heads very often because they're so tight. The drum head is actually stronger when it's tighter, plus the fact that he doesn't dent them and he doesn't produce what most drummers do, wear spots. I can't remember the last time I changed a tom-tom head. The top heads are tuned very tightly and the bottom heads I try to get a general pitch. I have to rotate the bass drum head before every show to change the beating spot so I don't have to change a bass drum head in the middle of a show. That is also tuned pretty tightly. We go for a basic attack effect on the kick drum. As far as sizes, the bass drum is 14 x 22, the snare drum is 5 x 14 and the tom-toms are 8 x 10, 8 x 12, 9 x 13. The floor tom-tom is 16 x 16 and he's using two supplementary floor rack tom-toms on his left which are 8 x 12 and 9 x 13. He uses a set of four Tama Octobans and that's it as far as drums.

RF: Cymbals.

JS: We're now using all Paiste, a new kind



Photo by John W. Wright

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SANTANA'S

A
Profile
in
Latin
Artistry



Photo by Guido Harari



Photo by Randy Bachman

by Robin Tolleson

PERCUSSION

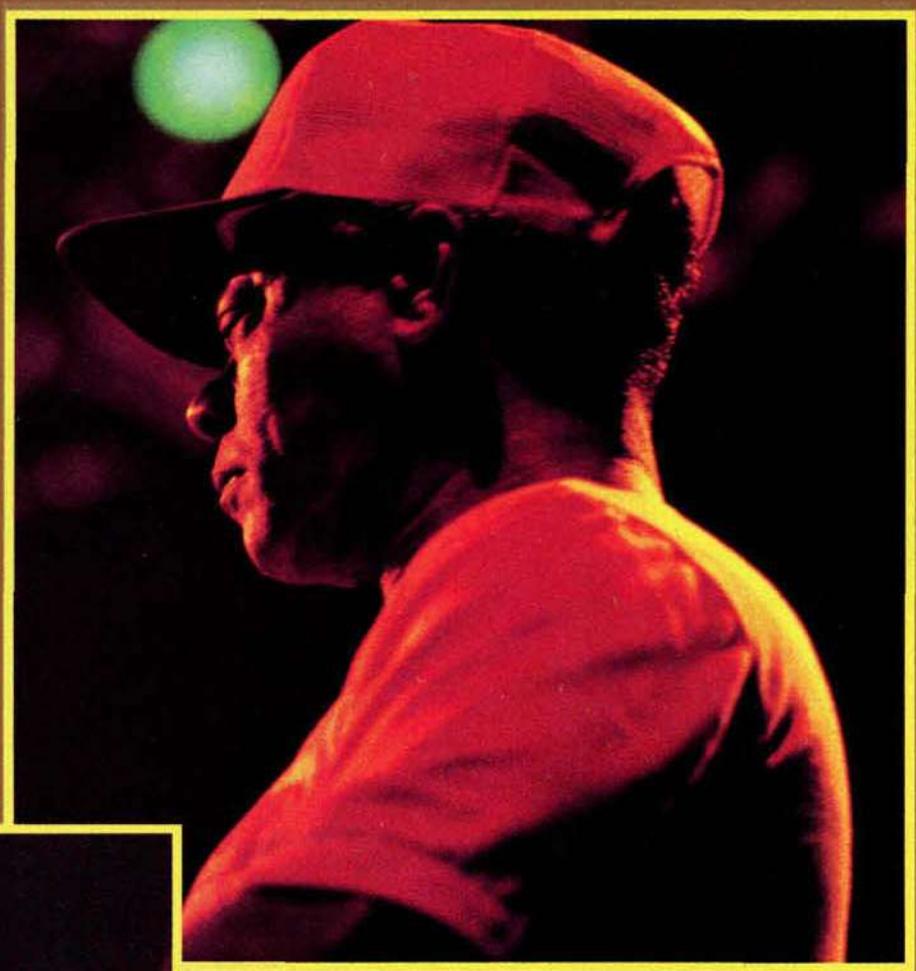


Photo by Randy Bachman

Santana's percussion section has been a consistent thread through the band's twelve-year existence. The players have changed down through the years, but the percussion sound has always set the standard for rock and roll. When the group burst on the scene in San Francisco in the late '60s, it was as much the Latin percussion as Carlos Santana's soaring guitar that endeared them to millions.

The first three Santana albums featured Mike Carrabello on congas, Jose "Chepito" Areas on timbalas, and young drummer Michael Shrieve. Percussionists that have lent a hand in Santana projects since then include Coke Escovedo, Victor Panjoja, Mingo Lewis, Gregg Errico, Buddy Miles, Lenny White, Billy Cobham, Don Alias, Jan Hammer, Tony Smith, Phil Browne, Phil Ford, Jack DeJohnette, Ndugu Leon Chancier, Gaylord Birch, Pete Escovedo, Francisco Aguabella, and present drummer Graham Lear. The current percussion lineup of Armando Peraza (bongos, congas), Raul Rekow (congas) and Orestes Vilato (timbales), combines youthful strength and veteran savvy.

Armando Peraza first appeared with Santana on the 1972 album *Caravanserai*. Rekow had his debut on 1977's *Festival*, and Vilato joined in 1980 for *Devadip*'s jazz departure, *The Swing Of Delight*. The three performed on Santana's 1981 smash *Zebop*, and just completed work on the band's new record, slated for release in the summer of '82. Our interview took place in the San Francisco offices of rock mogul Bill Graham, the band's manager, now producer. "It's a privilege to come and talk to somebody that has interest in this stuff," Vilato said. "I feel like one of the jobs we are here to do in life as percussionists, especially as Latin percussionists, is the education. Because as many years as it's been around, it's relatively a new instrument. And I don't blame the people for not understanding some of it. But as long as we talk about it, and provide some education about it, eventually they'll understand it more and more. And it'll be just like trumpet or guitar." Peraza, Rekow, and Vilato are proud of their musical heritage, as they are proud of their musical chemistry together.

AP: In my country I was always involved in sports; bats, baseballs, this was my trade. I never expected to be a conga player. The brother of a friend of mine used to have a band in Cuba, and they used to call the band Quba Bana. His brother's name was Alberto Ruis. They used to call Alberto the "loco" Ruis. We used to play baseball together. Then I saw Alberto in the street, and he told me, "I'm looking for a conga player." I said, "I can play congas." I went and bought a conga for six dollars, and started to play. At that time, that band was one of the best groups in Cuba, and I started to play conga with them. I played for maybe six or seven months, then I ran into a guy called Patato. He's playing now with Tito Puente, and he's played with a lot of people. Patato and I played together, and we were the right combination. That's how we learned to play congas. I didn't have a teacher; I taught myself. I was going to different places and playing, that was how I was learning.

RT: Were you with a band when you came to this country?

AP: No. I came into this country together with Mongo Santamaria and a revue. I used to play and dance with a revue and then play in the band. But my first record date was with Machito's band: a big band with Charlie Parker, Buddy Rich, and the saxophone player was named Flip Phillips. This was my first record date in the United States. Then I left the revue, and was com-

ing to the West Coast with a blues guitar player named Slim Gaylord. I spent some time in California, then left in 1953. I played a little bit with Dave Brubeck and Cal Tjader around here, then I left this area with the George Shearing Quintet. I stayed a few years with George Shearing, about eleven. Then I played with Stan Kenton, and Wes Montgomery. I was playing with too many people at that time. Then I saw Orestes when I was coming to New York.

RT: How did you get started Raul?

RR: Well, I was at a rock concert to see Steppenwolf and all these other people. I was about thirteen or fourteen years old,

and used to play with all the guys out there, and just jam. I got into a nightclub band when I was fifteen, and by the time I was seventeen the group Malo asked me to join the band. And I joined them. I dropped out of high school and went on the road. And when we got to New York, the keyboard player, Richard Kermode, hipped me to Latin music—you know, Orestes and all these guys. I really started getting into the traditional styles of Latin music. Since then, I'm still trying to learn it.

RT: Were you discovered by Santana from playing in Malo?

RR: Yes, from playing with Carlos' brother. And when Armando got sick,

on. The only way to get a sound out of the thing was to play it hard. So from playing mostly with my arms is, I guess, how I got built up. That skin was so thick; you can't believe anybody got a sound out of that thing.

RT: Orestes, what's your background?

OV: I was twelve when I came to this country. I didn't figure out until then that I had some kind of roots into the music of my country, Cuba. And when I came over here, my father won a set of timbales in a poker game, so he says, "Let's see what you can do with this." So I said, "I bet you I can get a job on it, and you won't have to give me my weekly allowance." So he said,



Photo by Tom Copi

and I saw the Santana Blues Band. And at that time I decided I wanted to play congas. I was so inspired by them. They had a guy playing congas named Marcus Malone. I had always wanted to play trap drums up until then, and never had enough money for a drumset. So most of the time I just spent playing on table tops and my lap and whatever, just with my hands. And when I saw the congas used with rock and roll, it really inspired me, because I had never seen congas played in the traditional manner. The only congas I had ever seen was Desi Arnaz. (laughter) So when I saw that, I said I'd like to do that. The guy who was playing was not a traditional drummer, but the way it was being used as an integral part of rock and roll music got me going. So I bought a conga drum for thirty dollars from some pawn shop down on Third Street. I went out to Aquatic Park

they called me and asked me to come and help them on an album. I didn't know it was to actually play with the band. I said, "Sure, I'd love to." It turned out to be an audition. It was only Carlos and Tom Coster, and myself and a timbales player named Leo Rosales. They liked the way we played, and asked us to join the band. I've been here ever since. Armando joined us a year later, and it's definitely an honor and a pleasure to be able to play with a true master. It's going to school.

RT: How did you get huge arms like that? Do you work out?

RR: No, I've never lifted weights. I've always been into calisthenics, and more gymnastic-type things I guess. I think the bulk of it came from just playing congas, because I never learned how to play real well with my wrists. And I was showing Orestes the skin that I first learned to play

"Well, let's see what happens." Two weeks later I was working with one of the bands in New York. Then Armando came in and started playing, and that was the beginning. Most of the groups I played with were strictly Latin music, so I became very involved in the traditional and the typical percussion of the Afro-Cuban environment. After that I went with a couple of groups, like Ray Barreto. Then we had a group called Tipica '73, which was a co-op; one of the first Latin co-ops that succeeded for a few years. They're still around. After that, I had my group for four years, Los Kimbos, and recorded for Fania Records. Then it was in '75 that Carlos actually sent for me to play in a concert and see how I liked the group. Everything was alright, but the reason I didn't stay was because I was just beginning with my own group, and I was too involved already. We

had the uniforms, and then the record dates. And I said, "Well, I have to do one thing at a time." So when I got tired after four years with the group, finally somehow they got in touch with me again. And I said, "It's time for me to go to California." I've been with the band about two years.

RT: When you are working on a new tune, or at a recording session, do you talk about how the section is going to play each part?

RR: Yeah, we'll listen to it, and we'll each come up with ideas as to what we think will fit. And sometimes Carlos will like it, sometimes he won't. Carlos comes up with a lot of good ideas himself for the music. The majority of the time, I would say it's his final word as to what we're going to do, but we come up with our own ideas. We'll sit back and listen to the song first, and say, "Why don't we try this rhythm, or this rhythm?" And I guess what happens a lot of times, is we want to play so much, and we have so many ideas, that although it sounds great to us, percussively, it's a little bit too much for what the song might require.

OV: We have to simplify it.

RR: It's too many notes, so we'll wind up having to simplify it. Because we think very complicated, all these polyrhythms, and it's such a beautiful thing the way the instruments can fit together and make their own melody. Some people can't understand it, and appreciate the beauty of it. Some producers will say, "Oh, that's too much. You gotta play something real simple." And I guess our biggest job is just learning how to simplify, so it can come across to the people who are making the records.

RT: But you guys are able to work together well? You don't let egos get in the way?

AP: No, no, no. Because we play to please the people, and we play because we enjoy to play.

RR: That is a problem with a lot of percussionists, where they will compete with each other, and feel threatened by one another. But with us, we don't have that problem. We respect each other, and we each have our own little niche.

AP: We have our own individuality. Sometimes he plays something that's beautiful, sometimes he comes in with something that's nice. But it's like anything—we are human beings. You can never have 100%. See, if you play everyday like we play everyday, sometimes you don't sleep well because you have to get up early in the morning, or these kind of things. Our instruments are very physical instruments, so you have to be in good top condition to play. And sometimes, we have good times; sometimes we are not satisfied. But even if we are not satisfied, we stay doing a decent job.

RT: You said you talk about which rhythms you'll use on a certain song. Do you mean using set rhythms?

RR: Well, there are so many set, traditional rhythms. There's mambo, and cha-cha, rhumba, you could go down the line. Mozambique, bombo . . .

OV: It doesn't even have to be a set rhythm. It can be a combination of a part of one rhythm and a part of another rhythm, and our own creation.

AP: The biggest problem we have when we want to play with somebody is when the people you play with, and especially the producer, don't know anything about percussion. You know? They think of a piece of music that's up in their head. Say he's listened to a record of somebody from Africa or whatever. He figures that *that* beat is supposed to be in the piece of music you're working on. You understand what I mean? You have to realize that every drummer in the world has his own individuality. You hear Buddy Rich? He don't sound like Louis Bellson. You hear Billy Cobham, he don't sound like . . . Understand what I mean? If I want to hire

general, producers don't understand most of the Latin music contributions. Until a few years ago, all Latin music was considered just alike, even if it was Mexican, with mariachi and that, or South American, which is the samba from Brazil. It was all considered the same thing. There was no distinction, like what each kind was. And a producer has to learn all those things to be able to know what type of Latin rhythm or Latin environment he wants for his rock tunes or his jazz tunes or his universal music. So I think it's not just a guy banging a bongo or conga that's going to do it. It's the roots and the basics behind the guy, and the knowledge behind the producer to pick the guy to do it, to do the right stuff.

AP: Twenty five or thirty years ago, there was this director with his band, named Chano Pozo, who played jazz. And I went to Chano Pozo to play jazz with the group. They used to say, "Well, conga drum can't fit in a jazz group." Eventually we incorporated our rhythms into the jazz ingredi-



Photo by Randy Bachman

Orestes Vilato, that's because Orestes Vilato wants to sound like Orestes Vilato. I want *his* contribution to my music.

RR: Because you want that sound.

AP: As soon as I try to change Orestes Vilato to sound like somebody else, he's not articulating his best, because he has to think like somebody else. This is my point. Or you see Raul, who has his own style to play. What I have to do is get the best out of Raul because he has something to offer. But if you change that person, especially me, if you change the way I play, I can't articulate it. Because I'm a natural player. I'm not a technical player; a robot. See, when you hire me you hire Armando Peraza. You see, as a guitar player, Santana sounds different than other guitar players. But as soon as Santana tries maybe to sound like somebody else, he has to think like somebody else. Automatically he's limited. But we hear music, and we try to do the best we can. But also, you have to take into consideration that you're not working for yourself, you're working for somebody else. This is the real truth. And then you have to please the person you're working for.

OV: Before I forget it, the thing about the producers that Armando is mentioning: I feel like even though Latin music has been around a lot of years, and maybe more years than even we Latin people know, in

ent, because jazz started to be in evolution. Already jazz lost the authenticity. The authenticity of jazz began to disappear because a lot of people started to play in 5/4. It's not traditional in jazz. People started to play in 7/4. It's not traditional to play in 7/4, because real jazz music, the rhythm and blues phrasing, is in 4/4 time. Well, they started to be very intellectual musically, and played all these uncommercial rhythms. Jazz was carried by cultures all over the world, to make jazz what you call "progressive" jazz. It's like right now you see where the people are split into funk music, and you start to realize that it's coming from the samba. Samba is the main ingredient of funk music. And they have an element of the Caribbean musical phrasing. Only thing is it's been interpreted for the black people in this country. Because all these rhythms have been drifting into the United States. The black people have started to listen to this kind of thing. When I was here a few years ago, black persons never played conga drums, because the black American was not related with the conga. They started to be related with the conga in the '50s; that's really when they started the movement. In black America their only traditional music was the blues, and they didn't want to know nothing about conga because they

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Being a student of jazz drumming during the '60s could oftentimes be a mind-boggling experience. One had more than a fair share of influences to draw upon: Elvin Jones and Coltrane; Blackwell and Higgins with Ornette Coleman; Philly Joe and Miles; Morello and Brubeck. Assuming that straight-ahead, hard-driving jazz drumming was your thing, you probably would have also found it hard not to be influenced by the tasteful and inspired drumming of Ed Thigpen with the dynamic Oscar Peterson Trio of 1959-65; the "little orchestra," as Thigpen fondly refers to it.

Since that time, Ed Thigpen has continued to be a key force on the jazz scene, despite the fact that ten years ago he seemed to drop out of sight. In truth, he has spent the last decade as a successful member of the European jazz elite, with Denmark as home base; a move which has positioned him slightly left of the domestic jazz limelight since 1972. However, in Europe, Ed Thigpen can be found at nearly every major jazz event, and as a Sideman for the Who's Who of American jazz artists who regularly pass through.

Long recognized for his superb taste, impeccable time and remarkable facility with brushes, Ed Thigpen has maintained a reputation as one of the most proficient jazz drummers in the business. We met in a relaxed setting at the MD offices during a recent, far too infrequent visit home. Among the many words spoken, the resulting dialogue tends to leave one with a single, strong impression: Clearly, Ed Thigpen represents everything that is good about jazz, and modern jazz drumming—on any continent.

MH: Your dad was Ben Thigpen, drummer with the Andy Kirk Orchestra from 1930 to 1947. I imagine that was a strong early musical influence.

ET: Yes, my father was actually a very fine big band drummer. I can remember him taking me just about everywhere with him when I was quite young. The Andy Kirk band was based in Kansas City during those years, and I recall being up at the union hall a great deal; being at the band rehearsals, and just hanging out with the guys in the band. I was very young.

My dad once told me that during the rehearsal breaks, I'd climb up on the bandstand, get behind his 28" bass drum and work the pedal. I was just a little kid. The guys would get a big kick out of it. They couldn't see me, but they could hear me from behind that enormous bass drum.

My parents split up in 1934, and my mother took me to California. I didn't see that much of my dad at that point, though I certainly never heard any bad words about him. I'd usually see him when the band came to California, and I'd follow them around. The real influence came many years later when I moved back after my mother died. I really hung out with him

in later years, especially after I graduated high school.

MH: Was he your first teacher?

ET: No, not really. Actually, I started with piano lessons in California when I was quite young. This was during the Depression. My mother worked as a live-in domestic, which is where most of the work was for black women back then. In her effort to keep me off the streets, she found a boarding home for me. And she saw to it that I had piano lessons. Later I got very active in the church music. We had an excellent junior choir. Melba Liston was in that choir. I really didn't start drumming until the fourth grade, in the school orchestra. Then it was really a kick whenever my father came into town. He gave me my first practice pad, and an old hi-hat stand to practice with.

I bought my first snare drum during the war. It was an all-wood Leedy drum, and that's what I played on until I got to high school. That's where I was first introduced to a drumset. Our high school teacher was a man named Samuel Brown and he really helped me a lot. Some very fine players came out of that school; guys like Dexter Gordon, Frank Morgan, and Art Farmer. I remember Dexter and Art had to go back to get their diplomas because they were always going out on the road with somebody. But that high school was a wonderful musical experience.

I was eighteen when I did my first professional job. Buddy Collette hired me. But I really wasn't prepared to be a professional musician at the time. I majored in Sociology at L.A. City College, and I was even thinking about being a pharmacist for a while. Then I got a job working with a show group called The Jackson Brothers, for \$50 a week, and I started getting more and more involved with the instrument. Chico Hamilton showed me a great deal, and later, I began studying with Ralph Collier, who was a student of Murray Spivak. I could read at that point, but my actual formal education started with Ralph Collier.

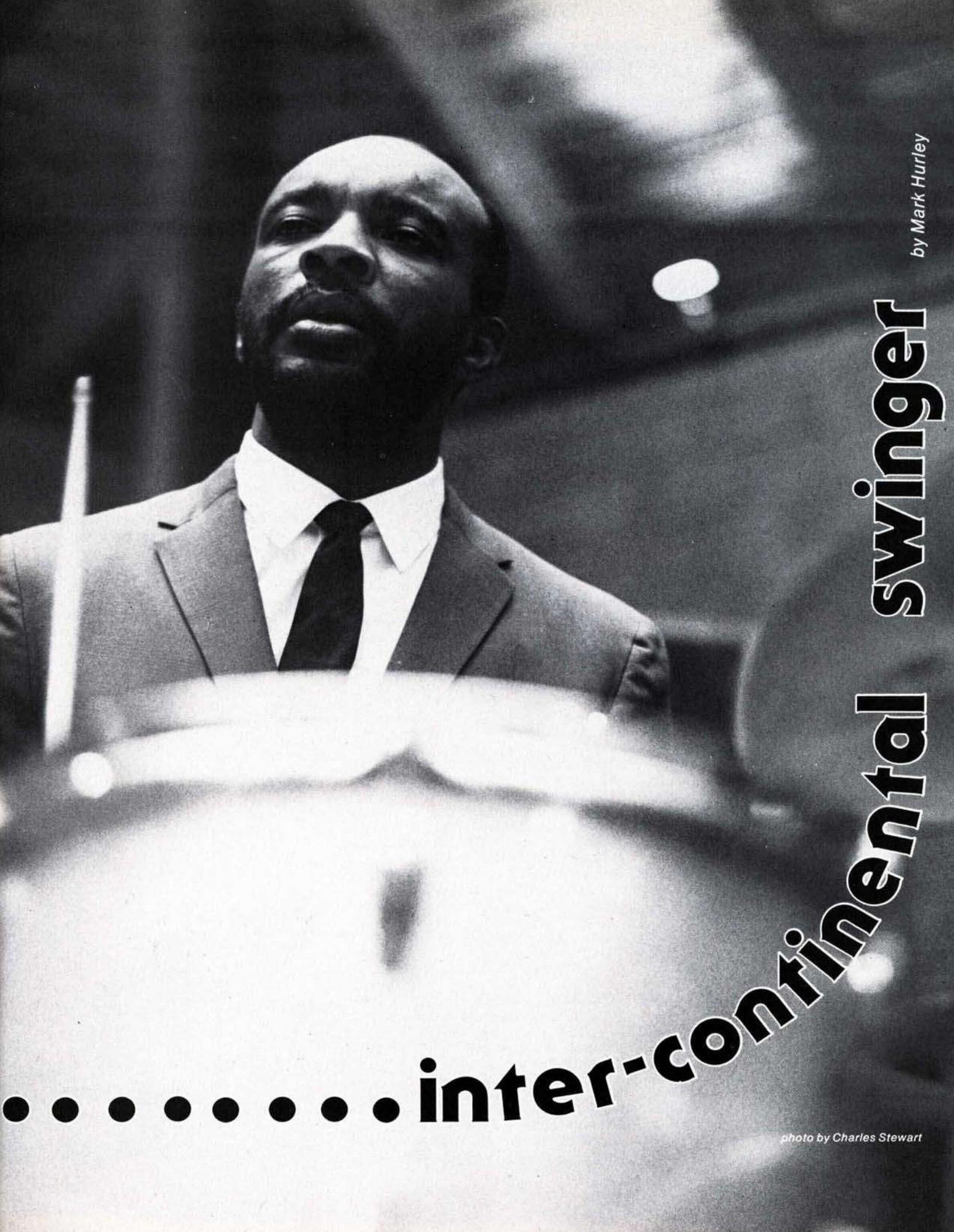
MH: What were your key musical influences at that point in your life?

ET: Well, back in high school, I always loved the swing drummers. But I think, initially, I was motivated by the stage shows. I'd go to see Ellington, and I'd stand backstage and watch the lights go on, the dancers come out, and the orchestra start up. The warm feeling I got being around those people and that environment is what really did it for me. I knew I wanted to be a part of something that brought joy to people. It was such a positive thing.

As far as drumming influences, there was a guy named J.P. Johnson who played behind this chorus line of exotic dancers. He had this set of very long tom-toms he'd use with the dance numbers. I really thought he was great. And of course, like everyone else, I was a great Gene Krupa

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by Mark Hurley

SWINGER

.....inter-continental

photo by Charles Stewart



Photo by Charles Stewart

fan. I would go to see all his shows. Jo Jones was another. Jo was the dancer, the painter; a real storyteller on the instrument.

Then I heard Max with Dizzy. Max had a very strong influence on me. I learned a great lesson from him one time. Back then, a lot of us younger drummers would argue about the use of the bass drum. I'd listen to Max's recordings a great deal, and I'd always say, "He is playing the bass drum." When I got to New York, the first guy I looked up was Max. He was working with his group at The Baby Grand on 125th Street, and Henry "Red" Allen was on the bill as guest soloist. When Henry came out, Max played almost a straight back-beat behind his solo. I could hear the bass drum in four. I introduced myself to Max when they came off, and I said, "You are playing the bass drum, aren't you?" I'll never forget his answer. He said, "Of course, because that's what the music called for." That always stuck in my mind.

Music is a lot like theatre. You're painting a picture; you're making a statement, or telling a story. That's one of the wonderful things about Max's playing. He makes statements, and he stays within the context of the music. Just listen to the way he structures a solo. If you know the tune, and you go out of the room while he's soloing, when you come back in, you'll know exactly where he is. I think his work on the *Freedom Now Suite* is the epitome of de-

scriptive playing. The man plays the music and he tells the story. That's the kind of player I've always been attracted to.

Later on, I loved to listen to Shelly Manne because his playing was *so* clean. When I met him, I found him to be a very kind and helpful person. I also listened to Jack Sperling, who I thought was a marvelous player. These were the guys who really fit in. They played the music, and were able to maintain their own identities.

MH: You've worked with three of the finest pianists in jazz: Bud Powell, Billy Taylor and Oscar Peterson. What did you pick up from each of those experiences, from a musical standpoint?

ET: Working with Bud Powell was a thrilling and rewarding experience. Unfortunately, he was going through a rough period in his life at that time, so we didn't have a great verbal relationship. But we got along very well musically. I would face him on the bandstand, and I could tell, by his smile and overall reaction, when he was satisfied. It was a delightful learning experience. I didn't have very fast hands back then, and I didn't have the independence thing down as well as some of the other guys, but I *did* have good time.

I worked at Birdland with Bud and Charlie Mingus on bass. A rather interesting story came out of that experience. I was trying to accompany Bud as best I could by reacting to his lines and his shading—and still make it swing. After a few nights,

Mingus started prodding me for more bass drum accents; more independence. Of course, I was trying to concentrate on Bud. I had a great deal of respect for Charlie, but the truth of the matter was, I couldn't really do what he wanted. I went to Bud's manager, told him what was happening, and explained that I was playing what I thought was best for the man. He told me Bud was very happy with me. So I relaxed, and did what I had to do for the rest of the night. When I came to work the following evening, Mingus wasn't there. Years later, Jo Jones said to me, "Ed, remember the time you were working with Bud, and Mingus quit? Well, Mingus told me, 'Jo, I don't know, the guy plays too much time.' That's why he quit."

The interesting thing was that I knew what he wanted, but I couldn't do it because I had to do it the way I felt it was going to work. Charlie was accustomed to working with guys like Max and Roy Haynes. But that wasn't me. It never worked for me to try to sound like this guy or that guy. Later, I learned how to duplicate certain things, but back then, I was looking for my own musical identity. My father used to tell me, "As long as the guy you're working for is happy, don't worry about anyone else. Concentrate on pleasing the guy you're working for."

Billy Taylor? Well, I can't say enough about the guy. Billy had a great deal to do with solidifying my ideas. I learned to appreciate the beauty of ballads, and the harmonic aspects of music. I learned about all those subtle things you can do with the instrument as an accompanist; how to use colors that would blend harmonically. And how to pull it all together. It was an education in music that really broadened me. We would actually talk over story lines of certain compositions; that kind of thing. I also think Billy Taylor has given more to the music than anybody, and any rewards he receives are more than well-deserved.

MH: The Oscar Peterson Trio, with you and Ray Brown, was one of the swingingest small groups of the early '60s.



Why do you think that trio worked together as well as it did?

ET: That trio was a little orchestra. It worked because of dedication, on an individual basis, and as a unit. Of course, Oscar is a genius. The things he does at that piano are absolutely incredible. I would be mesmerized. He was also quite a taskmaster, and a very demanding musician.

MH: In what way?

ET: Well, first let me say that as demanding as Oscar was, he was never more demanding on the people who worked for him than he was on himself. I've seen him very critical of himself; angry to the point of wanting to tear up a hotel room because he didn't think *he* played very well. The group could sound just great one night, and he'd come back and say, "We sounded like a bunch of amateurs." The standard was set very, very high. Every tune had to be an opener and a closer. It was simply a matter of attitude. We had a philosophy that we were going to play *so* good every night, that even on a bad night, we'd be heads and shoulders above everyone else at their best.

MH: How did you get the job?

ET: I wanted that job four years before I got it. The original trio was Oscar, Ray and Herb Ellis on guitar. I was offered the job when Herb left, but we couldn't come to terms for a short while and they offered it to someone else. But that didn't work out. When they offered it to me again, I jumped at it. I went into that group as a real fan of both Oscar and Ray.

Working with the trio gave me an opportunity to develop certain elements of my playing. It was essential with that group. I had a chance to develop a cymbal technique, and a method of phrasing which simulated a big band situation. I learned

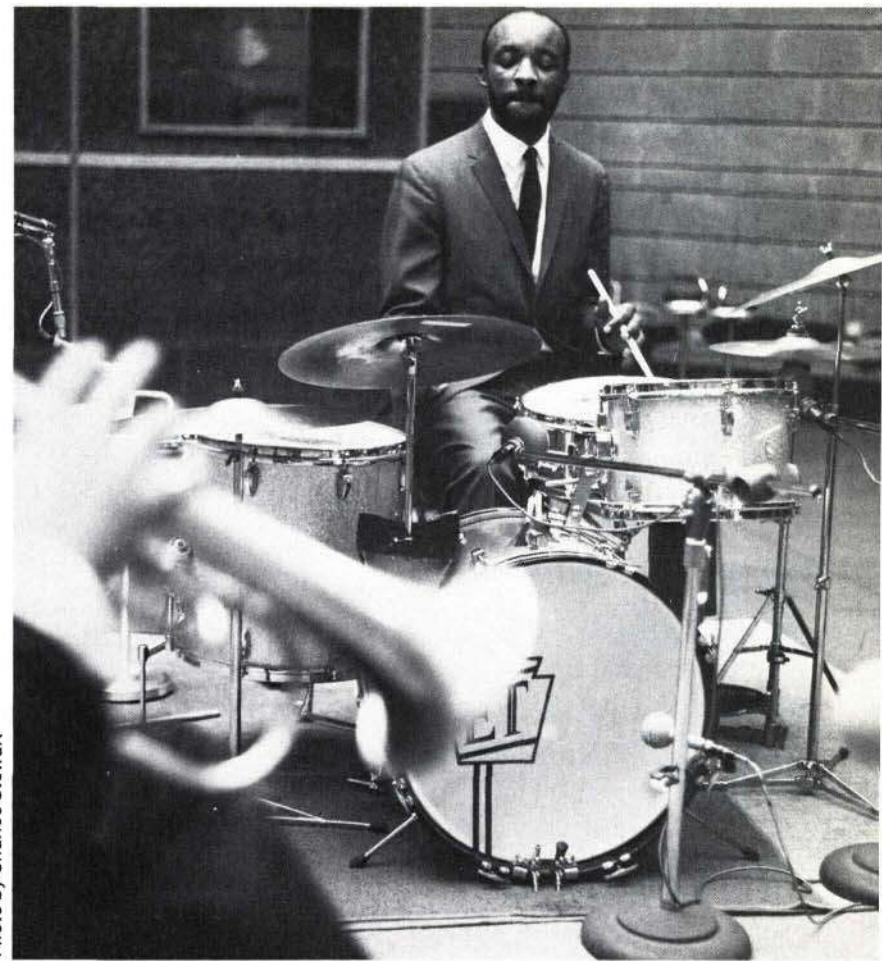


Photo by Charles Stewart

how to listen to the melody, and how to phrase with the improvised line to give the feeling that other things were happening. It was complementary, but it was still the time, which is what Oscar wanted in the first place. Being the drummer in that group was like being a jockey with a great horse. I was there to play time and make it swing. I was never a fast soloist, but I could play fast time.

Ray and I roomed together. When I first joined the group, Ray said to me, "Okay, we're gonna practice time; just the two of us." And we did. I figured it would last about a week or so. Well, a year later, we're *still* practicing time. We'd wake up in the morning and practice time. We'd

practice dynamics, tempos, and singing the tunes we played. We got to the point where we could recite our name and address as we were playing time, and know where we were in the tune at all times.

One time, in San Francisco, some drummer made a comment that I had no left hand. I'll tell you, I was rather hurt because I was really trying my best to do a good job. But it gets back to what I said earlier about being overly concerned with what other people say. When I really thought about it, I realized, the way Oscar plays, where in the world was I going to put my left hand?

MH: You've also worked with some of the
continued on page 84

"WE HAD A PHILOSOPHY THAT WE WERE GOING TO PLAY SO GOOD EVERY NIGHT, THAT EVEN ON A BAD NIGHT, WE'D BE HEAD AND SHOULDERS ABOVE EVERYONE ELSE AT THEIR BEST."





The Sixties continued

by Scott K. Fish



The "British Invasion" of the '60s literally changed the consciousness of the world. Most of the musicians that are in their thirties today were directly influenced by the music of this era. Since there hasn't been another musical era as important as this one in almost twenty years, it made sense to study the music that inspired all of those great groups in the '60s: blues and country.

There is a generation of musicians today whose roots might go back to the '60s. The reason electronic drums have taken over such a major portion of the pop music industry; the reason nine out of every ten drummers all sound the same today, is due in large part to their not having any foundation to their drumming. The roots of rock and roll drumming are not Ringo Starr and Charlie Watts. Too many young players are concerned with the biggest drumset, the fastest chops, the most cymbals, the ability to play odd time signatures—and yet these young players couldn't play a twelve bar blues—the foundation of rock and roll—if their lives depended on it. It's time to re-examine where we're coming from.

In 1964 the world changed. When The Beatles released "I Want To Hold Your Hand" (their sixth single) in the U.S., the effect was awesome. Drummer Max Weinberg of the E Street Band said, "That whole music revolution of the '60s channeled a lot of nervous energy of musicians, who are now thirty to thirty-five years old, into something that really *helped* people instead of being destructive." Thousands of garage bands fell together. Ringo Starr was responsible for thousands of kids wanting to play drums. Canadian drummer Bob DiSalle, perhaps best known for his work with Bruce Cockburn, said that seeing the Beatles made him decide to become a professional musician. "All of a sudden, there were these four people that brought it to the world's attention, basically, that young people could do well playing music; that it was a possibility. It wasn't just something that you did for a while, but then you go to school and get serious about other things. So I just followed through."

This was the first time since Elvis Presley that music became an event. A moving force. It's been said that music is a reflection of the society in which it's played. In the case of the Beatles, I'd say that society was affected by the music. What drove a lot of drummers up the wall was that Ringo wasn't "technically" a great drummer. He wasn't Buddy Rich. He wasn't Gene Krupa. He wasn't anywhere near the drummers that drum teachers in America were using as role models for students.

Ringo did everything wrong and that's why he was so right. I can remember being ten years old and hearing Gene Krupa play a press roll for the first time, and then hearing Buddy Rich play a solo, and then picking up a pair of sticks and trying to imitate them. The psychological effect was incredible. Ringo offered *hope*. I don't mean that in a condescending way. Every aspiring drummer in the world could imitate or at least come close to imitating Ringo. The positive effect was that it was a style of drumming young drummers could imitate almost immediately, and those that wanted to continue to progress technically could do so. But, for those people

Drumming

Part IV

who were bored silly by endless rudimental studies on a rubber pad in a closet-sized room in the local music shop, Ringo offered hope.

Robyn Flans conducted an interview with Ringo in the December/January 1982 MD. Speaking about himself, Ringo said, "Rock was coming in and that's where I went; that was my direction. I was purely rock and roll. Drummers or musicians are either going for jazz or rock ... I used to get so mad at the drummers who wanted to play jazz because ... I always felt it was like rats running around the kit if you played jazz and I just liked it solid."

Over the years, Ringo has had a lot of criticism thrown at him. Drummers try to diminish the success of the man by attacking his technique. Jim Keltner's statement in the November '81 MD sums up Ringo's contribution to the history of rock drumming: "You couldn't ask for anything better than to have done what Ringo did. To play twelve years with (The Beatles) and have that kind of success! Not just commercial success—we all got off on those records. You can hear those records and you hear great, great tasty drum things. There's nothing to astound you paradiddle-wise, or anything like that, but it's perfect. Nobody else could've done it any better, I'm sure."

The next most influential band to emerge was The Rolling Stones. The Beatles and The Stones were opposites in almost every way, but the one thing that they had in common was that both bands were firmly rooted in the music discussed in Parts I and II of this series. In *The Encyclopedia of Pop, Rock & Soul*, author Irwin Stambler writes: "...some of the disparity between the two groups was based on a difference in musical roots. The Beatles took their lead originally from the rock movement of Presley, Holly and the Everly's, and rock is recognized as being essentially a blend of watered-down blues and country music. The Rolling Stones evolved from the British skiffle craze, which received its incentive from the more brutal, seamier tone of 'roots' blues."

Drummer Charlie Watts was working as an advertising agency designer when he was asked to join The Stones. His musical background (as discussed in the Aug./Sept. '82 issue of MD) was jazz, and he'd had experience playing in blues bands at that time. Watts finally joined in '63 and The Stones "went out on a club circuit with repertoire of Chuck Berry/Bo Diddley material and some of the wildest R&B yet heard."

The band has continued to evolve for almost twenty years. Charlie's contribution, similar to Ringo, was perhaps his ability to turn thousands of kids onto drumming. If you told Charlie that he played great drums, he'd say you didn't have any ears, possibly because he weighs himself against great jazz drummers like Dave Tough, Big Sid Catlett, Buddy Rich and Tony Williams. But, as great as those players were—if anybody else had played with The Rolling Stones besides Charlie Watts—it wouldn't have been the Stones.

Also in '64, a band emerged from England called The Dave Clark 5, led by drummer Dave Clark. There was a time in the mid-'60s where this group took away the number one spot on the hit

charts from The Beatles and The Rolling Stones. The reason for the formation of the Dave Clark 5 was that Clark needed to raise money for his soccer team to get to Holland to play in a tournament. Sports had always been his first love. "Records are for enjoyment," he said. "There's no message in our music; it's just for fun." Until they disbanded in '67, The Dave Clark 5 had a number of hits. "Glad All Over," "Bits And Pieces," "Because" and "Catch Us If You Can" were a few.

Two other bands that emerged in 1964 that were great bands but didn't really break new ground in drumming were The Animals and The Kinks. John Steel was the original drummer with The Animals, a hard-driving blues-based group. Chuck Berry, Bo Diddley, Ray Charles, Bill Doggett and Bill Haley inspired this group, fronted by the great vocalist Eric Burdon. Lillian Roxon, in her *Rock Encyclopedia*, called The Animals "the antithesis of British pop." Some of their better-known hits were "House of the Rising Sun," "We Gotta Get Out of This Place," "Don't Let Me Be Misunderstood" and "It's My Life." But, many of the lesser-known tracks on the albums were excellent remakes of blues tunes,

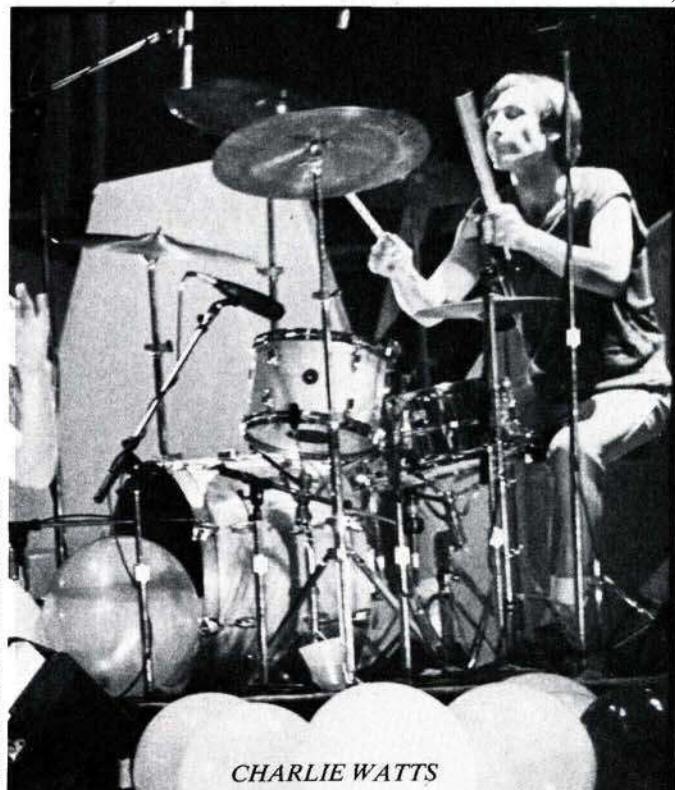


Photo by Paul Natkin/Photo Reserve

CHARLIE WATTS

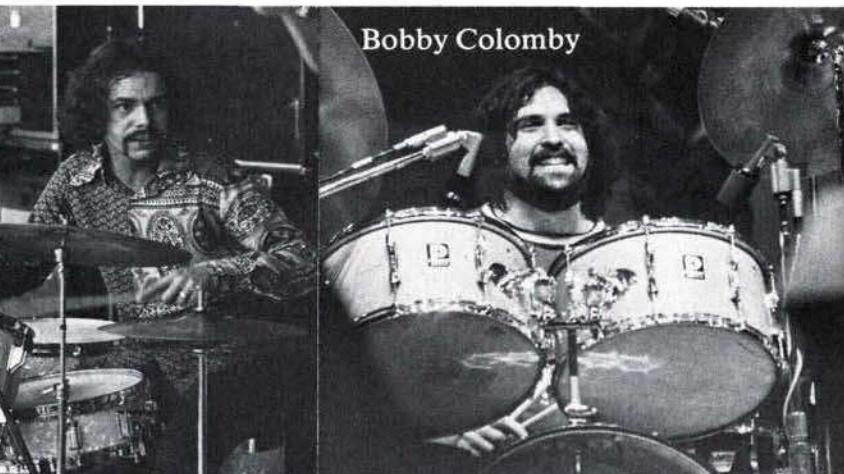
Levon Helm



Danny Seraphine



Bobby Colomby



and to this day, they're excellent to listen to and learn from.

Mick Avory drove the Kinks through their classic songs, "You Really Got Me," "All Day And All of the Night," "Set Me Free" and "Tired of Waiting." The Kinks were arguably the forerunner to "heavy metal" music, and as a team player, Avory continued to create excellent music—often times groundbreaking—through the '60s and '70s, and even into the '80s.

One of the greatest favors that British musicians did for Americans in the '60s was that they exposed American music (blues and country) to the American public. Listeners would hear the Beatles sing "Roll, Over, Beethoven" or "Dizzy Miss Lizzie" and not realize that they'd been written and performed *first* by Chuck Berry and Little Richard respectively. In 1965, rock came back to the blues. A consistent trendsetting band that has attained legendary status was The Yardbirds. Drummer Jim McCarty's contribution was his ability to play totally unconventional pop songs with strange melody lines and varied time feels. "Like the early Stones, they used standard materials—Bo Diddley, Muddy Waters, Sonny Boy Williamson—though always remaining more faithful to the original than the variation-prone Stones."

"For Your Love," "I'm A Man" (Muddy Waters' song),

"ROCK DRUMMING WAS COMING IN AND THAT'S WHERE I WENT: THAT WAS MY DIRECTION. I WAS PURELY ROCK AND ROLL."

Ringo Starr

"Heart Full of Soul," "Smokestack Lightning" (Howlin' Wolf's song), and "Over, Under, Sideways, Down" are a sampling of The Yardbirds' material. Most of their records are out of print, unfortunately, but there are still some around. The band recorded an interesting album with Sonny Boy Williamson (who was discussed in Part I: The Blues Influence) and spawned three of rock's greatest guitarists: Eric Clapton, Jeff Beck and Jimmy Page.

The Moody Blues had a hit in '65 called "Go Now" with Graeme Edge on drums. Their influence as a group wouldn't really be felt until '68 with their albums *Days of Future Passed* and *In Search of The Lost Chord*. In 1969 they released *On The Threshold of A Dream* and *To Our Children's Children* and continued on into the '70s, disbanded and reformed recently. The musical influence of The Moody Blues was their melodies, orchestrations and lyrics more so than a contribution to drumming.

Bobby Elliott was the original drummer with The Hollies in '65 and still sits in the drum chair of that band. "Look Through Any Window" was their first hit. In 1966 they released "I Can't Let Go," "Bus Stop" and "Stop, Stop, Stop." Original member Graham Nash (Crosby, Stills & Nash) left the band in 1968, but the Hollies held on and in 1969 released "He Ain't Heavy, He's My

Brother." Bobby Elliott was, and is, a strong, creative drummer. Some feel that The Hollies would've gotten more recognition had they not surfaced at the same time as The Beatles and The Rolling Stones.

Hugh Grundy, a former bank employee, arrived with The Zombies at this time on a hit called "She's Not There." Grundy played very inventive drums throughout his career until '69 when The Zombies released an album called *Time of the Season* (along with a single of the same title) and disbanded.

By 1965, American bands started to appear, particularly in the blues idiom. Famous British rock stars would refer to *their* influences in interviews. The result was that the public started to look for the real thing.

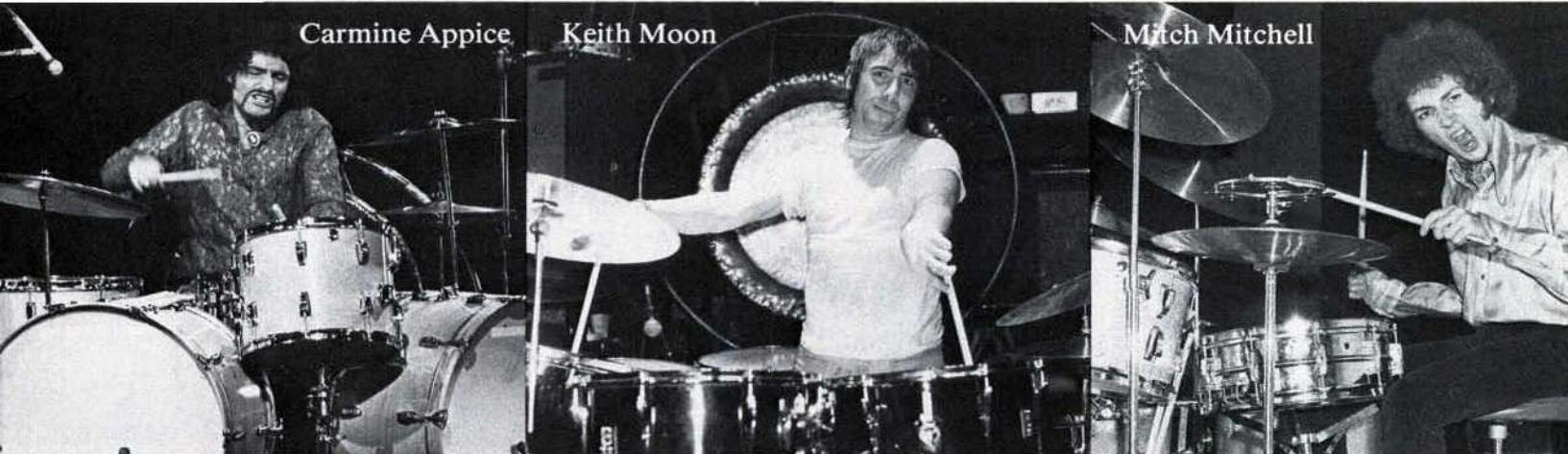
The Paul Butterfield Blues Band released an album called *Butterfield Blues Band* in '65. Paul Butterfield had been hanging around Chicago bars since he was sixteen and learned from the blues masters like Howlin' Wolf, Otis Rush, Magic Sam and Little Walter. He is a premier harp player and this was a kick-ass band that combined the best elements of folk, blues, rock and jazz. The original drummer was Sam Lay who had been a part of Howlin' Wolf's great band. The album came with these instructions on the record jacket: PLAY IT LOUD! The original band consisted of Butterfield on harp and vocals, Elvin Bishop and Mike Bloomfield on guitars, Jerome Arnold on bass, and Mark Naftalin on keyboards.

The next album, *East- West*, had Billy Davenport on drums and was the album that was responsible for crossing many, many kids who had been staunch rock fans over into the jazz camp.

Bob Dylan had been inspired by bands like the Beatles, The Animals, The Byrds and in this year he used electric instrumentation on *Bringing It All Back Home* with Bobby Gregg on drums. Gregg was with Dylan again on the classic album *Blonde on Blonde* and although the musicians on these records may have been overshadowed by the giant personality and talent of Dylan, they nevertheless became trendsetters in rock by virtue of association. Gregg was a solid drummer and can be heard on "Subterranean Homesick Blues," "Like a Rolling Stone," "Highway 61 Revisited," "Rainy Day Women No. 12 & 35," "Just Like A Woman" and "Sad-Eyed Lady of the Lowlands."

Bob Dylan's first public appearance with electric instruments occurred at the 1965 Newport Folk Festival. Prior to that year, electric instruments had been *banned* from the festival. The Butterfield Blues Band appeared at that festival by themselves and later backed up Dylan for a set with Sam Lay on drums. The crowd booted Dylan off the stage and that happened all over the world. Folk purists were, to a great extent, unwilling to accept the changes that Dylan's music was going through. But, his influence on rock music was right up there with the Beatles and The Rolling Stones.

In 1967, Butterfield formed a "horn band" and released *The Resurrection of Pigboy Crabshaw* and in '68, *In My Own Dream*. Philip Wilson was the new drummer. It's my opinion that Wilson, after Fred Below, took blues drumming to the next level. His playing on these two albums is superb. He later went on to play avant-



garde jazz and is currently writing a cookbook of musicians' favorite recipes. But, his blues drumming has withstood the test of time and has yet to be taken to the next level by anyone else.

Live At The Regal hit the record racks about this time and it remains a classic, classic album by B.B. King. The drummer is Sonny Freeman, who played with B.B. for seventeen years. This record is the apex of Chicago-style blues. There isn't a drummer alive (except for Sonny Freeman) who wouldn't learn something from this record. Period! When a drummer learns to play the blues authentically, he learns three vital elements of professional drumming: (1) He learns to play a backbeat. (2) He learns how to swing. (3) He learns how to play with dynamics. Sonny Freeman's playing on *Live At The Regal* is a college-level lesson in these three vital areas of drumming.

Another drummer who played very musically with a New York band called The Blues Project was Roy Blumenfeld. He was one of the first rock drummers to use mallets and colors in his playing. Later, members of this band would go on to form Sea Train and Blood, Sweat and Tears.

Finally, three pop groups emerged in 1965. Paul Revere and The Raiders, The Turtles and The Byrds. Paul Revere and The Raiders had a string of good rock hits. The drummer was Mike "Smitty" Smith. "Steppin' Out" was the first hit, followed over the years by "Just Like Me," "Kicks" and many more. Joe Corerro, Jr. took over the drum chair in 1967. After several good albums and long-standing appearances on national TV on a Dick Clark show called "Where The Action Is," lead singer Mark Lindsay started a solo career that ended Paul Revere and The Raiders.

The Turtles began as a surf band and turned into a "message-oriented folk/rock band. "It Ain't Me Babe" was a remake of a Dylan song with Don Murray on drums. Murray left and was replaced by an extremely visual and competent drummer named John Barbata. John would later play in the Jefferson Starship until a car accident put him out of commission and he was replaced in that band by Aynsley Dunbar.

With Barbata on deck, the Turtles cranked out some great records. "You Baby" in 1966, followed by the group's biggest hit in '67 called "Happy Together." In 1970 the group disbanded and the two lead singers emerged with Frank Zappa as Flo & Eddie.

The Byrds were far and away one of the best bands from this era. They were responsible for the birth of folk/rock "that posed the American challenge that helped break the early '60s stranglehold of English groups on the rock scene." All of the members were basically folk musicians, except drummer Mike Clarke who "had been a jazz buff . . . and had performed with a number of jazz groups before joining The Byrds." I mentioned that Hal Blaine had played drums on some of the Byrds hits such as "Mr. Tambourine Man." I double checked with Hal, who said that Mike Clarke definitely played on a lot of The Byrds records.

There was nothing terribly complex about Clarke's style. In the tradition of the best rock drummers at this time, he was a team player. The strength of The Byrds was their songs, vocal harmonies, and lyrics. Other familiar hits were "Turn, Turn, Turn," "All

I Really Want to Do," "Fifth Dimension," "Eight Miles High," "Mr. Spaceman" and "So You Want To Be A Rock 'n' Roll Star."

In 1967 Mike Clarke left the group with several other members, and when the Byrds reformed, Kevin Kelly was the drummer. They recorded an album called *Sweetheart of the Rodeo* which was arguably the first country/rock album.

Again the group switched members and in '69 Gene Parsons became the drummer. Parsons was a very strong player; an excellent rock drummer. This version of the Byrds got a career boost by being musically featured in the movie *Easy Rider*. In 1970 they recorded an album called *The Byrds* which was half live, and they took off again. After a few more ups and downs, and a reformation of the original members in 1973, The Byrds broke up for the last time.

The offshoot bands from the Byrds is amazing: The Flying Burrito Brothers; Crosby, Stills & Nash; Manassas; The Hillman, Souther, Furay Band and Gene Clark's solo albums all were offshoots from The Byrds.

The year 1966 saw three great rock drummers rise to public recognition. The first U.S. tour of The Who was in '66, with drummer

**'THE SECRET TO MY SUCCESS
WAS SIMPLY A MATTER OF BEING
WITH A BAND THAT WAS PERFECT
FOR ME AND TYPIFIED WHAT I
COULD PLAY BEST.'**
Bobby Colomby

Keith Moon. (T. Bruce Wittet wrote a very thorough piece on Keith in the June '82 MD.) In brief, Keith brought freedom to rock and roll drumming. He had been influenced by surf music and big band music and he was one of the first rock drummers to use two bass drums. Even though The Who had as much of a reputation for being the band that destroyed their equipment—they quickly became one of the strongest rock bands ever. *Tommy*, The Who's rock opera, was released in 1969 in the U.S. and skyrocketed the band's career. People who had dismissed The Who as a novelty act were now taking them seriously. Moon's death was tragic. He left us with a legacy of drumming that will never be duplicated.

Bernard Purdie was another great rock drummer at this time. His work with Aretha Franklin and King Curtis, particularly, is classic rock drumming. Purdie is credited with being the pioneer of the hi-hat "bark" accents, and at this time he was one of the top studio drummers. Purdie was Aretha Franklin's music director and he's also had several albums released under his own name on various labels.

In 1966, Long Island, New York, started to pump out its own brand of music. The most successful of all the Long Island bands

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JIMMY MADISON

At least once a week an MD reader will write—usually from the Midwest—and ask "Should I move to New York if I want to be a professional drummer?" Jimmy Madison made that move. I realized while we were taping this interview that Jimmy's story is the perfect answer to that question.

I first saw Jimmy many years ago at Sweet Basil's in Manhattan. As I was walking by with some friends the music caught our attention. Through the windows in front we could see Jimmy, eyes closed, swinging his head off!

He's performed or recorded with a ton of good musicians from James Brown to George Benson! Jimmy is a jazz drummer in every sense of the word. He's had the successes and the failures. He has been a Sideman, a bandleader, a studio musician and a road musician. He operates his own recording studio, and he can even teach you a thing or two about snow camping, mountain climbing and cave exploring.

If you're asking yourself, "Should I move to New York?"—read this.

JM: I'm from Cincinnati. That's a funny place to be from because you're right on the Mason/Dixon line, which is the Ohio River. When you come to New York they think you're from the South most of the time. When you go to New Orleans or Florida they think you're a Yankee! You can't win. Cincinnati is not quite as south as the South, but people that come from there do have kind of a "twang." It seems like people "twang" a little more as soon as you get over the Ohio River. It's really like a different place. They call it the Tri-State area because you're right across the river from Kentucky and you're only about fifteen miles from the border of Kentucky and Indiana.

My father was a musician who wanted to be a pianist and a composer. He studied composition and practiced and got to the point where he'd written part of a symphony and several string quartets. Then he wanted to go to Julliard. I don't know if it was exactly finances or what, but he washed out from Julliard. He hated math

in school but for some reason he got interested in it and became a mathematician and a scientist and an inventor. He's a real amazing guy.

SF: Can you pinpoint the person or the event that made you decide to be a drummer?

JM: Apparently I always wanted to be a drummer. They tell me I was beating on things from about the age of two, before I was really even aware of what was going on. My mother was a trumpet player when she was in high school. She started working in dance bands. She met this trombone player, Eddie Bennett, in Cincinnati who later became staff on WLW television. He's a good trombone teacher and he's just been around Cincinnati for a long time. He sort of took her under wing and started getting her gigs. She ended up working with the Chess Wally band, which in 1943 was the best dance band in Cincinnati. She worked with them for about three years as fourth trumpet player. They used to have guest artists. Bobby Hackett played with them. Later on she also became a mathematician. When I was born she gave up the trumpet.

The first guy I ever played with on the road when I was about nineteen was Don Goldie. We used to play these terrible gigs because he was booking the band trying to save money. So, we did gigs like Savannah, Georgia to Kingston, New York to Mason City, Iowa to Odessa, Texas and then to Atlanta, Georgia. That was the schedule. Week gigs close on Saturday and open on Monday so you had to drive 1200 miles from Saturday night until Monday night. It was unbelievable. We used to leave after the gig on Saturday nights; pack up and split.

SF: How did you get direction in drumming before you were with Don Goldie?

JM: When I was four years old—which is too young to take direction—I was beating on things seriously enough to where my parents decided to do something about it. They took me to see George Carey, the first percussionist and tympanist with the Cincinnati Symphony. They asked, "What

can you do with him?" He said to me, "Play this," and tried to get me to play something on the snare drum. Well, I didn't want to know about "play this" when I was four! He said, "He's too young. Bring him back when he's eight, when I can really get through to him." He died when I was six.

When I was eight I was still bugging my parents, "Get me a drum." I hadn't forgotten. Finally they bought me a used snare drum and got me lessons from a local drummer/teacher. I took snare lessons for about two or three years. Nothing fancy, just straight ahead learning how to read. But, I never practiced. I was terrible.

I loved to play the drum and screw around with it. The teacher would come on Thursday night. I would wait until Thursday afternoon and woodshed for a couple of hours or an hour before. But, I hadn't really looked at the music since the previous lesson. He knew I was bullshitting. And he used to always scold me, "You could really be great if you'd just stop messing around." Eventually I gave it up and the snare drum went in the closet, or it just sat on the stand, and I never played it at all from the time I was about ten to twelve.

When I was ten we moved to Deer Park, Ohio and the snare drum stayed in the closet for almost the first year we were there. One day I opened the closet to get something else, and it was just like McGee's closet: the closet exploded and the snare drum rolled right out! I went, "Ah! Snare drum." That was the first day of the rest of my life. The drum rolled out of the closet and I've never let it alone since then. I got back into the snare drum and then for Christmas or my birthday I conned my people into buying me a hi-hat stand with cheap cymbals. Then I had the snare drum and the hi-hat. I used to sit on the edge of the chair—because I didn't have a stool or anything—and listen to jazz records and play my hi-hat and snare. My people were jazz lovers. They were into the big bands and all that stuff, like Lionel Hampton and Benny Goodman. My fa-

NEW YORK



STATE OF MIND

by Scott K. Fish

**'I-WANT-TO-BE-A-DRUMMER' KIND OF
PLAYER, FORGET ABOUT NEW YORK.
THERE ARE GOOD PLAYERS CRAWLING
OUT FROM EVERY ROCK HERE."**

ther loved all the piano players. He loved Fats Waller and I used to hear all that when I was a little kid. He talked in glowing tones about Fats Waller.

Then I bought a used cheap-o bass drum from somebody. By that time I was in junior high school. I was twelve. I started borrowing the dance band's ride cymbal because right away I got buddy-buddy with the band director. He was my buddy all the way through high school. Deer Park was a *dumb* Midwestern high school and if you didn't play football you were a schmuck. So, the only connection I had with football was the halftime shows every Friday night. A lot of times I'd do the old classic jazz musicians' role: The guy who shows up for all the rehearsals and can't make the gig. On Monday afternoon we'd start the new pre-game show for the end of the week. All week we'd march in formations, and practice the music. Then we'd have dress rehearsal on Thursday and Friday and do a performance Friday night. About Thursday, I'd get a Friday gig. I'd call and I'd say, "Mr. Meisner, listen. This Friday . . ." And he'd go "Yeah. I know." I

was the lead drummer. So I would whip them into shape the best I could and then they had to make it. But, I told them I had to make some money.

I was doing gigs from the time I was about twelve years old. No rock stuff. The first guy I ever got to play with was a bass player named Jay Belniac. He was a terrible bass player. But, he knew a terrible accordion player. I didn't have anybody else to play with. So we formed a trio and we sat around in his house and played. It was terrible, but it was doing something.

Jay used to sub for this other *good* bass player with a group at the college conservatory. The bass player was sick one day and Jay made that gig. The drummer was sick another time and I met this guy named Joe Rogers. So Joe and a saxophone player, and Jay and I formed the Joe Rogers Quartet. It was like The Dave Brubeck Quartet, made over. I was into Joe Morello but the bass player wasn't into anybody. He was just terrible. The saxophone player was into Paul Desmond. So, for a year or two we did that and we used to do dance band gigs. But, we played jazz. This was about 1959 or '60. People used to listen to dance music. They listened to old '40s dance tunes, which were jazz tunes. We just played them as jazz tunes and they were happy and we were happy. I really got to play jazz gigs—although people were dancing to them—all the way through high school, at the Hilton and Sheraton Hotels downtown, and various VFW Halls. We used to get away with murder. Dance bands and jazz was the popular music in the '40s and '50s, so everybody liked it. The people that are around now are coming from a different place entirely. Those people that are my age have come up with rock and roll. They like all this "pop" music which is a big void more or less. It's the worst of all the music elements stuck together and overproduced. That's what pop music is. It's the lowest common denominator. I'd rather play *stone* rock and roll! I like to hear a *good* rock and roll band. I just heard The Police on television the other night and they're great. A lot of the new wave groups that I've seen just look like they're bullshitting everybody . . . including themselves.

But, The Police are great. They're good players, they've got stage presence and they know what they're doing. They put on a good show and they play the shit out of the rock and roll. I'm not even a rock and roll fanatic, but I love to listen to *them*. But as for some of these other groups—

give me a break!

SF: When did you first move to New York?

JM: I came to New York the first time with Don Goldie. He got to The Metropole in New York when it was still a jazz club. We played two weeks and the other band the first week was Lionel Hampton's Alumni Big Band. The second week the group was the Gene Krupa Quartet. I briefly met Lionel Hampton and then our group went to Odessa, Texas for the next week. I was down there almost a week and I got a call from Lionel Hampton saying, "Come to New York and join my band." So I quit Don Goldie, to the accompaniment of much screaming and howling on his part, and moved to New York and stayed with Lionel for about six months.

SF: Did you travel with Hampton's band?

JM: All the time. New York was just the base of operations. We had a band bus and we'd play Connecticut, Maine, Montreal—all up and down the East Coast. A couple of times we flew to the Midwest. We were supposed to go on a State Department Far Eastern tour, but at the very last minute they cancelled it. We had two months of no work looking us in the face in November and December. The first week went by and I was already a week in debt to the band. I was *not* ahead in money. I was always on the verge of not being able to pay for my room and getting a plug in the door.

SF: How old were you when you got married?

JM: Nineteen.

SF: It must've been really difficult having to live like that.

JM: It was murder *then* in 1966. You know how bad it must be *now!* I was living in a hotel room with my wife for thirty-five dollars a week. It was a *sleazy* hotel . . . granted! But, those same sleazy hotels would probably cost \$100 a week today. It's expensive even to be *broke* in New York City now.

SF: So you learned how to play drums by just *doing* it?

JM: More or less. I did a lot of learning when my parents finally staked me to a drumset for my birthday. Then I really had to hustle gigs because my idea was to pay them back . . . which I did. I set the drums up in the basement and played along with all my favorite records—like Joe Morello—and I learned all the licks until I could mimic perfectly whatever was on the record. I learned a lot of Joe's technique just from practicing along with him.

SF: Did you know what he was doing or



Photo by Laura Friedman

**MAKER... IF IT WAS A BIG MONEY MAKER
THEN THE WHOLE BEHAVIOR OF JAZZ
MUSICIANS WOULD BE DIFFERENT THAN
IT IS. EVERYBODY HAS TO OPERATE ON
THE PREMISE THAT THERE'S NO
MONEY-BECAUSE THERE ISN'T."**

were you going by sound?

JM: Mostly going by sound. When I was thirteen or fourteen the Dave Brubeck Quartet played in Cincinnati. It was one of those huge airport size hanger places with the fake palm trees. A big dance hall type place like out of the '40s. Brubeck played there and I went to see my hero, Joe Morello. I took my friend Randy Bass, who was the other good drummer in my high school. We got there early and the manager said, "The band's not here yet. They're coming from the airport and they're going to come in the back door. I'll give you a deal. You can sit on the stage with them if you'll watch the back door for when they show up so I don't have to bother with it." So we said, "RIGHT!" We watched the door and they showed up in a station wagon from the airport and we helped them bring the drums in and everything. We met Joe and said, "It's great to meet you." He's such a nice guy and he's always been a nice guy.

He started setting up the drums and I looked in the case and there was no snare drum. I said, "Where's your snare drum?" He said "Oh, you know, I just got one of those new *Super Sensitive* snare drums." This was when Ludwig first developed them, before they were even released, and they'd given him one to test out. He was in a New York airport and somebody stole it! There was a dance band there and Joe was going to use the guy's snare. It was an old, beat up snare drum. I said, "Listen, I've got the same drum you use." The regular metal-shell drum. "I'll call my folks. They'll bring the drum and you can use it." Joe said, "Great." My parents brought the drum down and got in for free. Joe played my drum all night and Randy and I just sat five feet away from him checking him out. That was the first time I ever heard "Take Five." Joe was playing all these things and Randy and I were transfixed. Years after that, whenever the Brubeck Quartet would play the Cincinnati and The Ohio Valley Jazz Festival, we'd be right there waiting for them at the gate. We'd take the drums in and set them up and we'd get in for free. We were like Joe's mascots. Whenever we'd do that and everything was ready to go, and there was time to kill, Joe would say, "Come on guys," and however many there were of us drummers, he'd take us, beat on a windowsill and show us things. He gave us a drum lesson right on the spot. I learned how to do a lot of that finger drumming—which I've since forgotten. He was my

main influence through most of my high school years. Then, abruptly, when I got to be about nineteen my first year in college, I met this piano player named Ed Farr and he was into John Coltrane.

I'd been exposed to white and black groups, but I hadn't really been exposed to what I would call the *hard core* jazz groups. I'd never seen Miles in person or any of those guys. Randy got into Elvin real heavy just about that time and he said, "Listen to this guy!" Ed Farr was into Miles so he showed me Tony Williams. Between those two they really changed my whole conception of playing. Joe Morello is real metrical. Everything is in its place. Elvin is real asymmetrical. He'll take a certain amount of space and put thirteen and a half beats into it. Whatever he feels like. So my whole concept of where time is and how to play with it changed from hearing both Tony and Elvin.

SF: What did you think when you heard Elvin for the first time?

JM: It knocked me out. I loved him. I didn't understand how he was doing it, but it seemed like it was free of all conventional hangups. I think the first thing I re-

member being impressed by was *Africa/Brass*. It was just so loose. I said, "This is where it's really at."

SF: What did you like about Tony's playing?

JM: The first thing I remember hearing him on that knocked me out was the fast version of "All Blues" which is on Miles' *Four And More* album. When Tony played "All Blues," the time felt to me like Tony was floating out in space and the pulses of time were stars. And the stars were coming along in a line under him. As each one came along, Tony was just kind of skipping along over the stars. I don't know how else to explain it.

SF: When did you first get to see Elvin and Tony?

JM: I didn't see Elvin play until I came to New York for Lionel Hampton. I used to hear Elvin at Pookie's Pub. It was a great little club but there was never anybody in it. When I was there, there was only like three people and Elvin would have Wilbur Little, Frank Foster and they'd be bashing. He had Joe Farrell a bunch of times. He

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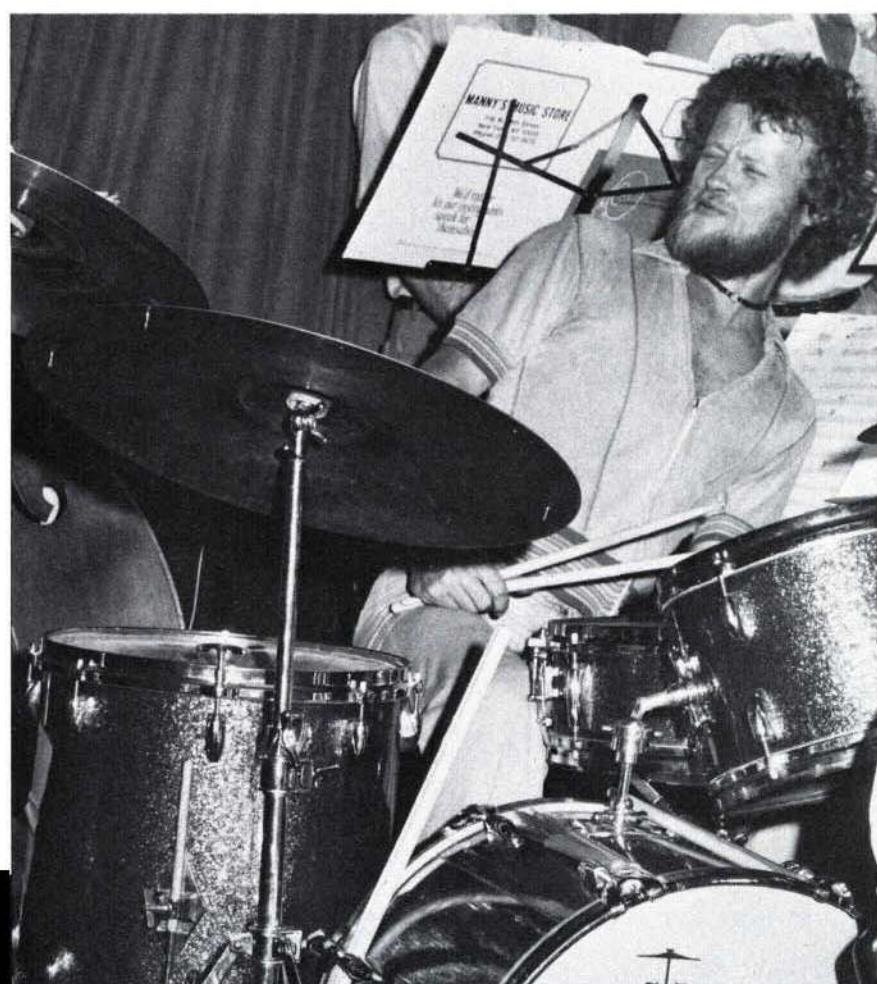


Photo by Laura Friedman

MD's Special



One problem facing drumset students as well as educators and even professional drummers is not knowing the full extent of drumset study materials available today. There are a number of texts on the market covering a wide range of drumming techniques, styles and teaching approaches, and written for players at all levels, from beginner to young professional. Many are written by outstanding educators or professional drummers. Many are quite innovative in approach while others are based on tried and true methods. Many are published by individuals with limited means of advertising and distribution.

In order to help remedy this situation, the following is a wide-ranging listing of instructional books, transcribed solos, etude books, play-a-long recordings and play-a-long or instructional cassette tapes designed especially for the drumset player. Not included in this list are snare drum texts or other percussion-related publications not expressly written for the drumset player. Also not included are concert-type solos for drumset.

Publications are placed in alphabetical order according to the author's last name. Information included in each entry consists of: the author's name, title of the publication, publisher, date of publication, and retail price. Many of the entries also contain a brief mention of the content and focus of the publication as well as the student level for which it seems most appropriate. No attempt has been made to rate the quality of these publications.

Publishers' addresses follow the bibliography. Because publishers do occasionally change address and because their prices are subject to change without notice, the reader is cautioned to inquire first before sending money. Also, most of these materials can be purchased at, or ordered from, your local music store or drum shop. Some of these publications are permanently out of print but, nevertheless, might still be found on the shelves of a few music stores.

Abrams, Max. **Modern Techniques for the Progressive Drummer.**

Available from Drums Unlimited, \$5. Elementary to intermediate studies to develop coordination and independence.

Allen, Robert. **Beginning Drum Set.** Available from Drums Unlimited, \$1.75. Elementary to intermediate studies to develop independence.

Appice, Carmine. **Realistic Double Feet.** Alfred, 1975, \$4.95. An intermediate to advanced method, 40 pages long, which is designed to develop coordination between bass drum and hi-hat or between two bass drums. Each exercise also includes ride cymbal and

snare drum. Covers a variety of rhythmic patterns.

Realistic Hi Hats. Warner Brothers, 1976, \$6.95. A 31-page book with 3C pages of hi-hat overlays. By using the hi-hat overlays with the various snare drum and bass drum patterns throughout the book, over 10,000 hi-hat patterns are possible.

Realistic Rock. Big 3, \$4.95. A 16-page method designed to develop coordination and independence all around the drum set in rock and jazz-rock styles.

Rudiments to Rock. Warner Brothers, 1977,

\$5.95. A 49-page method for the beginning drummer. Part 1 deals with reading exercises and rhythmic coordination, Part 2 with hand dexterity and triplet exercises, and Part 3 with rock patterns and shuffle exercises.

The Updated Realistic Rock Drum Method. Warner Brothers, 1979, \$9.95. A 79-page intermediate to advanced method including two soundsheets.

Baccaro, Richard. **Textbook of Drum Set Exercises.** Studio P/R, 1978, \$3.95. A 32-page method designed for learning to read charts. Each chart has both a written part and an improvisational section while swing, rock and Latin styles are presented throughout the book.

Bailey, Colin. **Bass Drum Control.** Cachetune Enterprises, \$7.50. An intermediate method for developing bass drum fluency.

Barnes, James Earl. **Drum Set Proficiency.** The author, \$10.

Beck, John. **A Practical Approach to the Drum Set.** Belwin Mills, \$4. Coordination exercises and dance patterns for the beginning drumset player.

Bellson, Louis. **The All New Louie Bellson Drummers Guide.** Camerica, 1979, \$6.95. Rhythmic exercises and patterns in a variety of jazz, rock and Latin styles. Also contains a few drum charts from big band arrangements.

Louis Bellson Drum Method: Book Three. Big 3, 1970, \$1.95. About half of this 41-page method is devoted to snare drum rudiments, the remainder is an introduction to the other instruments of the drumset and exercises involving their coordination. It also includes variations on rock beats and drum charts for 6 tunes.

Play Drums Like Louis Bellson. Big 3, 1966, \$2. Drum charts (plus the piano music) on 10 standard tunes.

Bellson, Louis and Petercsak, Jim.

Double Drums. Available from Drums Unlimited, \$5. Intermediate to advanced exercises to develop coordination for two bass drums and multiple tom-toms.

Benn, Billy. **Drummer's Clubdate Handbook.** Award Music, 1974,

\$3. A 35-page book including basic patterns for playing in a variety of commercial music, club date, and dance music styles.

Bennett, Dick. **Method for the Drum Set.** G. Schirmer, \$2.95.

Bock, John. **Fast Hands for Drummers.** John Bock Drum Studio, \$5.50

Bonzo Beats. Newton Press, \$7.95.

Detailed instruction on what to play on the most popular songs ever heard.

Bowman, Paul. **Rock Shop.** Belwin Mills, \$2.50. Elementary to intermediate guide to rock independence on the drumset—28 pages.

Breines, Gil. **My Very First Drum Book.** Harold Branch, 1979, \$2.50. A 29-page beginning method.

Brooks, Clyde. **The Recording Drummer.** Available from Drums Unlimited, \$6. Advice on how to prepare drums for recording, mixing techniques and set-ups, and examples of popular studio drumming styles.

Burns, Roy. Advanced Rock and Roll Drumming. Belwin Mills, \$4.50. An elementary to intermediate method including Latin, West Coast and Chelsea rhythms.

Big, Bad & Beautiful Album with Roy Burns' Play-Along Drum Supplement. Dick Grove, \$15.95. A Dick Grove Big Band album with a play-a-long track allowing drummers to play the same parts that Roy Burns played on the album.

Burns, Roy and Feldstein, Saul. **Drum-Set Artistry.** Alfred, 1971, \$2.95, record \$6.95, book & record \$8.95. A 48-page method which includes 11 jazz-rock



drum parts and a written analysis of how to play them. There are also examples of patterns and fill-ins played on the album.

Drum Set Music. Alfred, 1971, \$4.95. A collection of 12 drumset solos, each preceded by written instructions and preparatory exercises.

Burns, Roy and Halpern, Howard. **Elementary Rock and Roll Drumming.** Belwin Mills, \$2.50. An elementary method including independence studies, rock and roll beats, and fill-ins.

Capozzoli, Paul. **Around the Drums with Open Rolls.** GIA Publications, 1963, \$3.50. A 32-page intermediate method designed to encourage the student to develop technique and solo ideas.

Around the Drums with Paradiddles. GIA, 1967, \$3. A 32-page intermediate method.

Around the Drums with Rhythm. GIA, 1967, \$3. A 32-page intermediate method.

Around the Drums with Triplets. GIA, 1967, \$3. A 32-page intermediate method.

Around the Drums with Triplets, Part 2. GIA, 1967, \$3. A 32-page intermediate method.

Encyclopedia. GIA, 1963, \$7.95. A compilation of 4 books in the "Around the Drums" series.

Caselli, Tony. **Boss Bossa Nova.** Tony Caselli Publications, \$5. An elementary to advanced method containing hundreds of brush-stick patterns.

Funktional Rock. Tony Caselli Publications, volumes 1 and 2, \$5 each, optional cassettes for volume 1—\$13. Thousands of rock patterns.

Jobbing-Date Handbook. Tony Caselli Publ-

cations, book only \$6, book plus 2-hour cassette tapes \$16. Instruction in a wide variety of commercial music styles.

Rock Drums Off the Record. Tony Caselli Publications, book only, \$9.50, book plus 3-hour cassette tapes — \$26.45. A 96-page book containing transcribed funk solos of such players as Billy Cobham, Steve Gadd, and others.

Ceroli, Nick. **A Modern Approach to Independence.** Professional Drum Shop, 1962, volumes 1 and 2—\$5 each. Elementary to advanced exercises and solos designed to improve contrapuntal independence.

Chaffee, Gary. **The Independent Drummer.** Alfred, 1972, \$5. A 63-page elementary to intermediate method designed to develop independence through a variety of exercises.

Chapin, Jim. **Advanced Techniques for the Modern Drummer, Volume 1.** Jim Chapin, 1948, \$7. A 51-page method designed to develop coordinated independence between hands and feet and to improve general control and flexibility. The first in-depth method of its kind. The exercises are designed to develop both technique and improvisational facility.

Advanced Techniques for the Modern Drummer, Volume 2. Jim Chapin, 1971-81, \$50. A 101-page guide, plus 25 overlays, which functions as a workbook for a variety of jazz, rock and Latin styles from the elementary level to advanced. Because of the versatility of the text, the drummer can pick and choose precisely the material to study and practice.

You're on Drums. Music Minus One, \$6.95. 6 solos on a play-a-long album complete with rhythm section.

Chapin, Jim and Pemberton, Roger. **Wipe Out!** Music Minus

One, 1970, \$6.98. A play-a-long recording of 7 jazz tunes with complete drum parts and musical explanations. An intermediate to advanced method with some outstanding jazz players on the recording.

Christie, Thomas. **Rock 'N' Roll Drum Method.** William J. Smith, \$2.50. Exercises and illustrations give a step by step approach to learning to play rock beats.

Today's Rock Sounds and Beats on the Drum Set. William J. Smith, \$3.50.

The Complete Drum Tuning Manual. Percussion Services, \$6.50. Advice on how to tune drums for rock, jazz, big band and other musical situations.

Connell, John. **The Different Drum Book.** Available from Drums Unlimited, \$4.95. An intermediate method containing exercises for study of the complete drum set.

Conti, D. **A Psychological Approach to Drumming.** The author, \$4.95. How to use your mind to increase your abilities and become better motivated.

Crocken, John. **Drum Chart.** J.C.'s Drum Shop, \$4. A 32-page guide on how to notate and read drum charts.

Curro, Frank. **The Rock/Jazz Fusion Handbook.** Studio P/R, 1979, \$3.95.

Cusatis, Joe. **Rhythmic Patterns for the Modern Drummer.** Belwin Mills, \$5.

Rudimental Patterns for the Modern Drummer. Belwin Mills, 1968, \$5. A 71-page intermediate to advanced method which uses rudiments as a basis for developing rhythms around the drumset. Also includes cross-sticking patterns.

Dahlgren, Marvin. **Drum Set Control.** Available from Drums Unlimited, \$7. Advanced coordination studies.

Dahlgren, Marvin and Fine, Elliot.

4-Way Coordination. Belwin Mills, \$4. A 55-page intermediate method which progressively develops coordination between hands and feet. There is plenty of practice material culminating in advanced Polyrhythms.

Danser, John. **Big Band Drum Charts.** Available from Drums Unlimited, \$8.

Davis, Mike. **Basic Beats for the Working Drummer.** Studio P/R, 1974, \$3.95.

Davis, Tom. **Practical Analysis of Independence.** Available from Drums Unlimited, \$4.

Dawson, Alan. **Blues & Syncopation in 3/4 & 4/4.** Available from Drums Unlimited, \$9.

Dawson, Alan and DeMichael, Don. **A Manual for the Modern Drummer.** Berklee Press, 1962, \$9.50. A 116-page intermediate method in three parts: fundamentals of drumset playing, dance band drumming, and jazz. Also contains transcribed solos of well-known drummers and suggestions on how to develop solos.

DeJohnette, Jack and Perry, Charlie. **The Art of Modern Jazz Drumming.** Drum Center Publications, \$8.98.

Delp, Ron. **Multi-Pitch Rhythm Studies for Drums.** Berklee Press, \$7.50. A 49-page intermediate method designed especially for the drummer to learn to sight-read big band charts. The visualized rhythmic patterns are helpful for the drummer who needs work on reading as well as the player who wants to increase his improvisational facility around the set.

DeMerle, Les. **Jazz Rock Fusion, Volumes 1 and 2.** Drum Center Publications, \$5 each.

DiCenso, Richard. **A Practical Workbook for the Modern Drummer.** The author, \$4.95.

Doboe, Chet. **The Basics of Rock Drumming.** The author, 1979, \$11.50. This book and cassette

package is designed to teach the drummer to play and read rock's most frequent rhythms. The cassette contains 72-rhythm section tracks minus the drummer.

The Funk Drumming Idea Series, Books 1, 2 and 3. The author, 1978-1, \$4.75 each.

The Funk Drumming Workbook. The author, 1978, \$7. A method which encourages the drummer to develop his own funk drumming ideas using the ideas and concepts of today's leading fusion drummers.

The Shuffle Drumming Workbook. The author, 1981, \$4.

Dowd, Charles. **A Funky Primer for the Rock Drummer.** Gwyn Publications, \$4.50

A Thesaurus for the Jazz/Rock Drummer. Gwyn Publications, 1974, \$5.50. A guide to playing rock and Latin styles in odd meters.

The Drum Set Maintenance Manual. Percussion Services, \$6.50.

The Drum Student's Handbook. Percussion Services, \$3.50.

DuPuis, Tony. **Rudimetricx.** The author, \$4.50. 60 control and endurance-building exercises.

Engle, Jim. **All Kinds of Rock.** Professional Drum Shop, \$4.

Hand to Foot, Fool to Hand Drum Patterns. Professional Drum Shop, \$4.

The Spirit of Independence. Professional Drum Shop, \$3.50.

Faulkner, Steve. **A Volume of Instruction for the Drum Set.** The author, 1978, \$4.95. A 48-page intermediate method focusing on the development of independent coordination. Exercises become progressively more difficult throughout the book. Divided into 5 sections; section 1 deals with patterns of coordination and imagination, section 2 emphasizes stick control, section 3 involves independent coordination, section 4 focuses on synchronization with hi-hat, snare and bass drum, and section 5 is a compilation of diverse beats.

Feldstein, Sandy. **Disco Drums Dictionary.** Alfred, 1979, \$2.50. A 48-page elementary to intermediate method which contains examples of a number of disco beats and variations, examples of disco charts, and brief written instructions including information on disco drum tuning.

Drum-Set Club

Date Dictionary. Alfred, 1978, \$2.50. A 48-page compilation of a wide variety of jazz, Latin, rock, ethnic, and other dance and club date beats and patterns.

Everything from bop to the bunny hop.

Feldstein, Saul. **Begin to Play Rock & Jazz on the Drum Set.** Alfred, 1970, \$4.95. A 64-page elementary method for learning to coordinate hands and feet and for using all instruments of the drumset.

Fink, Ron. **Drum Set Reading.** Alfred, 1973, \$6.95. An 80-page intermediate method for developing skills to read big band and combo charts. Part 1 deals with sticking combinations and hand-feet combinations, part 2 with interpretation (counting, phrasing, structure, etc.), and part 3 applies the previous material to reading charts.

Latin American Rhythms for the Drum Set. Available from Drums Unlimited, \$7.

Fink, Siegfried. **Studies for Drum Set.** G. Schirmer, \$7.50.

Studies for Drum Set. G. Schirmer, Volume 1 (elementary method) \$6.25, Volume 2 (intermediate method) \$10.50.

Finkelstein, Mike. **Teach Yourself Rock Drums.** Amsco, 1979, \$3.95.

Flores, Chuck. **Independence for the Beginner.** Available from Drums Unlimited, \$3.50.

Flyswatting. Hargrove Drum Studios, \$5.95. Wire brush rhythms, tips, and effects.

Frederick, Thomas. **Country Drumming.** The author, \$4. A complete method, beginners to advanced.

Ganduglia, Jim. **Comprehensive Drum Set.** Studio P/R, 1977, \$3.95

Gilbert, David. **Drum-Set.** Alfred, 1975, \$2. A 40-page beginning method for drumset instruction. It covers hand and feet coordination, fill-ins, and rock and jazz styles.

Goray, John. **Drumming Today.** Available from Drums Unlimited, \$2.50.

Green, Irv. **Show Drumming.** Available from Drums Unlimited, \$5.

Griffin, Neil and Griffin, Steve. **Basic Drummer's Dance Beat Chart.** Mel Bay, 1975, \$1. A 4-page guide to basic patterns and beats in a variety of styles.

Grossman, Norman. **Drum Styles.** Amsco, 1972, \$4.95. A 127-page method which includes hundreds of examples in jazz, rock, disco, Latin and reggae styles. It also gives advice on interpretation and playing fill-ins.

Guerin, John. **Drums: Jazz Plus Rock.** Gwyn, 1971, \$3.75. A 24-page intermediate to advanced method which contains patterns

and original solos in bossa, boogaloo, jazz-rock, and shuffle styles.

Guerrero, Frank. **Latin Sounds from the Drum Set.** Professional Drum Shop, \$30. A 312-page text complete with musical examples, reviews of Latin percussion instruments, photographs, compositions, condensed scores, and clear explanations. Part 1 deals with Cuban rhythms (Rhumba, Cha-Cha, Mambo, etc.) and part 2 with Brazilian rhythms (Samba, Bossa Nova, etc.).

Guiffre, Jimmy. **Jazz Phrasing and Interpretation.** Available from Drums Unlimited, \$7.95. Stylistic and interpretive techniques of jazz drumming.

Hanna, Jake. **Syncopated Big Band Figures.** Available from Drums Unlimited, Volume 1 (intermediate solos) \$3.50, Volume 2 (intermediate duets) \$3.

Merrick, Joey. **Contemporary Drum Solos.** Hal Leonard, 1979, \$4.95. A 39-page intermediate to advanced text consisting of transcribed solos of players such as Buddy Rich, Louie Bellson, Billy Cobham, Ed Shaughnessy, Shelly Manne, Harvey Mason, Lennie White, John Guerin, and Alphonse Mouzon.

Houllif, Murray. **Contemporary Drum Set Solos.** Kendor, 1981, \$5. A 17-page intermediate method which contains 7 extended drum solos in jazz, Latin, fusion, and funk-rock styles. Provides many ideas and examples for developing an extended drum solo.

The Fusion Drummer. Alfred, 1980, \$2.95. A 15-page intermediate method which contains 52 beats for the jazz-rock player. These beats are patterned after such players as Steve Gadd, Harvey Mason, Billy Cobham, Rick Marotta, Terry Bozzio, and others.

More for Drum Set. Kendor. An elementary to intermediate method.

Philly. Kendor, \$1. Example of a melodic drumming solo.

Today's Sounds for Drumset. Kendor, 1981, \$8. A 32-page elementary to intermediate method which covers beats and styles in jazz, rock and Latin music.

Hughes, Harold. **British Rock Drumming.** Belwin Mills, \$2.95 with record \$6.95. Offers advice on how to inject more variety into the rhythms of modern rock drumming. It emphasizes use of double bass drums.

Humair, Daniel. **Drums Book.** Available from Drums Unlim-

ited, \$30. An intermediate to advanced method focusing on independence and cross-rhythms.

Humphreys, Al. **Advanced Rock.** Drum Book Music, 1970, \$5.95. A 72-page elementary to advanced method which focuses on developing independence around the drumset and encourages the drummer to develop ideas stimulated by the given exercises.

Humphrey, Paul. **No. 1 Soul Drums.** Gwyn Publications. Includes an instructional textbook plus a cassette.

Humphrey, Ralph. **Even in the Odds.** C.L. Barnhouse, 1980, \$10. An 88-page intermediate to advanced method which concentrates on odd meters. Part 1 deals with time patterns in both quarter-note and eighth-note meters, and part 2 deals with accent patterns and sticking combinations. There are numerous patterns and variations in odd meters and some odd combinations in 4/4 and 3/4.

Igoe, Sonny. **Get Your Fills Together.** The author, \$6.50.

Igoe, Sonny and Adler, Henry. **Developing Drum Breaks and Fill-ins.** Belwin Mills, 1959, \$2.50.

Indyke, Jeff. **The Progressive Fusion and Rock Book of Breaks and Solos.** The author, \$5. 37-pages of drum breaks and 4 solo studies.

Jerger, Jake. **Complete Instruction in Jazz Ensemble Drumming.** Studio P/R, 1977. A 69-page elementary to advanced method.

Jones, Philly Joe. **Brush Artistry.** Available from Jamey Aebersold, \$4.

Jones, Rufus. **Professional Drum Exercises.** Gwyn Publications.

Katinas, Paul. **Rock-A-Billy Drumming, Volume 1.** Q.T. Publishing, 1981, \$10. According to the author, rockabilly drumming is a combination of early swing, rock and roll and country bluegrass, the swaying effect of the shuffle, and jazz-rock fusion.

Kerrigan, Chuck. **The Art of Rock Drumming.** The author, 1978, \$5.50. A 53-page intermediate to advanced method which focuses on jazz-rock, funk and progressive rock exercises, exercises in ambidexterity, double bass exercises, ride cymbal and hi-hat patterns, snare drum rhythms, and bass drum rhythms.

Progressive Steps to Freedom on the Drum Set. Mel Bay, \$7.95.

Kettle, Rupert. **Drum Set Reading Method.** Belwin Mills, \$3. Elementary to intermediate exercises and solo pieces to develop

continued on next page

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- reading facility.
- Kinne, Denny. The Drum Machine.** Available from Drums Unlimited, \$2. Intermediate to advanced independence exercises.
- Monster Power Package.** The author, \$10. A collection of 5 books which cover all rock styles plus jazz, Latin, commercial and ethnic music.
- Rock Socks.** Available from Drums Unlimited, \$2. Kirby, Don. **Polyrhythmic Independence on the Drum Set.** DAKco Percussion, \$5. Designed to improve coordination, ambidexterity, concentration, and spatial timekeeping.
- Kirk, Willis. **Brush Fire.** R and W Publishing, \$13.50. A method for developing brush technique. Many illustrations included.
- Krupa, Gene. **Drum Method.** Big 3, 1938, \$6.95. A 95-page elementary to advanced method in two parts: Part 1 covers basic studies and exercises including time, rudiments, accents, swing exercises, etc.; Part two contains transcriptions of 15 drum charts and more jazz exercises. It contains plenty of examples, written instructions and photographs.
- LaFemina, Ralph. **Melody and Harmony on the Drum Set.** The author, \$15. A 99-page advanced method which is primarily directed towards ideas for interpreting and playing melody and harmony on drums and cymbals. Part 1 is devoted to theory, definitions of pitch, overtones, timbre, etc. and a comparison of drums to other musical instruments. Part 2, melody, assigns notes of a melody to instruments on the set. Part 3, harmony, deals with bass lines and chords. The author seeks to re-define and expand the role of the drumset.
- Lambert, Joe. **Drum Improvising Studies.** Mel Bay, 1979, \$4.95. A 72-page intermediate to advanced method in 6 sections: section 1 contains jazz-rock fills, section 2 contains 8-bar jazz-rock etudes, section 3 contains 12-bar jazz exercises, section 4 coordination exercises, section 5 covers New Orleans brass band drumming rhythms, and section 6 deals with extended improvisations.
- LaMond, Don. **Design for the Drum Set.** Belwin Mills, 1956, \$3. Elementary independence exercises directed toward acquiring greater drumset facility.
- Lang, Morris. **The New Conception.** Belwin Mills, \$4. Advanced to intermediate studies in changing meters.
- LaPorta, John. **Developing the School Jazz Ensemble: Drums.** Berklee Press, \$8. Intermediate reading studies.
- LaPorta, John and Perry, Charles. **8 Men in Search of a Drummer.** Music Minus One, \$6.98.
- LaRosa, Michael. **Contemporary Drum Method.** Somers Music Publications, \$5. A drumset method particularly useful at the elementary level for private or group lessons. The text begins with music fundamentals and hand positioning and progresses sequentially to more challenging material. The duets serve to introduce the student to ensemble playing and the responsibility of listening to other members of the group.
- Latham, Rick. **Advanced Funk Studies.** The author, book \$6.95 or \$10 for the entire contents of the book on two cassette tapes. Contains developmental exercises, funk-rock techniques and patterns, transcriptions of solos by Steve Gadd, Harvey Mason and others, and 10 extended drum solos.
- Lauren, Michael. **Welcome to Odd Times.** The author, \$5.50. A collection of warm-ups, patterns and fill-ins in the funk-rock idiom in 11 different meters.
- Lepak, Alexander. **Control of the Drum Set—Phrasing for the Soloist.** Windsor Music Publications, 1978, \$12. A 104-page advanced method which deals primarily with preparatory coordination exercises and musical phrases and solos in different meters. The phrasing and solo exercises, which make up most of the book, present a variety of syncopated rhythms and accents in different meters and styles. The book is designed to improve reading ability and soloistic imagination.
- Lewis, Mel and DeRosa, Clem. **It's Time for the Big Band Drummer.** Kendor, 1978, \$9.50. A 46-page book devoted to reading and interpreting charts from the Thad Jones/Mel Lewis Jazz Orchestra.
- Locatelli, Joe. **Beginning Snare Drum and Drum Set Study.** The author, \$6.
- Lombardo, John and Perry, Charles. **Rockin' Bass Drum.** Alfred, 1969, \$3.95. A 40-page intermediate to advanced study designed to coordinate hands and feet in playing rock styles.
- Lucas, Clyde. **The Amazing Bass Tom.** The author, book \$5—record \$2. This book is written especially for the drummer who wishes to travel light by attaching a pedal to the bottom head of a floor tom and thus eliminating the bass drum. By tuning each head just right, the illusion of a double bass is achieved by playing the top head with the right hand and the bottom head with the pedal. The book is primarily addressed to exercises to achieve this effect although it is certainly applicable to the achievement of a similar double bass illusion with a conventional drumset.
- Ludwig, William F., Jr. **Elementary Dance Drumming.** Ludwig Drum Company, \$.50. Excerpts from *Modern Jazz Drumming*.
- Modern Jazz Drumming.** Ludwig Drum Company, 1959, \$1.50. A 96-page elementary drumset method which was originally published in 1940 as *Swing Drumming*.
- Swing Drumming.** Ludwig Drum Company, 1940.
- Magadini, Peter. **Learn to Play the Drum Set.** Hal Leonard, book 1 and 2—\$4.95 each. A beginning approach that starts with the full drumset. It emphasizes coordination of hands and feet and concentrates on various rock and disco styles, funk and salsa, jazz, country rock and blues.
- Manne, Shelly. **Let's Play Drums.** Charles Colin, \$3.50.
- Marrero, Isabelo Ernesto. **Drumming: The Latin-American Way.** Originally published by Edward B. Marks, 1949, \$1.50. Marrero was the drummer with the Desi Arnaz Orchestra.
- Marucci, Mat. **Progressive Studies in Jazz Drumming.** Lewis Music, \$1.95. An elementary to intermediate approach to jazz drumming. Covered are snare drum and ride cymbal combinations, snare and bass drum combinations, variations on cymbal rhythms, odd meters, the use of brushes and mallets, and more.
- Marvin, Harry. **Diversified Drumming.** HaMar Percussion, \$3.
- McAvoy, Robert. **Rock Drummers Dictionary.** Studio P/R, 1979, \$4.95.
- Meligari, Bill. **Doubledrum.** The author, \$6.50. A 63-page elementary to advanced method which is designed to improve coordination whether you play double bass or not.
- Memphis, Charles. **The Workbook for the Contemporary Percussionist.** Available from Drums Unlimited, \$7.50.
- Miller, Al. **Developing Left Hand & Right Foot for the Drum Set-Sixteenth Foundation.** Drum Center Publications.
- Developing Left Hand & Right Foot for the Drum Set-Triplet Foundation.** Drum Center Publications.
- 1000 Even Roll Solos**
- for the Drum Set.** Drum Center Publications.
- 1000 Rock Solos for the Drum Set.** Drum Center Publications.
- 1000 Solos for the Drum Set.** Drum Center Publications.
- 1000 Triplet Roll Solos for the Drum Set.** Drum Center Publications.
- Mintz, Billy. **Different Drummers.** Amsco, 1975, \$6.95. A 96-page elementary to advanced text which includes various exercises and patterns around the drumset plus exercises and solos in the style of 18 of the great jazz drummers. Some of the players studied are Max Roach, Art Blakey, Philly Joe Jones, Elvin Jones, Tony Williams, Jack DeJohnette, Billy Cobham, and others. It also contains a discography and brief glossary, plus a record containing some of the book's contents.
- Moisy, Heinz von. **Advanced Technique for the Drumset.** Available from Drums Unlimited, \$10.50.
- Sounds and Fills for Drum Set.** Available from Drums Unlimited, \$10.75. An intermediate study focusing on rim shots and electronic sounds.
- Morello, Joe. **New Directions in Rhythm.** Creative Music, 1963, \$5. A 36-page intermediate to advanced collection of rhythmic exercises. Studies are primarily in 3/4 and 5/4.
- Morello, Joe and Dahlgren, Marv. **Off the Record.** Creative Music, 1966, \$4.50.
- Morello, Joe and Santarelli, Armand. **Rudimental Jazz.** Creative Music, 1967, \$6. A 47-page intermediate to advanced method directed toward a modern application of the rudiments to the drumset.
- Morey, Charles. **Times are Changing.** Kendor, 1969, \$4. A 36-page elementary to intermediate method which focuses on jazz, rock and Latin styles with a particular emphasis on Latin and rock styles and odd meters.
- Morey, Charles and Collins, Myron. **Dance and Stage Band Drumming.** Kendor, 1962, \$4.50. A 47-page intermediate method for learning to play in a wide variety of jazz, rock, Latin and commercial music styles. It gives instructions on what rhythms to play on each instrument.
- Morin, Eugene. **4-Way Rock.** The author, \$4.50 for the book and \$5.50 for the cassette. A coordination method using rock rhythms as a foundation.

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Morton, James. **Anthology of Rock Drumming**. Mel Bay, \$7.95. The entire gamut of rock styles are covered from the 1950s to the present.

Jazz & Rock Beats for the New Drummer. Mel Bay, 1981, \$2.95. A 34-page elementary method which shows the beginning drumset player how to play rock beats. It is not necessary that the student read music. The next section is devoted to jazz drumming beats. Beats are represented both in music notation and in blocks for those who do not read music. Some photographs, illustrations and written instructions are also included.

Killer-Fillers.

Mel Bay, 1980, \$3.95 for the book and \$6.95 for the cassette. A 42-page text which uses a rudimental approach to develop hand and foot coordination. Exercises begin with a rhythmic figure which is then distributed in different ways around the drumset.

Nazzaro, Lou. **Developing Afro-Jazz Rhythmic Concepts**. Studio P/R, 1979, \$6.95. A 67-page method for developing 4-way coordination.

Norine, William. **4-Way Fusion for the Modern Drummer**. Berklee Press, \$9.50. An intermediate to advanced method which offers 900 exercises for the development of 4-way coordination. It also explores odd meters and extended solos.

Virtuoso Studies for the Drum Set. Berklee Press, \$9.50. A 128-page advanced text for the development of coordination and independence.

Pace, Ralph C. **International Rock and Roll for the Drummer**. Drum Book Music, 1969, \$4. A 78-page intermediate to advanced text which includes a number of coordination and technique exercises applicable to the performance of rock music. It also includes tips and exercises on "How to make advanced rock and roll easier," and ideas for rock variations ("rock 'cha-cha," "rock" rhumba, etc.).

New Variations and Drum Solos. Drum Book Music, 1961, 3 volumes—\$4 each. All three of these elementary to intermediate methods may be used for snare drum only, a duet for snare drums, or on the full drumset. Each of the more than 40 etudes in each book is based on a single rhythmic idea and variations thereof. For the drumset player, these etudes offer a variety of rudimental and non-rudimental coordination and inde-

pendence studies in varying degrees of difficulty. These are also helpful for developing reading skills.

The Sounds of Rock and Roll. Drum Book Music, 1969, 3 volumes—\$4 each. These three volumes, ranging in length from 77 to 95 pages, have something of interest for drummers at all levels. Each presents written explanations of various rock and roll drumming styles which is demonstrated in a number of beats and patterns. Each group of exercises focuses on a different rhythmic idea or is particularly directed toward the coordination of one instrument within the drum set.

Variations of Drumming. Drum Book Music, 1949, \$5. A 92-page intermediate to advanced method designed to improve drum reading and coordination. It contains exercises and variations on 16th notes, single-stroke rolls, triplet patterns, and rhythmic variation exercises in odd meters.

Palmer-Hughes. **How to Play Rock 'N' Roll Drums**. Alfred, 1964, \$4.95. A 63-page elementary method. It shows the beginner how to read music, coordination around the drumset, and the application of rudiments to the complete drumset. Included are ideas for drum breaks and fill-ins as well as beats and patterns for such dances as the twist, the watusi, the frug, the hully-gully, the wobble, the popeye, the whip, the lindy, the jerk, and other rock 'n' roll styles.

Paul, Bobby. **Buddy Rich Today**. Award Music, 1979, \$6. A 60-page collection of solos and fill-ins in jazz and rock styles based on the interpretations of Buddy Rich.

Perkins, Phil. **The Logical Approach to Rock Coordination**. Logical Publications, 1979, \$4.95. 96 pages of intermediate to advanced coordination exercises. Each idea is presented in a written explanation followed by a visual learning procedure and then demonstrated by one or more pages of exercises.

Perry, Charles. **Drum Solos in Eights**. Available from Drums Unlimited, \$2.50.

Introduction to the Drum Set. Belwin Mills, 1958, volume 1—\$2.50 and volume 2—\$3. A beginning drumset method for the development of drumming technique and jazz drumming styles.

Rockin' Drum Solo Fills. Alfred, 1971, \$2.50. A 32-page method focusing on 1-bar

solo fills and rock patterns. Written instructions are given on just what a fill is, counting, cymbal rhythms, and hi-hat rhythms. Most of the book consists of co-ordination exercises based on rock patterns.

Perry, Charles and Lombardo, John. **Beyond the Rockin' Bass**. JR Publications, 1973, \$4. 32 pages of advanced coordination exercises based on 2 and 4-bar solos in rock, jazz-rock and soul-rock styles.

Petaccia, Roberto. **Progressive Steps to Progressive Funk**. R.P. Publications, \$15. A 138-page method designed to increase flexibility, articulation, phrasing and ambidexterity in funk, Latin and swing styles.

Peters, Mitchell. **Stick Control for the Drum Set**. Available from Drums Unlimited, 2 volumes—\$5 each. Intermediate to advanced technique studies, volume 1 covers triplet patterns while volume 2 covers 16th patterns.

Pickering, John. **The Drummer's Cook Book**. Mel Bay, 1972, \$4.95. A 79-page intermediate method for developing coordination in rock drumming and rhythmic improvisation. The book is based on the premise that drummers develop their improvisations from basic rhythmic ideas, much the same as a horn player derives a solo from a melodic idea. The book begins with an explanation of what rock feeling is and how to develop an idea through rhythmic variation and through different hand and foot combinations.

Stage Band Drummer's Guide. Mel Bay, 1976, \$4.95. A 96-page elementary to intermediate guide to developing reading skills and understanding the stage band charts. It includes an explanation of terms and figures found in charts, how to interpret figures and play ensemble accents, as well as numerous examples of common big band rhythms.

Studio/Jazz Drum Cookbook. Mel Bay, 1979, \$5.95. A 95-page intermediate method for developing coordination required in today's jazz idiom. By isolating the four basic elements of coordination (ride cymbal, snare drum, bass drum and hi-hat) the student is able to understand the dexterity demanded of each part. The book's three sections cover eighth-note exercises, eighth- and quarter-note triplet figures, and ride cymbal variations, respectively.

Piekarczyk, James. **The Drumset Exerciser**. Opus Music Publishers, 1978, \$3.50. A 40-page intermediate to advanced method which is designed to develop freedom, control and interpretation for students who can already read percussion parts.

Prentice, Harold F. **Rock and Roll Drumming**. Belwin Mills, 1967, \$1.50. A 12-page elementary guide to rock and roll drumming.

Six Easy Steps to Combo Drumming.

Belwin Mills, 1964, \$1.50. A 12-page beginner's guide to playing simple patterns for dance drumming.

Prins, Jan. **Hi-Hat Integration**.

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sold, \$6.95.

Pucillo, Danny. **A New Concept of Reading Drum Music**. Ro Dan Music, \$6.

Rae, John. **Latin Guide for Drummers**. Available from Drums Unlimited, \$4. The application of Latin rhythms to the drumset.

Raynor, Joe. **Drumming Ideas in Focus**. Southern Music Company, 1977, \$3.50. A 24-page intermediate collection of drumming ideas and beats.

Reed, Ted. **Drum Solos and Fill-ins for the Progressive Drummer**. Columbia Pictures, 1959, \$2.50. A 32-page intermediate method designed to help the drummer learn to play good short solos. To this end, the author gives examples of 4-bar solos, 8-bar solos, 16-bar solos, and 2-bar fills.

Famous Drum Solos and Fills. Columbia Pictures, 1965, \$2.50. A 32-page intermediate method similar to the previous book but a bit more challenging.

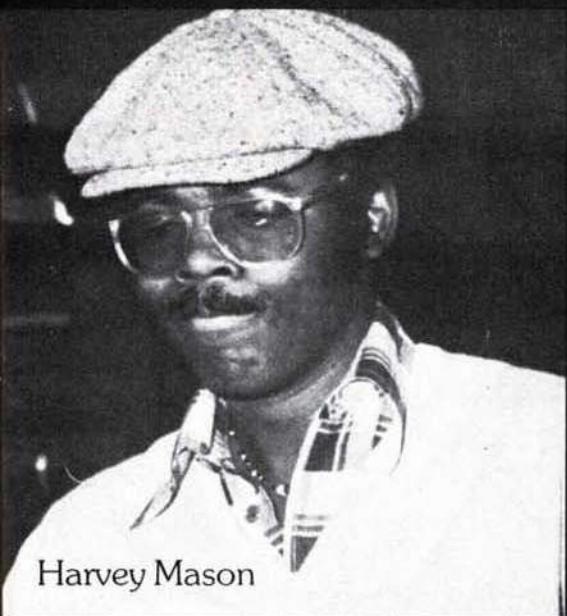
Latin Rhythms for Drums and Timbales. Columbia Pictures, 1957, \$2.50. A 27-page method and studies for the application of Latin rhythms to the drumset. Rhythms studied are the mambo, cha-cha, merengue, bolero, samba, conga, beguine, paso doble, tango, montuno, calypso, guaracha, and joropo.

Progressive Steps to Bass Drum Technique for the Modern Drummer. Columbia Pictures, 1963, \$2.50. A 42-page guide to elementary to intermediate independence exercises.

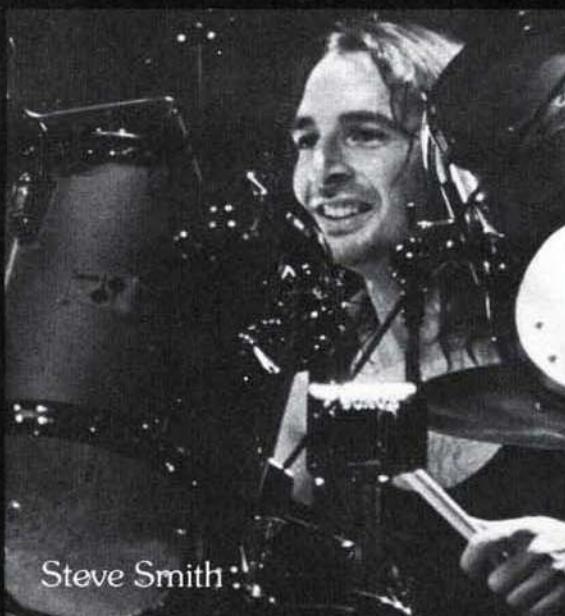
Progressive Steps to Syncopation for the Modern Drummer. Columbia Pictures, 1958, \$4. A 60-page compilation of exercises designed to help the player learn to sight-read syncopated rhythms.

Reichelt, Keith. **The Art of Rock Drumming, Book 1. G.I.A. Publications**, 1973, \$2.50. A 31-page continuation of the previous book.

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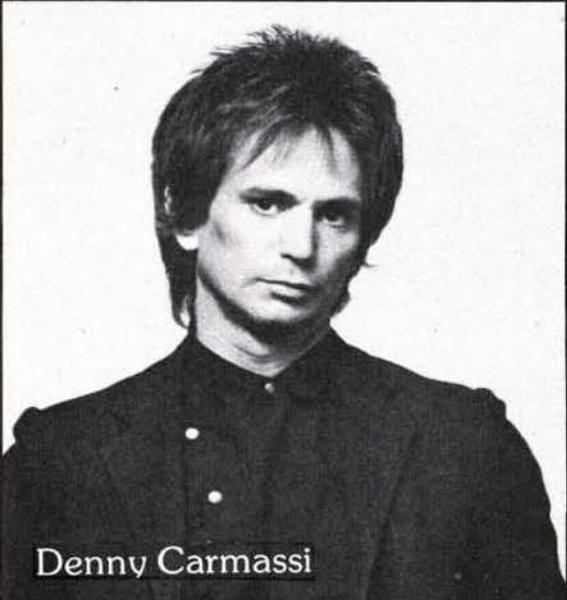
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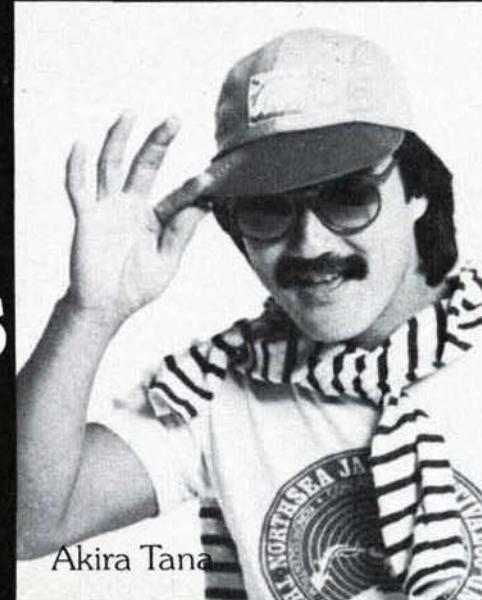


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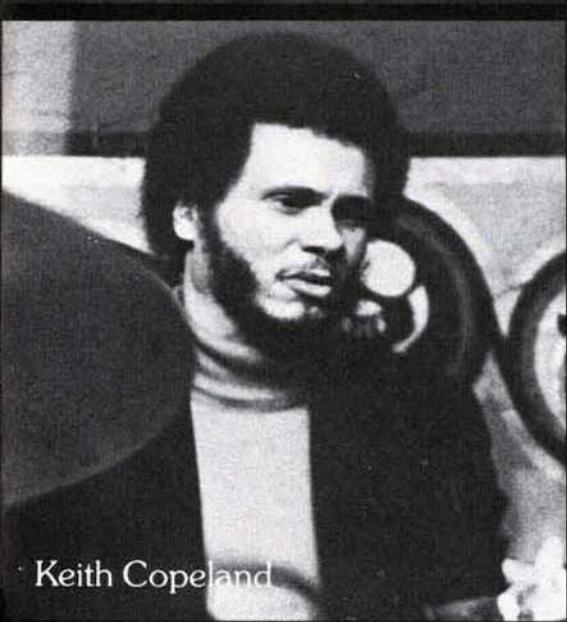


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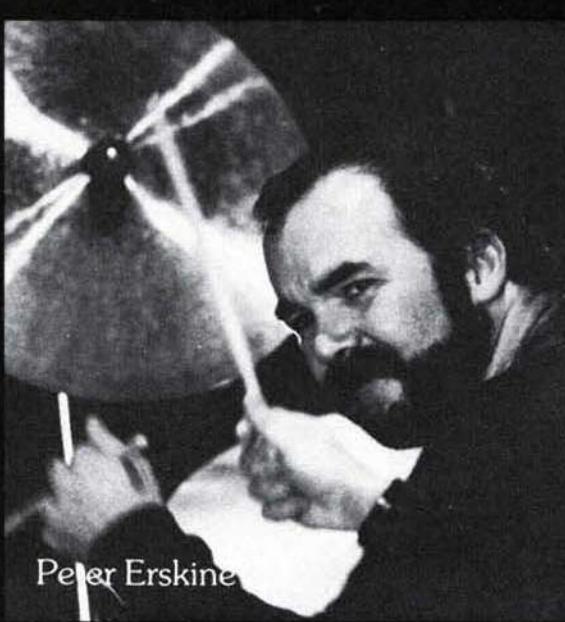
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page intermediate method which focuses on the beats and rhythmic patterns of rock. This step-by-step approach begins with suggestions on how to tune the drumset. Next comes coordination exercises followed by a written explanation of fill-ins, drum breaks and solos as well as written examples. The remainder is devoted to two-beat, shuffle, Latin-rock, 12/8 blues, and 3/4 rock beats.

The Art of Rock Drumming, Book 2. G.I.A. Publications, 1976, \$3.50. This 53-page method is a continuation and expansion of Book 1.

Reid, Don. 3, 5, 7, 9 Rock! JR Publications, 1973, \$5. A 32-page intermediate guide to coordination studies showing the student how to play rock in odd meters. It contains numerous patterns and combination exercises.

Rogers, Dennis G. Solo Studies for Drum Set. Southern Music Company, 1978, 3 volumes—\$4 each. Each of these 23-page intermediate to advanced studies contains 9 solo etudes using a variety of rhythms, most of which are based on rudiments. The purpose of this series is to bridge the gap for the student who only plays snare drum and now wants to take up the whole drumset. The texts are largely devoted to the application of rudiments around the entire drumset.

Rosen, Larry. Reading and Phrasing Workbook—Big Band Drummers.

Rotella, Bill. Any Time Swings. The author, \$3. Rock, Latin and jazz rhythms in 4/4 and odd meters.

Rothman, Joel. Around the Drums Compleatly. JR Publications, \$30. A 370-page hard-cover book.

Around the Drums with Quarter-Note Accents. JR Publications, \$3. Elementary exercises.

Basic Drumming. JR Publications, 1980, \$4.95. A 158-page book which deals with beats and exercises in jazz, rock, disco and Latin styles.

Basic Rock Beats. JR Publications, \$3. Elementary studies.

Beats and Variations for Dance Band Drumming. JR Publications, 1972, \$5.

Big Band Breaks—Modern and Exciting Fill-ins Around the Drums. JR Publications, \$4.

The Compleat Jazz Drummer. JR Publications, \$30. A 508-page hard-cover intermediate book of studies and exercises.

The Compleat Rock Drummer. JR Publications, \$30. A 536-page hard-cover book containing numerous patterns and rhythms used in rock music.

The Compleat Show Drummer. JR Publications, \$30. A 368-page hard-cover book of intermediate exercises and charts.

Coordinated Jazz Patterns Phrased in Three. JR Publications, \$3.50.

Coordination Patterns with a Dotted 1/8-Note Cymbal Beat. JR Publications, \$3.50.

Coordination Patterns with Eighth Notes. JR Publications, \$3.

Coordination Patterns with Eighth-Note Triplets. JR Publications, 1970, \$4. A 32-page elementary to intermediate method.

Coordination Patterns with Hi-Hat and Bass Drum. JR Publications, \$5.

Coordination Patterns with Sixteenth Notes. JR Publications, 1970, \$4.40 pages of elementary to intermediate studies.

Coordination Patterns with a 12/8 Feel. JR Publications, 1973, \$3.

Coordination Solos. JR Publications, \$3.50.

Cut Time Parts. JR Publications, \$3. Examples of typical notation found in charts.

Cymbal Variations for Jazz Drumming. JR Publications, \$5.

Disco Drumming. JR Publications, \$5.

Drum Arrangements. JR Publications, \$5.

Easy Drum Solos to Develop Technique. JR Publications, 1981, \$4.

Easy Drum Solos for Jazz Coordination. JR Publications, 1981, \$4. A 33-page method which includes exercises for the development of independence for jazz drumming.

Easy Rock & Easy Jazz Coordination. JR Publications, \$3.50.

The End: Fill-ins for Drum Endings. JR Publications, 1969, \$2.

Four-Way Independence for Jazz Drumming. JR Publications, \$4.

Four-Way Independence for Rock Drumming. JR Publications, \$4.

Hand-Foot Solo Patterns. JR Publications, \$4.

Jazz Around the Drums. JR Publications, \$3.50.

The Jazz Bible of Coordination. JR Publications, \$5.

Jazz Breaks in a Nutshell. JR Publications, \$10.

Jazz Coordination and Drum Breaks with a Double-Time Feel. JR Publications, \$4.

Jazz Coordination with a 12/8 Feel. JR Publications, 1973, \$5. 32 pages of intermediate independence patterns.

Jazz Drum Book. JR Publications, \$3.50.

Left Hand Control for Right-Handed Drummers. JR Publications, 1972.

Left Hand Solos. JR Publications, 1965, \$2.

Mini-Monster Book of Rock Drumming. JR Publications, 1981, \$5. A 49-page guide including exercises to cope with various rock techniques.

Monster Book of Rock Drumming. JR Publications, \$10. Intermediate to advanced coordination exercises.

The New Rudiments. JR Publications, 1969, \$3.

Perpetual Motion Around the Drums. JR Publications, \$3.50.

Phrasing Drum Solos.

JR Publications, \$5.

Phrasing Rock Breaks. JR Publications, 1972, \$4. 32 pages of intermediate to advanced exercises.

Pre Primer for Show Drumming. JR Publications, \$3. Examples of charts for the elementary student.

Pure Co-Ordination for all Musicians: But Especially Drummers. JR Publications, 1967, \$3.

A Quartet of Recipes Around the Drums. JR Publications, 1976, \$6. 96 pages of intermediate to advanced exercises.

Quintuplets for Jazz Drumming. JR Publications, \$5.

Reading and Rolling in Cut Time. JR Publications, 1973, \$4.

Reading with Jazz Interpretation. JR Publications, \$3.50.

Recipes with Doubles Around the Drums. JR Publications, \$4.

Recipes with Paradiddles Around the Drums. JR Publications, \$4.

Recipes with Singles Around the Drums. JR Publications, 1974, \$4.

Recipes with Special Sticking Around the Drums. JR Publications, 1974, \$3.50.

Rock Breaks in a Nutshell. JR Publications, \$3.

RockBreakswitha12/8 Feel. JR Publications, \$3.

Rock Breaks with 16th Note Triplets. JR Publications,

1971, \$3.50.

Rock Breaks with Thirty-Second Notes. JR Publications, 1972, \$2.

Rock 'n' Roll 'n' Latin Breaks. JR Publications, 1965, \$3.

Rock 'n' Rolls. JR Publications, 1974, \$3.

The Rock Reader. JR Publications, \$3.

The Rock and Roll Bible of Co-Ordination. JR Publications, 1968, \$5. An 80-page guide designed to develop the basic coordination necessary for playing rock.

Rudiments Around the Drums. JR Publications, 1969, \$4.

Shuffle Book. JR Publications, 1972, \$3.

Simple Jazz Breaks Around the Drums. JR Publications, \$3.50.

Sock It to Me. JR Publications, \$4.

Son of Independent Thinking. JR Publications, \$3.

Swingin' Doubles Around the Drums. JR Publications, 1974, \$2.50.

Swinging in 3/4 Time. JR Publications, \$4.

Take A Break. JR Publications, \$5.

3, 5, 7, 9 Jazz! JR Publications, \$5.

Three is to Two as Two is to Three. JR Publications, \$3.

Two-Measure Jazz Drum Solos Phrased in Three. JR Publications, \$4.

Savage, John. The Art of the Drummer. The author, in two volumes—\$8.95 each. Optional cassettes—\$8.95 each.

Savage, Steve. Drummer's Workbook. Consolidated Music, 1980, \$6.95.

Schinistine, William and Hoey, Fred. Drum Method. Mel Bay, 1980. \$2.50. Volume 2 of this 2-part series is a 40-page method for the student who has some skill in playing rudiments and reading drum parts but is just beginning on the drumset. It begins with photographs of the drumset and explanations and examples of how each instrument functions. Solos in different styles emphasize how each instrument can be utilized. It also includes solo etudes applying rudiments to the drumset and examples of set-up kicks, fill-ins, and reading charts.

Schinistine, William and Hoey, Fred. Drum Set Tunes. Mel Bay, 1981. \$2.95. A 27-page collection of 23 solos in a variety of styles for the beginning drumset player. Solos are arranged in order.

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der of difficulty and further serve to give the young drummer experience in reading charts.

Sciarrino, Johnny. **Encyclopedia of Contemporary Drum Rock Rhythms**. Alfred, 1972, \$2. A 24-page collection of intermediate independence studies designed to show the drummer useable rock patterns.

Sciarrino, Johnny and de los Reyes, Walfrido. **Salsa Rock**. Alfred, 1978, \$3.95. This 24-page guide is primarily to show how 2 or 3 percussionists can combine with a drumset player to blend disco and rock rhythms with the Salsa Latin rhythms. Included are drumset patterns for salsa-disco rhythms, naningo rhythms, comparsa (Cuban carnival) rhythms, and Latin patterns in odd meters.

Scibetta, Charles. **Chartbook for Today's Drummer**. Post Publishing Company, 1979, \$5. A 30-page intermediate collection of 12 drum charts, each in a different style.

Shaughnessy, Ed. **The New Time Signatures in Jazz Drumming**. Belwin Mills, \$4. An intermediate guide to developing the ability to swing in odd meters.

Sims, Rodman Andrew. **Fundamentals of Jazz Drumming, Volume 1**. Columbia Pictures, 1982, \$5.95. A 53-page introduction to jazzdrumming. In Part 1, groups of exercises emphasize different rhythms, i.e. quarter notes, dotted notes, triplets, jazz eighth notes, and sixteenth notes. Part 2 focuses on the coordination of the bass drum with the other drumset instruments.

Sims, Rodman Andrew. **Fundamentals of Jazz Drumming, Volume 2**. Columbia Pictures, 1982, \$5.95. A 71-page text emphasizing hand-foot coordination. The 6 sections focus on dotted-eighth and 16th note patterns, triplet patterns, combinations of triplets and dotted eighths and 16th's, eighth-note patterns, 16th-note patterns, and combinations of eighth and 16th notes. Each section contains 10 exercises.

Sofia, Sal. **The Omni of Drum Technique**. The author, \$37.50. A 344-page method directed toward developing 4-way coordination in fusion, funk and rock styles.

Spagnardi, Ronald. **Cross Sticking Around the Drums**. Available from Drums Unlimited, \$5.

Sterling, Don. **Rhythm Section Studies for Drums**. Berklee Press, \$7.50. A collection of drum charts covering a wide range of styles including blues, swing, bop, jazz-rock, funk,

Latin and show music. It is designed to increase the player's ability to read charts while focusing on such elements as phrasing, fill-ins, and ensemble playing. It may be used alone or in combination with a rhythm section.

Thigpen, Ed. **Rhythm Analysis and Basic Coordination for Drums**. Available from Jamey Aebersold, \$4.95.

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Tipping, Byron. **Drumming: Styles, Solos and Phrasing**. Tipping Productions, \$9.95 for book and play-a-long record. A collection of original tunes in a variety of styles played by both large and small groups. Each tune is played twice, once with the drummer and once without. There are opportunities to play fill-ins as well as trade 4's, 8's, etc.

Ulano, Sam. **Practical Guide for the Working Drummer**. 1957.

Simplified Coordination Systems. \$5. A 72-page intermediate text which introduces the essentials of coordination in 6 stages: jazz, Latin, rock, double bass, 2 lines, and polyrhythms. The main purpose of the book is to show the drummer how to develop improvisational ability against the steady ride cymbal rhythm.

Van der Wyk, Jack. **ChoomBoonk**. The author.

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Vickio, C. **Speed/Control Developer**. Pro-Cussive Techniques, \$5.50. A collection of 25 charts each designed to develop a specific skill and all aid in the development of strength, weak left hand, tempo, dexterity, patterns and rudiments. The student is instructed to begin practicing each chart at a given specific tempo and then to gradually increase that tempo.

Vogel, Ken. **Drum Set Unlimited**. Mel Bay, 1978, \$2.50. A 24-page collection of 9 solos in a variety of styles and meters which allow the drummer who has studied a number of exercise books to apply the techniques and coordination. All but one of the solos are preceded by written suggestions on how they should be played.

Melodic Solo Encounters for Drum Set. Mel Bay, 1981, \$4.95, optional cassette—\$6.95. A 47-page collection of 18 drumset solos in a variety of styles and meters; some even call for additional tom-toms, Rot-

toms, a gong and a bell tree. Each solo is preceded by brief instructional guidelines. The book also includes a section called "Natural Sounds" in which is discussed a variety of sonorities and combinations possible with the drums.

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Rolling in Rhythm. Ludwig Music, 1959, \$4.50. A 64-page method including exercises and solos which applies the standard rudimental stroke rolls to swing style.

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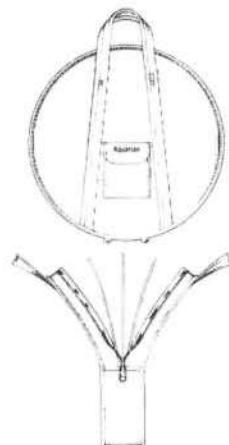
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PRODUCT CLOSE-UP

Ludwig Modular Trio Drum Kit

by Bob Saydowski, Jr.

Ludwig has been through some changes lately. Recently acquired by The Selmer Company after many years of being family-owned, Ludwig has totally re-vamped some stages of their hardware, and have come out with many new products. Here, we take a look at Ludwig's *Modular Trio* kit.

Ludwig's shells are 6-ply hardwood with no reinforcing rings. The plies are joined by a die-mold process, butted at three locations with a lacquer-coated interior. All the shells in this kit were perfectly constructed and sanded. And these drums are heavy!

Components of the *Modular Trio* kit are: 16x22 bass drum, 11x12, 12x13, 13x14 tom-toms, 16x16 floor tom-tom, 6 1/2 x 14 *Supra-Phonic* metal snare drum, and *Hercules* hardware.

BASS DRUM

The 22" bass drum has 20 lugs, curved T-handle rods, and wooden hoops painted black with silver-sparkle inlay. Since this drum is 16" deep, instead of the conventional 14", Ludwig has mounted two pairs of spurs on the shell. The spurs are curved, 1/2" thick square steel with backing plates, locked in place with a plastic hand screw. They have massive rubber tips which can be removed to expose spike points. For packing, the spurs disappear into their brackets. Double spurs certainly give extra stability, and this drum stayed in place easily.

Fitted on the batter side is a *Silver Dot Clear* with a transparent head on the front. A felt strip is installed behind the batter head. Power bass drums have always scared me a bit, because of their tendency to "boom" a bit too much. This 16x22 drum did resonate nicely, but did not "boom." More dampening would be needed, however, for modern playing, or for miking. A clip-on bass drum muffler

works well here to give the drum a nice round tone, while retaining volume. The kit is available with a 16 x 24 bass drum.

MOUNTING SYSTEM

I imagine the bass drum must have some strength to it, because installed on the top is the *Modular Triple* holder, designed to hold three drums. Ludwig does make a stabilizer, but only for use with double bass drums to connect them together. I do wish they'd make a shell-support stabilizer.

A single, triangle-shaped receiver with backing plate accepts a one-inch diameter tube, which is the base post of the holder. The height of the down tube is arrested by a large plastic hand screw which presses against a steel strip inside the receiver hole. The down tube is fitted with Ludwig's *Quik-Set* memory lock: a thick metal ring resembling Pearl's *Lok-Stop*, being drum key-operated, but with two side lips instead of one in front. The lips fit into corresponding slots on the receiver block. The *Quik-Set* ring offers an exact set-up every time, and assists in keeping the holder tube from twisting (a logical step up from Ludwig's old hose clamps).

Atop the tube is another triangle-shaped casting with three holes, each one accepting a tom-tom pistol arm. The short end of the arm has wide-spaced grooves. This end passes through the casting hole and is held in place by two drum key-operated set screws. The other end of the arm is quite long, and protrudes a smaller triangle casting on the drum shell. It is fitted with a *Quik-Set* lock and secured with a set screw. The drum's receiver also has a metal backing plate. Angle adjustment is accomplished by an 80-tooth ratchet, giving a variety of angles. Small gauge markings are cut into the ratchet sides for use as an angle memory. The ratchet is adjusted by a hex nut—still! I would think that Ludwig would have changed to a hand screw, or even a key-operated screw; but they still have the hex nut, which requires a separate tool, another thing to misplace.



The *Triple* holder retails at \$209.00 and is the most expensive holder on the market. Once set up, the holder will not drift from its position or shake about. I do feel that there are perhaps too many separate adjustments to be made and, after set-up, some are difficult to get to. I also found I could not get the middle tom-tom to the forward angle I wanted. Ludwig should consider lengthening the down tube on this holder. It is too short to allow acute angles, especially on the middle drum, if you sit low.

TOM-TOMS

All mounted toms in this kit are double-headed "power" toms. The 11x12 and 12x13 drums have 16 lugs each; the 13x14 has 20 lugs. The 16x16 floor tom has 16 lugs, and three legs which are secured in their brackets by wing screws. They all have regular triple-flanged pressed hoops, though Ludwig does offer optional die-cast hoops for the batter sides (\$150 extra). None of the toms have mufflers installed, excepting the floor tom. Oddly enough, the adjustment knob turned much too tight, and bound up before contact was made with the head. The drums came fitted with *Silver Dot Clear* batters and *Heavy Clear* bottoms. For modern playing, the toms definitely need some sort of dampening as they are very resonant. Changing to thicker batter heads gave more punch and attack to the drums. Again, these drums literally explode when you play them.

SNARE DRUM

Ludwig includes their 6 1/2 x 14 seamless metal shell *Supra-Phonic* snare drum with the *Trio* kit. It has an anti-galvanic chrome finish, ten double-ended lugs, 20-strand wire snares and regular hoops. (Die-cast hoops are available.) An internal muffler is installed which worked better than the floor tom's. The strainer is a simple side-throw model and works quietly and efficiently. The drum came fitted with a *Coated Medium Rocker* batter. Like all

Supra-Phonic drums, the snare was crisp, but had depth. Of all the metal-shelled drums on the market, the *Supra-Phonic* has to be *the one*. The shell is lightweight in comparison with the rest of the drums in this kit, but it cuts through beautifully.

Die-cast hoops are available in all sizes. They have a cross-ribbed, twin-channel design with no ears at the tension rod areas; just a completely circular hoop contacting the head all around its diameter. The snare side hoops have open gates. Die-cast hoops have a slightly different sound than pressed hoops; somewhat more of a 'clonky' sound. However, they're great for rim shots. Unfortunately, the die-cast hoops were not included on this test kit, but they did come with two new snare drum models I saw.

The 8 x 14 *Slotted* snare is a variation on Hinger's *Space-Tone* drum. This drum has a 6-ply wood shell, but unlike the Hinger, does not expand. It has a 3/4" wide slot going around the drum, providing total venting. The *Slotted* Snare has 12 double-ended lugs, counterlock nuts on the batter side to combat rod loosening, and the P-85 *Supra-Phonic* strainer. Even though the drum is 8" from hoop to hoop, it doesn't sound like a regular 8" drum. Air is released quickly through the slot space before the entire shell can vibrate. It retails at \$481.00.

For those players looking for beautiful appearance, Ludwig has introduced the *Hammered Series* shells. The drum I saw was a 6 1/2 x 14 with 10 double-ended lugs, and a P-85 strainer. It has a seamless bronze shell which is hammered around its exterior, giving a gold-plated appearance. Fitted with an *Ensemble Medium Coated* batter, the drum was crisp and similar in sound to the *Supra-Phonic*. But the cosmetic value of this drum is its main attraction. The 6 1/2" *Hammered Series* snare lists at \$423.00. The *Hammered Series* also includes *Super-Sensitive* snares, tympani, *Chrome-O-Wood* marching drums, and the *Chrome-O-Wood Big Beat* drum kit.

HARDWARE

The *Hercules* line of hardware comes with the *Trio* kit. All stands have the capability for *Quik-Set* locks. Although none are included, they are available separately. Tubular tripod bases are found on all the stands, with large rubber feet, and a wide stance.

The 1374 snare stand is of the traditional basket design. Angle adjustment is done via a flat swivel, locked with a hand screw. The stand holds the drum securely, but owners of deep snare drums should beware: this stand will not go low enough to accommodate an 8" drum, or a 6 1/2" drum if you sit low.

The 1131 hi-hat has an adjustable internal spring, and a split footboard. Beneath the heel plate of the footboard is what

Ludwig calls *Spur-Lok*; a jagged-cut piece of metal which grips any surface and keeps the stand from sliding. There is also another spur, this time a metal point, at the base of the frame. This stand has an easy, quiet action, and will go high enough for most any player.

Two boom cymbal stands are included. They have one adjustable tier, and a two-piece boom arm, one telescoping inside the other. Angle adjustment for the arm is done with a flat swivel, while the tilter angle operates on a ratchet. The stand is sturdy and can easily hold large cymbals without tipping forward. There is enough length on the boom arm to enable set-up from practically anywhere around the kit.

Ludwig also has a whole range of modular accessories including outrigger stands for cymbals and toms which connect to the bass drum shell; add-on cymbal, cymbal boom, tom-tom/bongo boom holders, auxiliary closed hi-hat, cowbell cluster holder, mono-pod snare stand, and microphone adaptors. They also offer floor toms suspended on stands instead of legs, and overhead floor toms.

Ludwig's *Speed King* pedal has been around since 1937. It has a one-piece footboard with a reversible heel plate, and two enclosed compression springs. Tension can be adjusted with a screwdriver for the slotted screws underneath the pedal's spring chambers. This is not very convenient from the playing position, as the pedal must be totally removed from the drum hoop to adjust tension. The *Speed King* has a metal connecting link and a ball bearing rocker. The footboard connects to the frame via a stretch plate which hooks into a slot at the frame base. Clamping is done with a wing screw/claw plate. A felt beater is included. There are no other adjustments on the pedal, and I guess that's what makes the *Speed King* what it is. It has one of the most natural actions around.

FINISHES

Ludwig offers a total of seventeen finishes, including two wood finishes. The kit tested was in *Chrome-O-Wood*, just like the one pictured in the mini-catalog. The chrome finish looks good. It's certainly an attention-getter. If you do choose chrome, keep in mind that every little fingerprint shows up. This finish requires extra care to look its best.

The company now does an interesting thing with their finish seams: To keep it from peeling, Ludwig has studded the seam line with the stud heads matching the kit's finish. It's a good idea, though sometimes, a seam line might face the audience, and that really doesn't look too good.

The *Modular Trio* kit is priced at \$2220 for Pearl, Cortex, or *Chrome-O-Wood* finish. Wood finishes, or Multi-Color patterns, are \$2385. Substitution of a 24" bass drum is an extra \$50.00.

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UNDERSTANDING RHYTHM

by Nick Forte

Dotted Notes

A dot placed immediately after a note (or rest) *increases the duration* of that note by 50% of its original value. For example, a quarter note equals the same time as two eighth notes (tied). Therefore, a dotted quarter note equals three eighth notes (tied). At times, it is more convenient for composers to use ties in place of dots. In any event, when you see



you should understand that it is the same as



Example #1 (a) lists common note values with tied subdivisions; Example #1 (b) lists common dotted-note values with tied equivalents.

Ex. 1 (a)

 =	
 =	
 =	
 =	

Ex. 1 (b)

 =	
 =	
 =	
 =	

As you can see, the actual amount of time a dot receives is dependent upon the note it accompanies.

DOUBLE DOTTED NOTES

A double dot placed immediately after a note (or rest) increases the duration of that note by 75% of its original value. Example #2 (a) lists common note values with tied subdivisions; Example #2 (b) lists common double dotted notes with tied equivalents.

Ex. 2 (a)

 =	
 =	
 =	

Ex. 2 (b)

 =	
 =	
 =	

Example #3 illustrates how tied and dotted notes may be used to produce similar sounds.

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Ex. 3

THE ROLL (Part III)

You may have noticed, during the course of this series, that when a roll appeared it always had a tie. The tie, of course, tells you exactly where (on what count) the roll is to stop. This is the "preferred" method of notating rolls. However, you will run across rolls that are untied, i.e.



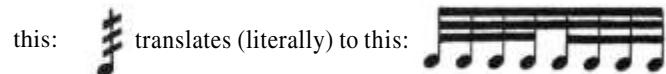
This type of roll notation has been a source of confusion for many players because it seems to indicate that the roll is separated from the rest of the measure. Matters are made worse when a piece of music contains both tied and untied forms. i.e.



Almost without exception, the percussionist is the only musician that has to deal with notational ambiguities of this magnitude. However, allow me to point out a few fundamental observations that I think would be helpful to remember:

1. The roll is a drummer's way of *sustaining a tone* for a required length of time.
2. The more precisely executed, the truer to that cause.
3. Drum parts, are almost always written by non-drummer arrangers/composers.
4. Basically, when a composer writes notes that are rolled, he is looking for a sound that is held for the full value of the note(s). This would closely resemble the way a wind player or singer would perform it.
5. The three roll slashes indicate that a specific number of individual taps are to be played; namely, thirty-second notes for the duration of whatever note value they are used in conjunction

with. Therefore, a drummer is all but obliged to articulate the right amount of taps for the right amount of time! Remember,



eight thirty-second notes; not five, six, or seven. This is true whether the roll is tied or not. Each roll expresses its own requirements in terms of duration.

At this point I hasten to add that by many schools of thought, the three-slash roll symbol may be considered an *indication* of a "non-specific" roll. That is, if you see a figure such as:



you may, on certain occasions and depending on the tempo, play it as a five or seven. Conversely, if the tempo is exceedingly slow, it may even become an eleven or thirteen-stroke roll, if it is compatible with the music being played.

The concept here is: a roll is a roll, regardless (at times) of how it is written. Consistent with this ideology, the untied rolls *are* (contrary to the above text) played with a slight separation from the next beat/count. This figure



may be played with a five, seven, or any other roll that seems to fit best. The point being that you play a roll sound at a speed that feels most comfortable for a particular tempo.

Admittedly, this aspect of roll playing is of a more complex nature. The reading drummer must make critical judgments on interpretive questions that relate to specific musical requirements. However, this is considered within the normal course of drumming.

continued on next page

SNARE DRUM READING

Ties were intentionally left out to test your understanding of the text.

The image shows six horizontal lines of musical notation for the snare drum. Each line consists of a single staff with a common time signature. The notation includes various note heads (solid black, open, and filled), stems, and bar lines. The first line features a sixteenth-note pattern. The second line has a eighth-note followed by a sixteenth-note pattern. The third line contains a sixteenth-note followed by a eighth-note pattern. The fourth line has a eighth-note followed by a sixteenth-note pattern. The fifth line features a sixteenth-note followed by a eighth-note pattern. The sixth line has a eighth-note followed by a sixteenth-note pattern.

DRUMSET EXERCISES

The image displays a musical score for a drumset across four staves. The instruments listed on the left are Cym., S. Tom, Snare, L. Tom, Bass, and Hi-Hat. The score consists of four measures. The first measure shows a rhythmic pattern with eighth and sixteenth notes. The second measure continues this pattern. The third measure introduces a bass drum entry. The fourth measure concludes the exercise. The notation uses standard musical symbols like note heads, stems, and bar lines, with specific strokes indicated by arrows above the notes.

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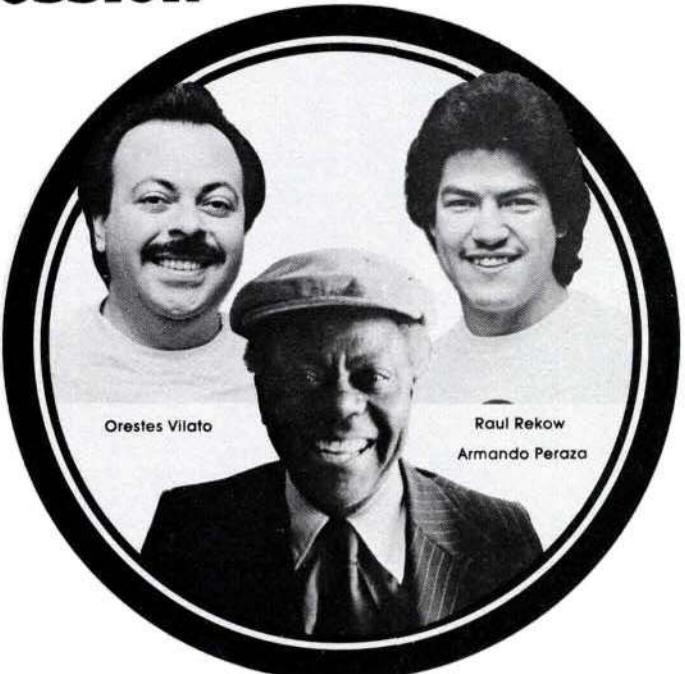
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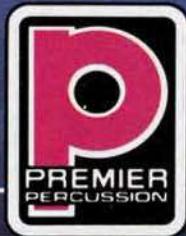
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Results of Neil Peart Drum Giveaway

From the Desk of
Neil Pearl

Sept. 15, 1982

Dear Readers,

Dear Readers,
Whose idea was this, anyway? Why didn't somebody tell me how long it takes to read 4,625 letters, not to mention choosing one winner? I'm sure I'll never be the same.
There were letters from every corner of the U.S., Alaska and Hawaii, every province of Canada, England, Scotland, Wales, Sweden, Norway, Finland, France, Germany, Australia, Hong Kong, Singapore, India, Puerto Rico, Mexico, and even a girl from Borneo! I mean, a lot of people wanted my drums!
There were entries: some of them very sad, some very funny, some very poetic, some very prosaic, some college thesis, and some illegibly scrawled in pencil. About halfway through, I could have given up.
There were so many deserving entries that I could have given away only one. You're right, it's not fair!
I cast aspersions on my sanity. Perhaps they were right. I didn't feel right about keeping the rosewood kit at home. So... I got this bright idea and we put

Readers,
Those idea was this, anyway? Why didn't s...
tion choosing one winner? I'm sure I'll never be the
There were letters from every corner of the U.S., Alaska and Hi-
land, Scotland, Wales, Norway, Finland, France, Germany.
onesia, Puerto Rico, Mexico, and even a girl from Borneo! I mean, a lot of people
There were all kinds of entries: some very funny, some sad, some poetic, some
beautifully presented like a college thesis, and some very funny, some sad, some scrawled in pencil. About halfway
started to feel very bad and a bit guilty. There were so many deserving entries that I could have given a
five hundred drum kits, but—alas—there was only one. You're right, it's not fair!
Many asked why I was giving them away at all, and cast aspersions on my sanity. Perhaps they were right.
I just acquired a brand new, bright red set of Tamas, and I didn't feel right about keeping the rosewood
just as a lowly practice kit. They deserve a better fate. I still have my black Slingerland kit at home
I can't imagine a person needing more than two sets. So . . . I got this bright idea.
I am individual and give them away. Truly, that was easier said than done.
I proposed to do what I proposed to do. They thought it would be good, and we put it
skill didn't seem right. There are plenty of jerks with talent
in their basement if no one can stand to deal with them.
the essay idea seemed the only way to go.
sour grapes with people thinking we
corner and myself. There were
They came print
And my pe

I called the folks at MD and told them what I proposed. Truly, that was all the talent in the world won't get someone skill didn't seem right. There were all the talent based on personality as much as anything, so the essay idea seemed to be all the time. But in a contest of drumming between the winner and myself. There were some brilliant, hilarious entries; also some imaginative, with beautiful designs and sketches. And my personal favorite for beauty and originality: on a glass framed thermometer with elegant calligraphy painted on the drum heads, on scrolls rolled around Pro-Mark 747's.

"Mine was better than that." And really, it's a personal thing between the winner and myself. They came printed on some brilliant drum heads, on scrolls rolled around Pro-Mark 747's, with beautiful designs and sketches. And my personal favorite for beauty and originality: on a glass framed thermometer with elegant calligraphy painted on the drum heads, on scrolls rolled around Pro-Mark 747's.

I'm sorry there was no way I could respond to all the requests for personal replies, photos, autographs, cards and private lessons. Amidst all of this, I still had to find time for practice, family, and friends. I was tired of watching me frantically read essays through their visits. My long-suffering wife took on the task of opening and counting letters whenever she had time to spare. It's so glamorous to be a musician! Just too many. There were also many supportive mothers who wrote on behalf of their favorite drummer. Some people felt obliged to send in extra entries. All day dr

I wanted it better than that." And real... was better than that." And real... brilliantly hilarious entries; also some heads, on scrolls rolled around Pro-Mark 747's, for beauty and originality; on a glass framed thermom...ite for beauty and originality; on a glass framed thermometer. That one I'm keeping! Am sorry there was no way I could respond to all the requests for personal... am sticks and private lessons. Amidst all of this, I still had to find time for practice. Nickle was assigned to the task of opening and counting letters whenever she had time. My long-s...is being married to a successful musician! There were many letters from devoted wives—fathers, sisters, brothers, uncles, friends and fellow musicians who wrote on behalf of their favorite drumming person.

I can understand those who sent in two entries in case one was lost, but some people felt obliged to send in six, eight, and even twenty-four entries, thinking to attract my attention through sheer repetition. All this accomplished was to make my fingers and eyes sore from opening and reading all those extra entries. What was I looking for? Well, let me tell you what I wasn't looking for: People who didn't play drums, "what they'd like to try"—people looking for a van, or other secondary interest, loads of embarrassing pr...old rather have something else, but would take them because they were free; local higher purposes; people who wanted to play my drums in church, because their set was too small—Jeez!—I joined Rush with a...and neatness. What does that have to do with communication skills that have to do with playing drums?

That one I was sorry there was no sticks and private lessons. quickly grew tired of watching me being married to a successful musician! being married to a successful musician! here were many letters from devoted musician! others, sisters, brothers, uncles, friends and fellow musicians who wrote on behalf of I can understand those who sent in two entries, thinking in case one was lost, but some people felt obliged to accomplish was to make my fingers and eyes sore from opening and reading all those extra entries. six, eight, and even twenty-four entries, because "what was I looking for? Well, let me tell you what I wasn't looking for: People who didn't play drums, but "thought they'd like to try". people looking for a van, a house, or other secondary interest, loads of embarrassing praise and flattery, people who would rather have something else, but would take them because they were free; quotes from the Bible and other mystical higher purposes; people who wanted to play my drums in church: people who said they couldn't get in a band because their set was too small—Jeez! I joined Rush with an old, six-piece Rogers set finished in silver wallpaper, and two small cymbals. I wasn't born with this drum kit, ya know!

Another thing that figured into my judgement was spelling, literacy and neatness. What does that have to do with drumming? Well, it tells me a lot about the attention to detail, and communication skills that will be reflected in a musician's attitude towards his music and his instrument.

Another interesting thing I learned from reading these essays was the number of sincere and intelligent female drummers out there striving with dedication and determination. I'm sure we'll be hearing from a lot of them in the future. This is a very nice reflection on the social changes of the last ten years or so.

Another thing that figured into my judgement was spelling, literacy and communication. Another interesting thing I learned from reading these essays was the number of sincere and dedicated drummers out there striving with dedication and determination. I'm sure we'll be hearing from a whole lot more of them in the future. This is a very nice reflection on the social changes of the last ten years or so.

Guys—watch out!

So what was I looking for, you ask again? Well, once some had been eliminated due to overwhelming numbers, I decided to look for the one that best reflected myself as an aspiring teenage drummer. I wanted to see the same, almost fanatical devotion to drums and music that excluded everything else from my life. A quiet religion, that didn't have to shout about it, brag about it, or even think about it—it just is. One who doesn't need discipline or will power to practice, simply because there's nothing else they'd rather do. Some wanted my drums to make them more interested, to practice more, or to make them more popular with their friends. My winner couldn't be more interested, couldn't practice more, and cares nothing about being more popular. Nor is he one of the thousands who claim the crown of "your biggest fan." He's just a dedicated young drummer who cares about nothing else. His name is Adam Roderick and he lives in California. He's not one of the many unfortunates with little or no drums, but he has agreed to pass his present set along to my second choice, who is one of the above. He shares the same hopeful dedication on only three mismatched old drums. So young Tom Wolf from Pennsylvania will also be improving his equipment through the generosity of Mr. Roderick. Maybe we'll start a chain reaction here. Somebody is going to end up with some cans and pot lids though.

I would like to thank everyone who entered. I hate to disappoint anyone, but what can I do? Many great entries, but there could only be one winner. Congratulations to him. My thanks to MD who coordinated everything, and the staff at Modern Drummer who had to

In closing, I would like to thank everyone who entered. I hate to disappoint anyone, but there could only be one winner. Congratulations to Mr. Roderick. Maybe we'll start a chain reaction here. Some coffee cans and pot lids though.

There were many, many great entries, but there could only be one winner. Congratulations to Mr. Roderick. Maybe we'll start a chain reaction here. Some coffee cans and pot lids though.

Excuse me, I've got to go see my eye doctor!

ROCK PERSPECTIVES

Double Bass Drum Fills

by Joe Syrian

1st Tom

2nd Tom

Snare

Floor Tom

Rt Bass

L Bass



These exercises are designed to help the drummer incorporate double bass drums into fills. A drummer should first develop enough freedom between both hands and feet so that *all four limbs* work as freely as the drummer's hands. One example for developing this freedom would be practicing the single-stroke roll between hands and feet. (See exercises la - d).

Ex. Ia R L R L R L R L

Ex. Ib R L R L R L R L

Ex. Ic R L 3 R L 3 R L 3 R L 3

Ex. Id R L R L R L 3 R 3 L R 3 L

Next, develop these exercises around the drums. There are many possibilities. Here are a few. (See examples IIa - d).

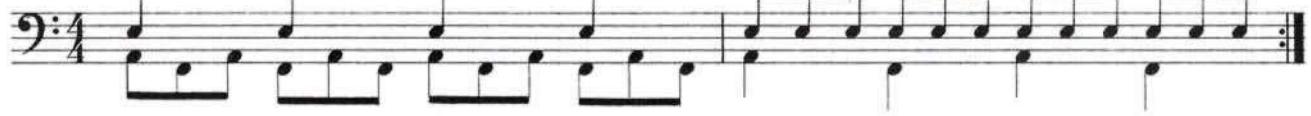
Ex. IIa R L R L R L R L

Ex. IIb R L R L R L R L

Ex. IIc R L 3 R L 3 R L 3 R L

Ex. IId R L 3 R L 3 R L 3 R L

The next exercises use more than one sound at once. (See examples IIIa - i). The procedure is the same throughout: Develop a rhythm between the hands and feet, then apply it around the drums. Any rhythmic pattern will work. Some will be more difficult depending on the amount of hand-to-foot coordination a drummer has developed. After you've mastered the concept, try it with your favorite rhythms.

Ex. IIIa R L R L R L R L R L R L


Ex. IIIb R 3 3 L 3 3 R L R L R L


Ex. IIIc R L R 3 L R L R 3 L

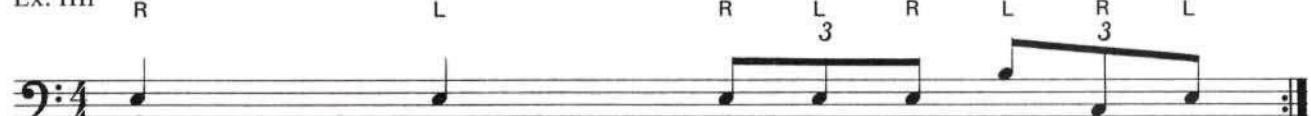

Ex. IIId R L R L R L R L R L R L R L R L R L


Ex. IIIe R L R L R L R L R L R L


Ex. IIIf R L R L R L R L R L R L


Ex. IIIg R L R L R L R L R L R L

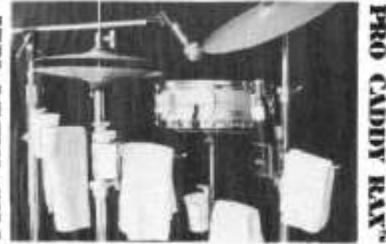

Ex. IIIh R L R L R L R L R L R L R L


Ex. IIIi R 3 L R L 3 R L R 3 L




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Copeland continued from page 11

generally a bigger ego, but seemed to actually want to do something. There was a drummer there who couldn't play at all, so I basically kicked him out. Having met somebody, I started playing again. Anyhow, this guitarist with the bigger amplifier ditched the other guys and we went over to his place where he had another drumset and a four-track Teac machine and we actually made a record. He had this old ten dollar drumset and we played this weird music. He hated everything and he despised music, but he had all these instruments and he made this music, which he played constantly. Whenever I'd go over there, these weird dirges would be coming out of the speakers. He was actually an oscilloscope tuner or something like that. But he made a record and he put it out and it's actually available in Berkeley.

RF: You mentioned sessions before. When did they actually come into the picture?

SC: When I first got to London, I met musicians and ended up getting work as a session player. Not much, and nothing at all respectable; just dribs and drabs and nothing to live on. This was all summer stuff while I was still going to school.

RF: So this was before Curved Air?

SC: Right. The other sessions happened after Curved Air in the early days of the Police. The band wasn't making any dough and all three of us had to do sessions.

RF: Can you recall any of it?

SC: There has been some stuff that has surfaced since then, like Eberhard Schoener, who is a German musician, or rather conceptualist. He's a classical-type musician and actually an opera conductor in Munich. But he's also interested in electronics and a real old-fashioned composer with a direct line to the muses and he does these weird concepts. He brought a Balinese village orchestra over to tour in Germany with a jazz drummer and weird ethnic mixes like that. Andy got us the gig there because when he joined the group, he said he did have one previous commitment he would have to fulfill and he brought us into it. It was actually quite good. But there were lots of other sessions we did which weren't very good that wouldn't be heard of again.

RF: What kind of music was turning you on after Curved Air and prior to the Police?

SC: That's the point. There was an absence of music that was turning me on, to be quite honest. The last time I had been turned on was by Jimi Hendrix. There had been quite a large gap of actually being turned on by music. I thought at the time that was just because I was playing in a band and that all the magic is bound to wear off when you're in a group, actually doing it for a living. It's not true, though. It's just that you learn to have different kinds of appreciation. I've got two sets of ears. I've got professional ears and I've got

actual emotional ears. With one of the sets of ears, I can judge the economic viability of a piece of product and I do that very rarely, where I bother to listen with that in mind. Most of the time I just try not to be impressed and just see if my foot is tapping; if I like it. I probably actually listen to more music voluntarily than most people do on the average. I suppose that doesn't mean anything, really, but I actually like music.

RF: How did the Police come about?

SC: I was on tour with Curved Air. We had a night off and a local journalist took me around to see his favorite local group, which was a jazz group called Last Exit in which Sting was the bass player and singer. The group was terrible, but Sting was great. Later on, disenchanted with the music industry and dreaming of setting up a small group that could pay its own bills and be its own bosses, I called up Sting and asked him to join me in a group. We had a different guitarist at first. About a year after we formed, Andy discovered us, demanded to join the group and he sort of elbowed the other guitarist out of the group.

RF: Were you still with Curved Air at the time the Police formed?

SC: There was a period of about a week in between Curved Air and the Police. Curved Air didn't have any more material and we didn't want to record another album and nobody had any songs or anything. The gigs were booked up to a certain date, which was December 24, 1976. Meanwhile, I had already called up Sting, he had already come down and we met, and about a week after the last Curved Air gig, we were rehearsing as the Police.

RF: How did you conceive of the kind of music that came to be the Police?

SC: We arrived at the music of the Police by accident. We did a song called "So Lonely" four times, so the recorded version is not even where it came from. The song that we did after that was "Roxanne," and I suppose the progression from "So Lonely" to "Roxanne" tells the story.

RF: Before you put the group together, you must have had a conception of what you wanted.

SC: The conception of what we wanted was only the practical aspects of the group. As far as the music we would make was concerned, I did have an idea, but it changed, as all our ideas changed once we knew each other's ideas. In other words, I knew that I wanted a three-piece group that had no strings, and that was autonomous from the music industry, and all sorts of practical considerations like that. I knew that I wanted it to be exciting rather than boring; to be entertaining rather than introspective and things like that. Also, I knew that it had to be danceable because I'm a drummer and I'm interested in

continued on next page

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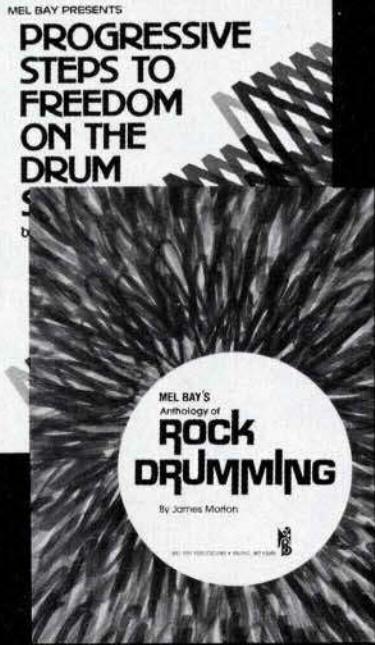
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rhythm. But the actual specific sound that we ended up making came out of thin air.

RF: How does a band become autonomous?

SC: By the availability of gigs. In other words, to be a band, you have to play gigs and the gigs have to exist for you to play. If you're not playing gigs, you're not a band. You can rehearse all day and that makes you feel like a band and that can be rewarding in itself, but the communication side of it has to be there. In 1977, in the beginning of the punk revolution, suddenly there weren't enough bands and so it was possible to form a group and hit those gigs. We went straight on the road and just learned by playing the gigs. We couldn't take care of the number of gigs that were available. It didn't last long because by the end of '77, when Andy joined, the scene had tapered out considerably and there were millions and millions of groups. That's why we came to America.

RF: But how did you become autonomous?

SC: Well, because those gigs were available, we would get paid thirty pounds and because we didn't have a record company, it was ours. When you're with a record company, you think in terms of when the limousine is going to drive me to the gig, and the record company is buying everybody drinks, and you have to have a record deal. The music industry was just not involved and every gig sustained itself. We actually did get to take some money home to actually live on. We did sessions as well, and meanwhile we were getting our act together and we were developing our sound, without people in business suits saying, "Oh, I like this song; that's the hit—that's the single." Not having to think along those lines, we had some breathing space, which is what autonomy is all about.

RF: What about when it proceeded to a larger scale and the record company did enter into it?

SC: By that time, we knew what we were doing and the record company has been content to leave us to our own devices, artistically. They won't tamper with it because it works so well.

RF: When you first came out, you got the labels of "punk" and "new wave."

SC: That was another practical consideration which had nothing to do with the music. There's more to music and there's more to a group, earning its living as a group, than just music. There's a whole side of it where it has to earn its living. Seventy-five percent of the musician's time is taken up with doing things other than music—which is selling the music—which fortunately, I won't have to do so much from now on. That whole thing of the image of a band and the label does not touch us very deeply. If you want to know if I think that label fits, that's the question that they all ask us, isn't it? "Do you consider yourselves...? Is this an accurate label...?"

Do you answer to the name of...?" No.

RF: Where did the reggae come from?

SC: I was inspired by the fact that all the time I had my initial primitive animal introduction to rhythm, it never gelled with the drumset. There was never a connection. There was, in a way, but not nearly in enough of a way. Whenever I sat down behind a drumset, I would play big-band jazz licks, even when I played in a rock band.

Reggae was the first time I heard a completely different kind of music using a drumset. It gave me ideas as to how I could get back to my original roots, I suppose, even though I hate that word. It gave me ideas and it just showed me that you can turn a drumset completely upside down. You don't have to just play a backbeat.

RF: When did that happen?

SC: I suppose it all started with the tune "The Israelites" by Desmond Decker.

RF: I read in an article where you said there was a period of time where you were unhappy with the actual physical condition of the drumset. You said you thought they were flimsily made, etc.

SC: Drumsets were flimsily made for a long time. Originally, drums were designed by retired jazzers. The drumsets that were made for my generation were made by the last generation. They're not working in bands anymore, so they get a job in a drum company designing drums. That's all very well and fine, but they were designing drums for the sort of music they played twenty years ago. They weren't designing drums for the music of today, which has a much more, shall we say, "athletic" approach. The first time I was really aware of an alternative was when I had my drum set by THE American drum maker, which was considered to be the ultimate hot set-up. Then I needed a new drumset because that one was getting worn out. I was looking through the shops while I was still with Curved Air and I wondered if I could get a deal with somebody. I really couldn't afford to buy another drumset and so I went to the shops to look for new companies. American drums in England are really taxed and very expensive. I just couldn't afford them, so I went and looked at other drums. I had never heard of Tama, but I saw them in the shop and they were huge. They had great big stands and they were literally twice as thick around as the American drum stands. You could swing around them and climb on your set almost. So I called them up in England and talked them into giving me a drumset. I was actually the first person to do so, although I think somebody from the States had discovered them also. But in England, no one was using them. Also, the drums themselves, the actual sound of the drums is terrific. I strongly believe in bashing drums before you buy them. So I did bash them and they sounded good because they have very good response. You can tune them very tight; they're very deep as well as

having tight response.

RF: What are some of the gadgets you use and why?

SC: Well, I'll let Jeff Seitz, my drum roadie, go into that with you, but the reason I use something is really because of him. He keeps his eyes open for all the latest developments. Whenever he sees something, he gets it, I try it out and if I like it, I keep it. What I've ended up with is what's on the drums right now. But that's changing all the time and the same with the cymbals because there are developments all the time. The only thing I actually do myself is tune the heads, which I do rock hard all the way around. The entire drumset is about to pop; I have them as tight as they'll go.

RF: Do you muffle the drums?

SC: Yeah, I use gaffers tape, one or two strips, although not always, just occasionally. Actually, one thing that I do quite like are the black dots.

RF: How many sets do you currently use?

SC: I have three sets; one in England, one in America and one that travels. One of them has the black dots.

RF: Are they identical as far as sizes and pieces?

SC: Yes. Actually, the set that I have with me right now is really terrific. It's definitely state of the art with the stands. It's got all the mic' stands mounted on everything because Tama has got a new set-up with a whole line of things you can stick onto the stands. You can turn one stand into a whole tree of stands. I love these things that have ten different things sticking out of them—mic' stands and cymbal stands. I like small cymbals, little bell cymbals and splash cymbals, and I like to just have them all over the place so I can hit one of them in between hitting other things. These little cymbal attachments that you can stick on anywhere are great for that.

RF: You were mentioning things your roadie would bring you. Can you think of things you've vetoed and why?

SC: Everything has its use and I'll play with it for a while until I get bored. Then it will go to my home studio and I'll use it there occasionally. I've got quite a stack of things. I've tried every known form of non-wooden drum stick and there is no successful alternative—yet.

RF: You use a drum echo.

SC: The drum echo is a very important gadget. I use it a lot and it's just repeat echo on the drums. In different tunes I do, I put different things through it. Most of the time I have the hi-hat; sometimes bass, sometimes snare. I have the *Octobans* through it all the time and I have a *Synare* that goes through it as well. Actually, I have one on the bass drum as well. The kind that I have is touch-sensitive microphone; you put it on a drum and the drum triggers it off. I have two of them. One is on a *Rototom*. The reason why it's on a *Rototom* is because the drum itself is totally

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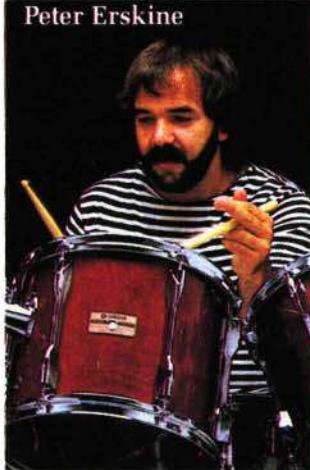
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Steve Gadd



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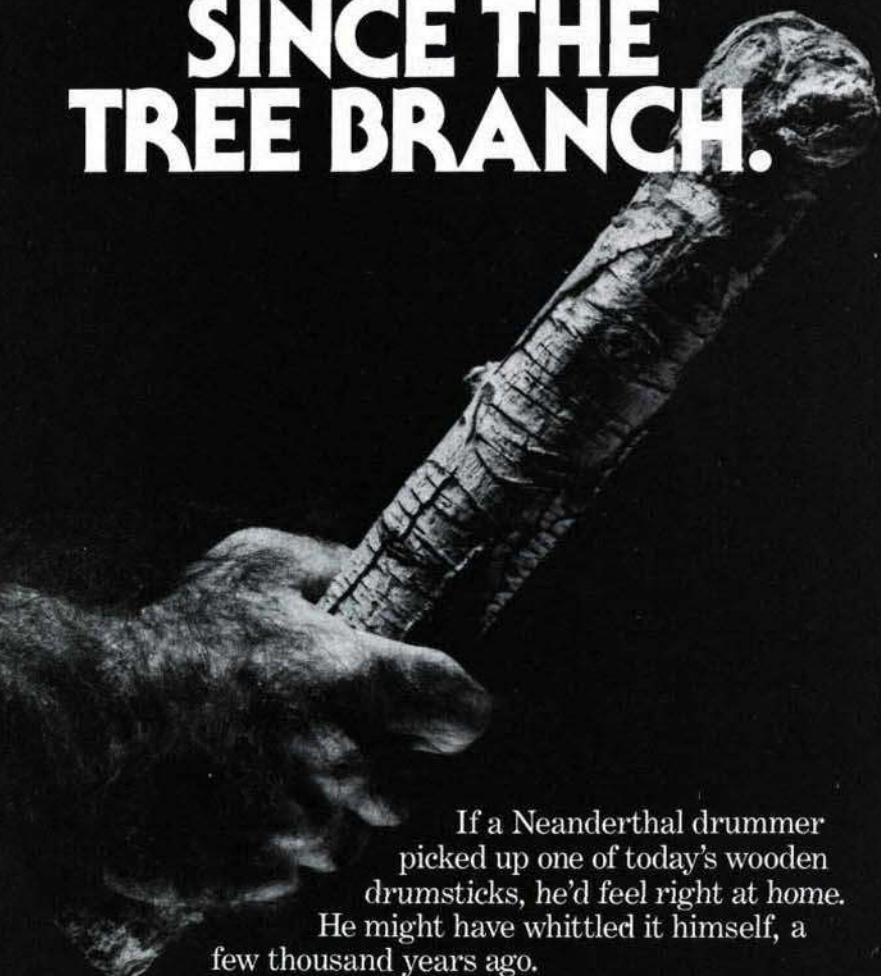
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dead and it's small so I can stick it anywhere, which is under my left hand, underneath the hi-hat. I keep that one open and I can do anything with it. I also have another one on the bass drum so that every time I hit the bass drum, it sends a signal. I have that one tuned very low, for electronic bass drum enhancement, because I have a very small bass drum.

RF: Where did you first get the idea to do this?

SC: I first started using echo with Eberhard Schoener. The musical concepts were very weird and the show was two and a half hours long. He had lasers, mime artists, all this weird synthesizer stuff, a string quartet and all sorts of strange stuff. I would go "tinkle, tinkle, tinkle" through the quad echos and the ethereal music kind of washed it back and forth. I would hit a woodblock once and it would echo around and stuff, and I got into the echo. Then when we were touring in America and making the customary "English band in New York" stop in Manny's, I got a Roland *Space Echo* and an amplifier. I had it on tour with me, waiting to get home to play with it with my guitar. But it was frustrating having it sitting in the truck and never playing with it. So I pulled it on stage during a sound check and had it sitting right behind me. As I was using the echo, I figured I'd put my snare through it, so I got another microphone, stuck it on the snare, put it through the echo to the amplifier sitting right behind me, and immediately, a new device was born. I've developed it since. The Roland has three inputs and I can put three microphones into it and add three microphones to the drumset and it goes into the echo and into the amp. It's very simple. Jeff took it a lot further than that when I was able to afford a drum roadie. He knew his stuff and really went into it. He's got two digital delay units, really sophisticated, where you can just punch in the exact delay that you're requiring, you can switch back and forth, and you can go into repeat and hold. I've got an array of foot pedals next to the hi-hat which I hit with my heels to click them on and off. Sometimes I'll leave them in for a song with just an echo on one of them like a hi-hat or something, and sometimes I'll have the whole drumset in, but just click it in and out for specific moments. I do that with the different foot switches.

RF: What about for recording?

SC: Occasionally, I use it while we record as well, but usually not.

RF: What about other gadgets?

SC: I also use a *Clap Trap* which is synthetic clapping. You can have either one set of hands clapping or you can have several pairs of hands clapping or you can have a whole auditorium applauding. It's two sounds basically. One is a click, or several clicks, and it's quite cleverly done so it sounds like claps. You can make it deeper or higher and you can add a hiss to it too. I

actually don't use the hand clapping sound; I use the hiss sound. I also have a device on the snare drum so when I hit it, it sends a trigger and Jeff, who is operating the gadgets behind me on stage, clicks on the *Clap Trap* himself. That's one that he controls. It just enhances the backbeat, so suddenly, the backbeat will come jumping out for heavy dance items. I suppose that the electronic noise that comes out of the speakers in the PA is like turning my drum-set into a drum box. It's actually the same kind of sounds that are coming out.

RF: You are a very physical player. . .

SC: And physical person. I suppose I thrive on physical exercise, not of the jogging kind, but I like to be active. You have to be fairly fit. I saw Billy Cobham recently and the guy is a towering inferno of physical fitness. He looks like Muhammad Ali. I suppose you do have to be strong, but what you really have to be is coordinated; you have to know how to use your strength. I suppose I hit my drums harder and more times in an evening than your average drummer, but I'm able to do so without collapsing from exhaustion because I've got it to the point where I only use my energy when I really need it. It's like riding a bicycle downhill when you hit that groove, for lack of a better word.

RF: What do you actually do to keep in shape?

SC: I rollerskate when I'm in London, I row a boat when I'm in the studio in Montreal, I swim in Monserrat, and wherever I am, I generally find something. I also pace a lot. When I was in a boarding school in England for a long time, I only had access to my drums once a week when I could get into the drama room when there wasn't a class in there. I could set up my drums and bash away at them for an hour until the next class would come in. Meanwhile, there would be complaints that week, so next week, I'd have to go find somewhere else to play. But I found I was actually able to make lots of progress by thinking about drums as I walked along and I would just have drums in my mind. Not just drums, but rhythm, and I'd think in rhythm. In fact, I conceptualize in rhythm and form word patterns in rhythm. I would find that after a whole week of not actually playing the drums, when I'd go back to them, I had made real progress. Not necessarily playing the things I thought of, but I would just find that my hands were working more smoothly and I could get that feeling more easily.

RF: Coordinating your mind with your hands.

SC: Right. Which is much more important than specific . . . well, I guess it's equally as important to the physical thing of your fingers learning which direction to move.

RF: What about pacing on stage? How do you keep going at such a momentum?

SC: That's when it's really important. It is

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a kind of trance that rhythm induces, which it has been known to induce since the beginning of time. It is something that before man learned how to start a fire, he probably was pounding rhythms. It's something that's very important and I've devoted a lot of thought and research to exactly why that is, but that gets really metaphysical. My research has just been different kinds of music and the different tribal applications and the part it plays in their rituals, mostly religious rituals, which inspire extreme emotional excitation. For instance, in Bali, they do millions of dances, but in one of them, they are in such a trance with the rhythm, they start

stabbing themselves with swords. They've got that feeling and it does that to people. People walk on splinters to the rhythm. It's the same in church and the incantations. Any form of ritual and church religious rituals inspire the same kind of emotional response to art that concerts do. Rhythm plays a very important part of the repetition of the incantations; the "amen" and the like.

RF: Can you define what to you is a good drummer?

SC: I can tell you when I hear it, but to say what it is that makes a drummer good, I just suppose rhythm. It's the same old thing that everyone says—it doesn't matter

how many times you hit your drums, it's when you hit them and what it feels like when you do. It doesn't even matter on the sound so much, even though music is sound. It's the pulse. Either you hit a pulse that is exciting and that makes people move, or you don't, and that's what it's all about. There are some drummers that have that pulse and that hit it all the time and there are some drummers who only hit it sometimes. I suppose that everybody does it to varying degrees and how close you can get to doing it all the time, and how intensely you can do it and how exciting you can make your rhythm and how infectious it is, is how good you are.

RF: Do you do anything to warm up before a show?

SC: I have to practice relaxation techniques on myself with breathing exercises. There's a lot of tension involved in walking on stage in front of 40,000 people, which, in many ways, is extremely conducive to playing a good concert. But it has to be channeled correctly and it has to be approached the right way. In fact, the 40,000 people provides a lot of the electricity that charges the music and the more they provide, the more charged the music can be. Very often when I'm playing, if I can see movement in the audience, even just one person dancing, out of the corner of my eye, I can hook onto him and I can just get straight into the rhythm. It completely locks me in to watch somebody dancing. It was funny when we came to America to do our first American tour—doing our reggae rhythm and watching people lurching around. Their feet were moving and their bodies were moving, but not in any accustomed way because the downbeat was in a different place. That uncomfortable feeling of people sort of lurching around, carried by it, but not really doing their favorite dance steps, in other words, doing something spontaneous, was very inspiring for me.

RF: Is that why you say your upcoming live album is some of the best playing you've done?

SC: Yeah, I think that's true. It's been hard to mix and we haven't really gotten any satisfactory mixes of our live stuff, but it really is good playing.

RF: You mentioned "One World (Not Three)" in another interview as being your best playing. Why is that?

SC: Well, that's the most recent. It was done in one take; we sussed the chords out and there's basically just two things that go back and forth, back and forth. Sting sort of shouted some lyrics and we just banged away at it and got it the first time. Usually we learn the chords, go in and play it and then come back and listen to it and go and play it again. That's usually the take and if it's not that one, it's the next take or sometimes three takes, but that's when it starts to go downhill. This one was the first take. We talked about the chords and I went to the drums, which are in a different build-

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ing, and the guitar was in the recording room and Sting was in the mixing room. We each went to our posts and played it and that's what is on the record.

RF: You recorded that in a room with a wooden floor.

SC: It was a wooden living room of the building next to the studio; a dining room/living room, just a great big room with a wooden floor and glass windows. We were trying to achieve a live sound so I dropped a mic' from about twenty feet away with lots of compression, a technique called ambient miking.

RF: At the inception of the Police, you were writing a lot more. Is it that second ear, that business sense, that told you to relinquish some of those duties?

SC: It was both sets of ears that told me that it would be wise to proceed with this material that was coming from Sting. It was just inarguably, fantastically good material. I write material and I have a recording studio at home and I spend lots of time doing the same kind of tinkering around that I was talking about earlier. It's not really relevant to the world outside my basement, but I enjoy doing it. And it's a discipline to turn that kind of material into a song which belongs on a record, performed by a group, but I do work at that and I force myself to do it because it's creatively worthwhile. It's nice to hear a song that you wrote. It doesn't come naturally to me, though, and I do have to work at it.

RF: Is what you do on your own vastly different from the music of the Police?

SC: It's different from the music the Police makes as a band, but the effect ends up within the Police music. The elements that are in it are translated and become part of the Police because they're a part of me.

RF: Why was the solo project under a pseudonym (Klark Kent) and not Stewart Copeland?

SC: I personally feel that it is confusing to be so close to the product. I don't mean "product" in terms that it is used in the business, but rather just the end product, what you end up with, the piece of art, whatever it is. The person who made it confuses the picture, especially if it is you, yourself from the standpoint of trying to create it and do it. There's so much emphasis placed on the person who made it, just because it's an interesting thing. People will, for some reason, want to read about me. There you are—you have a magazine all about drummers. People want to read about the person who is playing the drums, but if you were just to talk about the drums themselves and the skin tension, which sticks and stuff, it would be very boring. People actually want to know about the people behind them, but the people behind them are irrelevant, so I stick to the facts.

RF: If you won't actually talk about the music, at least answer why it's such a touchy question.

SC: Because of the rituals involved. This has all to do with kinetic ritual, which is

another whole can of worms which would take another six hours to talk about. Kinetic ritual is, I suppose, a general term I've hinted at, which are the rituals and exercises involved in generating that feeling. **RF:** How does this apply to your solo material?

SC: My solo material was largely connected with a lot of this ritual and is the product of different experimentation with that kind of ritual. It's like self-hypnotism or yoga or meditation, there's a million different kinds—trance inducement of a specialized kind.

RF: Could you expound a bit on kinetic ritual and how it applies to you?

SC: Kinetic ritual is the rhythm of life; it really is the pulse. I mean, we all have our hearts beating inside of us, but also, as we walk down the road, life itself moves in rhythms, not only our heartbeat, which are beats very close together, but the seasons which are a year apart and the planets revolving around. Rhythm is the stuff of life and kinetic rituals are a series of exercises which are means of tuning in with these rhythms of life.

RF: And how does that apply to you, personally, and as a drummer?

SC: The fact that I play drums, it's a rhythmic instrument, so rhythm is definitely the

continued on nextpage

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stuff of my life.

RF: What other instruments do you play?

SC: Anything I can get my hands on. There are horn instruments that I obviously can't play because they require lip technique that is very difficult to learn. There are, I suppose, two different kinds of instruments: basically those instruments you can pick up and play very easily like a guitar and a piano, where all you need to learn is two chords and you have it. Whereas, the other kind is like a violin, where you have to study for a year and practice every day before you can even make a sound that's attractive. You approach music, and from

there, then you can start developing the musical side of it and get some kind of reward for your tribulations and your ear ache. All those in the earlier category, I have dabbled with and I can make them do for me what I want them to do with prodigious use of studio cosmetics at least. I don't know about playing them on stage. As for the more difficult instruments, such as the violin or serious horns, I can get a few notes out of a saxophone and a trumpet, but I doubt I could ever use any of those noises. There are a lot of ethnic music instruments that I'm into, but of course, I can't do anything other than pale

imitations of what the instrument was made for.

RF: Do you utilize them within the Police or basically just for you?

SC: Basically for myself and my own entertainment and the studio at home, but one place where this material might turn up is in film soundtrack music. I try to step back, which is a very difficult thing to do, and think of the practical application for such music. Once you've made it and there it is, what do you do with it? When I put on my professional ears and try to use them, listening to my own music, I have to make certain decisions before I can put it onto a piece of vinyl and into a record sleeve and into a store. Most of the stuff I do, I really like. I have it playing constantly at my house and it's good for my rhythm. It's a kind of mantra, I suppose. As for putting it into a record sleeve on a record store shelf, it's a different story. The only place I could conceivably think of using it would be in film soundtracks, which leads me into talking about films. But I've done so much talking about drums, that it would be another six-hour conversation.

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Jeff Seitz continued from page 11

called the *Rude*. We have a 24" ride, two 18" crash/rides, two 16" crash/rides, an 8" ice bell, which is a special little pitched cymbal, and Paiste 2002 hi-hats which are 13". And we're using something called an Ictus, which is another ice bell which is a sort of metallic bell-sounding cymbal, and it is also 8". He also uses 8" and 10" splash cymbals and also a Chinese swish cymbal.

RF: Stewart mentioned to me that you usually turn him on to the gadgets and he'll either veto them or incorporate them into his set up. I wondered what kinds of things you are attracted to for him?

JS: Anything new, really. People send us stuff all the time. He plays through digital delay and presently, we're using Delta Labs (*DL-4*) and a memory module. Originally, he played through a Roland *Space Echo* and the quality of that is good, but not when you're dealing with frequency ranges from cymbal to bass drum. The Roland *Space Echo* is fine in sort of a limited range and when I first suggested a digital delay, he said he'd check it out. He liked it because the digital delay reproduces your frequencies from your lowest to your highest. The Roland *Space Echo* had terrible top and there was no bottom because of the size of the tape, which was small. The digital delay has no tape change. So I've brought certain gadgets, such as *Syn-drums*. Whether they're useful or not really depends on the type of effect you want. We still use the Tama *Sniper* drum synthesizer (*TS-200*) and those come with very small contact pickups that you can place anywhere on anything. The pickup triggers an oscillator which also has a built in sweep control. It can sweep down at a very fast rate or a very slow rate. We have pickups on some tom-toms where you get basically,

RF: Could you at least let us know what your plans are with film?

SC: My work is rhythm and what I like doing with film is really just to entertain myself. I've become more and more engrossed with Super 8 and less and less interested in any professional film work. Maybe I'll get around to it eventually, but for the time being, what I really want to do is explore a new kind of film. What I want to do is make something that would be like a photo album. With films, I find that after you've seen something a couple of times, it wears off, but I can listen to a good album again and again and again. I think that's because each track has its own integrity. You don't have to be following the plot and you don't have to devote your eyes and your mind, it just kind of goes into your subconscious. Now with films, if you subtract the plot element, I want to see if the same thing can be achieved if you watch it again and again and again, without getting bored. With a series of pictures, where each picture has an artistic value of its own, they sort of connect and there is definitely a sequence which has meaning, but

a *Syndrum* effect; a sweeping sound down. The other one is triggered by the bass drum mic' itself. I actually tune the oscillator to a very low sound so the live bass drum sound is actually mixed with the synthesized sound and you get a very deep bass drum effect. So the bottom end of the bass drum is actually artificially produced by this drum synthesizer. The effect is much like the *Boom Box*, which can't be used on a record. We get it down to around sixty or fifty cycles and you're giving the bass drum a lower effect without doing it with equalization at the PA board. But in a big hall, you're dealing with the feedback of the room and if you try to get those low EQ's on the mic', you may get feedback from the room feeding back into the mic'. So we don't have to deal with that at all.

We also use the *Clap Trap* which can be triggered either manually or by a mic'. We use that on a few special parts just to get a real heavy backbeat feel. That would come up on a separate channel on the main PA as well. When he wants to use it, I just switch it on and it's there at the right time and then I shut it off again. We used it in recording as well, in "Darkness" on *Ghost in the Machine*. You wouldn't notice it unless you're listening closely for it. For a while we also used another digital delay which also harmonized called an *AMSDMX-1580* made by an English company. It's a digital delay that can also be used as a phasing device and it also can harmonize. The Delta Lab gives you more of a punchier sound, though.

RF: What kind of sticks does Stewart use?

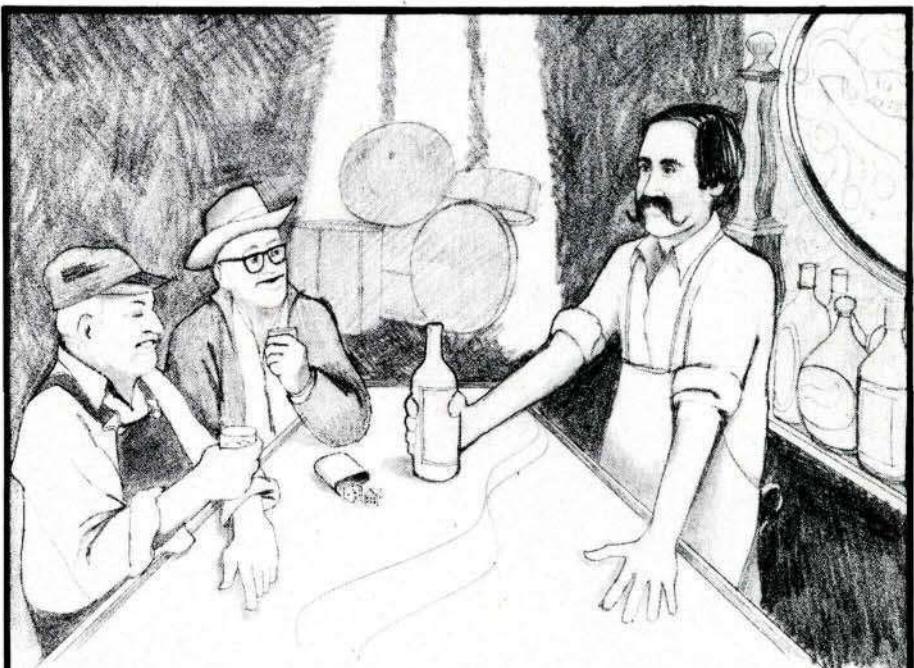
JS: Calato Regal Tip; the *Rock* model with the wooden tips. It's not a very heavy stick; he likes a lighter stick. He goes more for a slap rather than a big thud.

you don't have to fully concentrate. So I'm doing that with my Super 8 and I've gotten to the point where now, instead of boring my neighbors, they actually voluntarily come over and ask if I have any new movies. It's a whole new art form.

RF: In *US Magazine* you said, and I quote, "I've gone about as far as I want as a rock drummer."

SC: I suppose that comment pretty accurately reflects the way I feel about the challenge of playing drums. I enjoy it, so I will continue to do it, but as far as a person, life has other challenges. Actually, there's a renaissance in my attitude towards drum-

ming, meaning that I still really enjoy it a lot and I seem to enjoy it more the better and better I get. As you progress, you reach various levels and I got to the point where I felt I was better than anyone else. I thought that was as far as you could go, but it isn't. You can actually keep on getting better, no matter what stage you're at. It's actually difficult to put into words just how meaningful rhythms are, but when I'm involved with playing and I'm locked into a rhythm, everything is in perspective and it's like a logger rhythm for the universe. Rhythm is the stuff of life and it pervades every element of our existence.



Does anybody remember Woozie Fisher?

"Woozie Fisher? Yeah, I remember Woozie Fisher. Played the big bands behind Fats Walrus."

"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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ASK A PRO

TOMMY ALDRIDGE

Q. I just read in *Circus* magazine that you did not play on Ozzy Osbourne's *Diary of a Madman* album, but on the album it says you do.

Kevin Coogan
Addison, IL

A. No, I didn't record on either of Ozzy's albums. They phoned me to record on the second album, but I was in the studio with Gary Moore and couldn't do it. I wish I had done the record. I'd be retired by now. They recorded both albums about one month apart with the drummer who used to play with Uriah Heep. His name is Keith Baker.

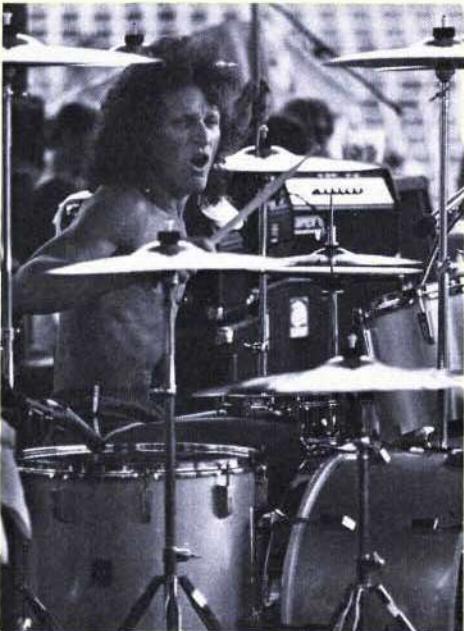


photo by Bill Crump

Q. Could you tell me any tips or exercises I could use to improve my double bass drum playing?

Robert Lee
Lodi, CA

A. Everyone asks that! I'm having trouble with my double basses, too. I always say the same answer which is boring as hell: Just keep on playing. You can try playing a single-stroke roll with your feet as you're playing quarter notes on the ride cymbal, and play 2 and 4 on the snare drum. Practice that at different tempos, and play variations off of that. Playing paradiddles with your feet is good too. "Wipe Out" is good to practice on your bass drums, believe it or not. The only way you can keep your double bass drum playing solid and steady is to keep balanced on the drum stool—and I don't know any balancing exercises.

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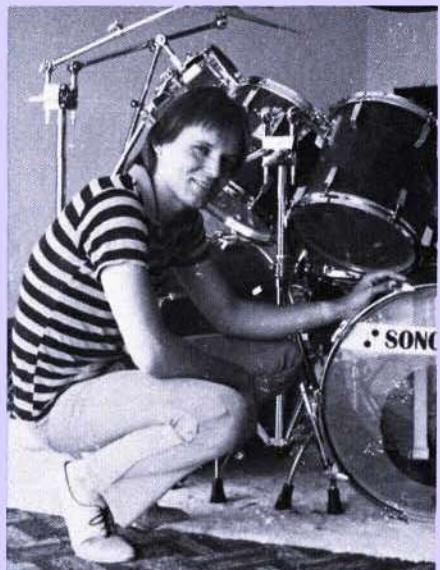
Q. I was very impressed with your drumming on Gino Vannelli's album *Brother to Brother*, as well as your "sound." I've been searching for that sound ever since I've been playing. What kind of drum heads do you use; what make of drums; what sizes are they and are they single or double-headed?

J. Vitale
Studio City, CA

A. On the *Brother to Brother* album all the drums were single-headed. All the heads were Remo Ambassadors. That's still what I use in drum heads to this day. There were three rack toms used on that album. I think they were 8", 10", and 12" Ludwigs. They were Gino's. I used my Fibes floor toms which were 14", 16" and 18". The kick drums were 18" and 20" Ludwigs. That was back when they used real close miking and they got the majority of the sound out of the mixing board itself in the EQ.

On the new Gino record that we did I used Sonor Signature drums, which is what I'm playing nowadays, with Ambassadors again. I used a Ludwig Black Beauty snare drum with a white-coated Diplomat head. The miking was much different: about a foot away

MARK CRANEY



from the drums and a lot of ambient miking with overhead mic's and one room mic' back off in the corner. They were all double-headed drums; 10", 12" and 13" power toms up top and 14 x 16 and 16 x 18 floor toms. The bass drums were 22 x 16 and 24 x 16. I have to give 50% of the credit for the sound to the Vanelli brothers.

continued on next page

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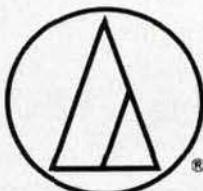
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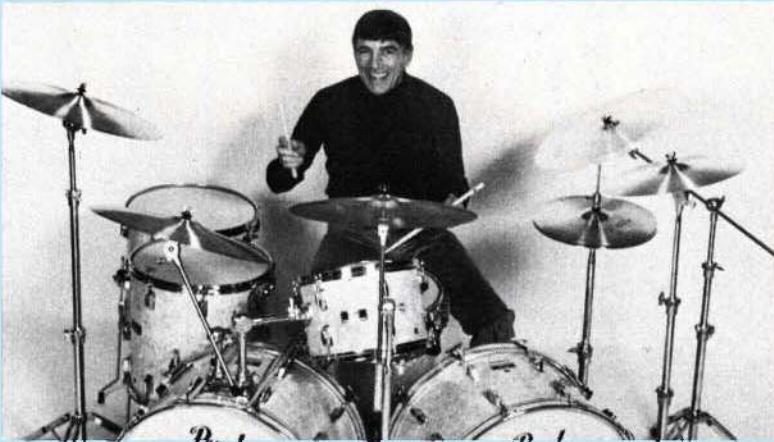
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LOUIE BELLSON

Q. I have double-headed drums but I am not getting the sounds I want. Also, my drums ring excessively. Any suggestions to stop my drums from ringing and get a better sound with both heads on?

Paul Christophersen
Muscatine, Iowa



A. I try to tune my drumset so I've got a "choir" sound: soprano, alto, tenor and bass. I don't tune them to specific notes, because tympani and Rototoms are the only things that can get a definite tonality. But I use that "choir" idea, with the snare drum being the soprano voice, the small tom-tom being the alto, the large tom-tom being the tenor, and the bass drum, of course, being the bass voice.

When tuning the heads, I'm differing from what I did years ago. Back then, we used to tighten the batter side much tighter than the opposite

side. Today, drummers are tuning the opposite side a little tighter because they want a little more flexibility on the playing side.

As far as the ring in the drum—I think every drum should have a little bit of ring. I keep pretty much of an open sound, and I've had people stand about three feet in front of me and say, "Boy, your drums sound great!" Then they get behind my drums and say, "Gee, I didn't hear that ring." Naturally, because you've got to have some carrying power. If your drums have to cut through a big band, you've got to have some guts back there. Oth-

erwise, the band is going to look back there and say, "I thought we had a drummer. We can't hear him." So your sound has to carry through to the audience. If you have a little bit of a ring, it shouldn't bother you because by the time the sound reaches the audience, the ring is gone.

As far as recording is concerned, that's another technique. I've been on record dates where I've had to put tape on the snare drum and tom-tom heads. But basically, I hate to put things on my drums. I like the heads clear. So if I have to muffle, I try to do it on the internal side of the drum.



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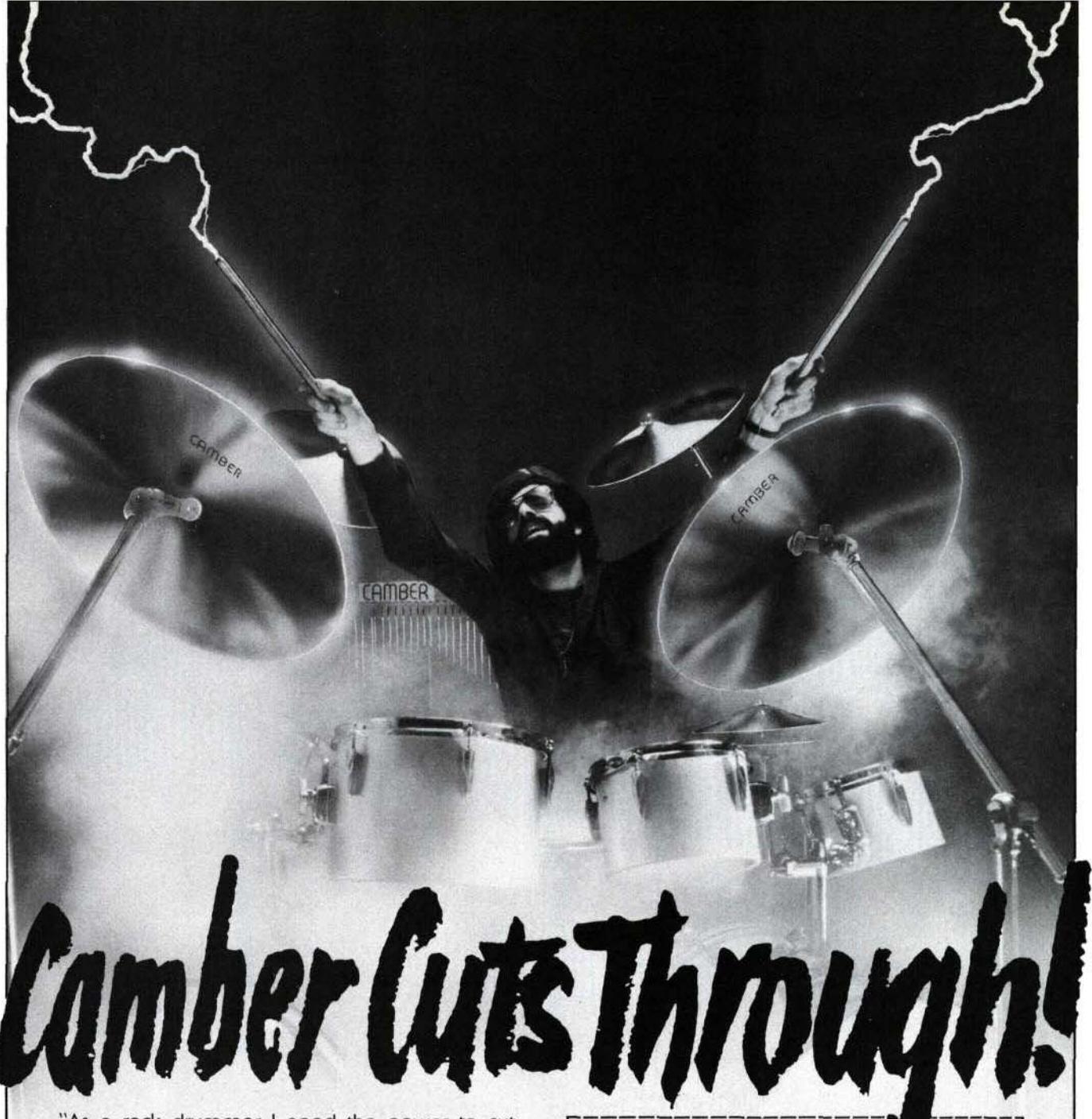
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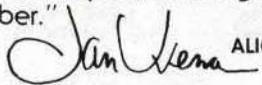
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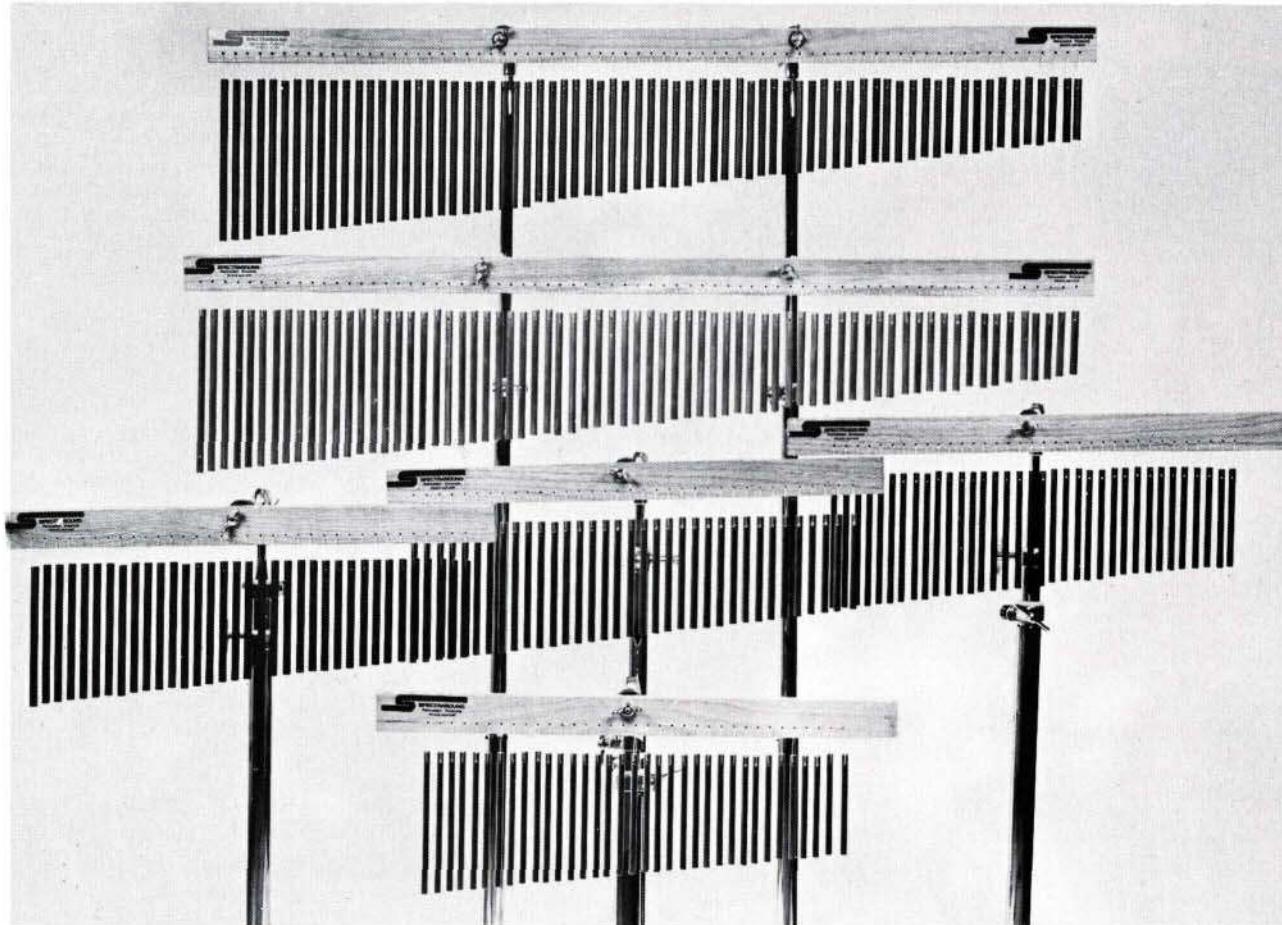
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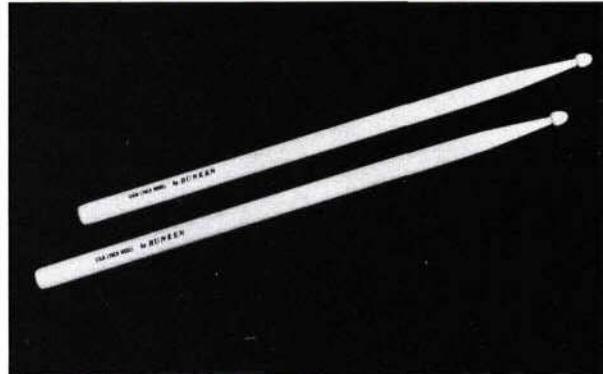
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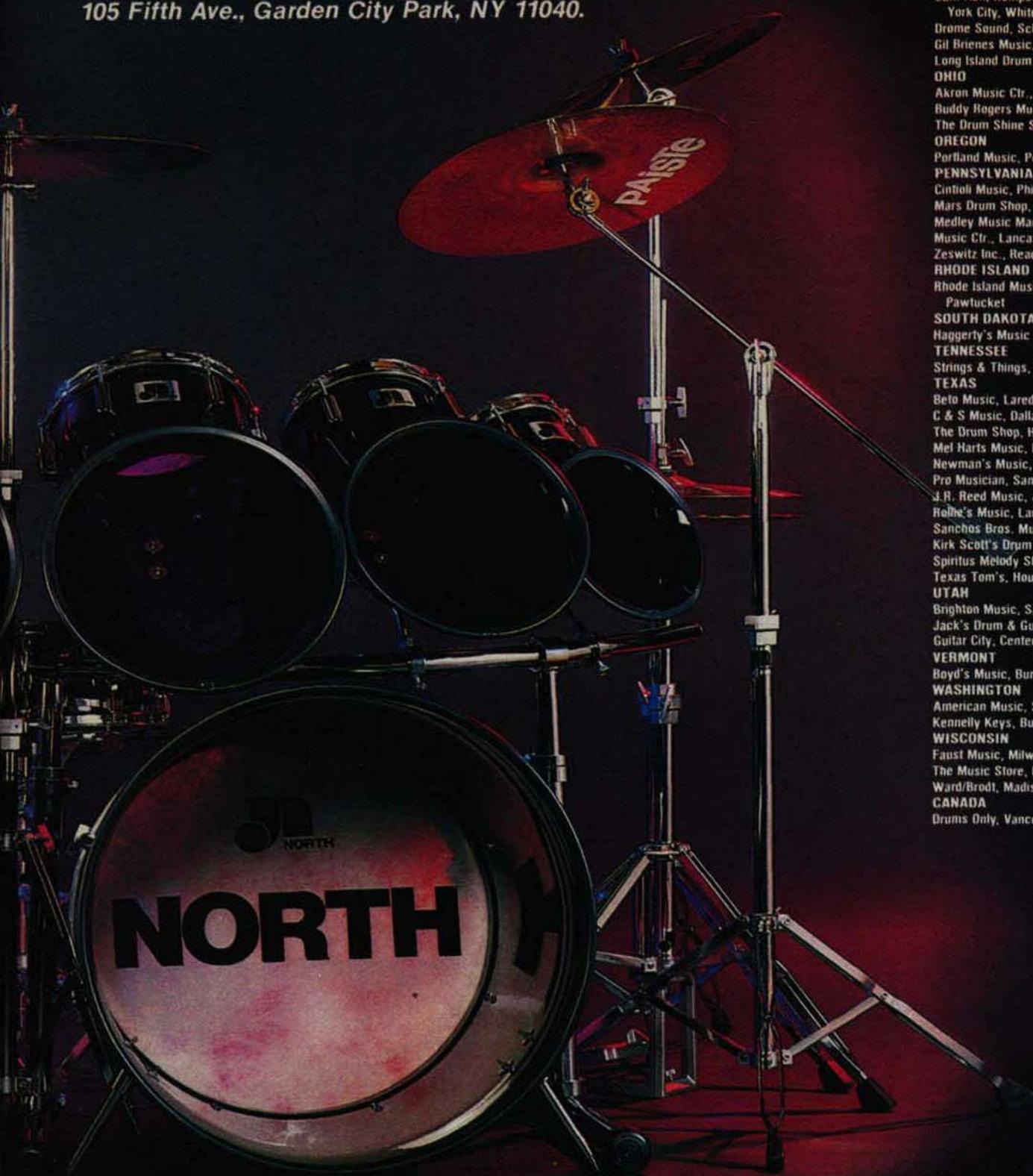
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Trials and Travails of Traveling

Suppose you and your group have been making a name for yourselves on a local basis for quite a while. Suddenly, an opportunity for a great gig presents itself. The catch is that it's across the country, and you have to get there in a few days. You may have road experience in your own vehicle, but now you're faced with the need to travel by commercial means and it's a whole new ballgame. What should you know before you embark on this exciting odyssey? A lot!

You should know what problems you're likely to face when it comes to shipping via air or bus. And you should know how to deal with these problems, in advance, to reduce the hassles and make the experience a pleasant one.

We'll start by assuming you're going to travel by air. I interviewed Mr. John Turner, operations supervisor for American Airlines in San Diego, for information on the airline's policy regarding shipment of musical equipment. While American's fees and restrictions may not be identical to all other airlines, they are representative examples of what you're likely to find with most large national carriers. Naturally, you'll be checking with your particular airline for exact details.

Here's an outline of some of the problems you're likely to encounter, and some brief suggestions to help you deal with them.

1) *Expense of shipping:* Before your equipment ever gets to the check-in counter, you'd better *know* what it's going to cost. If you plan to ship your drums as baggage, there *are* restrictions as to the number of pieces each passenger may take. American's specifications are:

a) Normal allowance at no charge: three pieces (usually two checked and one carry-on). The first piece may be a total of 62" (combining height, length and thickness dimensions) and not over 70 pounds. The second piece may be 55" total and not over 70 pounds. Carry-on bags cannot measure larger than 9 x 13 x 23 (for under-seat storage) except for hanging-type clothing bags which will be stowed in a front closet. With checked baggage, an item between 70 and 100 pounds may be accepted for an extra charge, if it's still within the sizes outlined above.

b) Additional allowance at extra charge: Four additional pieces (within the same size and weight restrictions) may be

checked at a cost of \$8.00 apiece,

c) Any additional pieces will cost \$32.00 per piece. Obviously this is to prevent the average tourist from taking an unreasonable amount of luggage. But this restriction can create difficulties for a band, since a great deal of equipment might need to be shipped. For example, just to get my kit on board would require twelve pieces. And if I took two suitcases for personal luggage, that would make fourteen.

One solution to the problem is to pool the luggage allotment of the entire band (and any others in your traveling party), and check the equipment as a unit, rather than each person fending for himself. It also helps if you take the bare minimum of personal luggage to maximize the total allowance for the remaining musical equipment.

Another way to save is to combine smaller pieces in some larger container, so that the total number of pieces is reduced. If you have small toms, place them, cases and all, into a well-secured cardboard box that conforms to the size regulations. Smaller drums are not heavy, so you shouldn't run into a weight problem. In some cases you can just join the cases together, such as strapping or taping (with *strong* packing tape) two cymbal cases into one package. I know one drummer who took the heads and rims off each of his drums and put the smaller shells inside larger ones, thereby eliminating several cases. He shipped the heads and rims together in a single box and put them back on when he got to the gig.

Be aware of the weight restrictions. *Nothing* over 100 pounds can be shipped as baggage at *any cost*. Such items must go air freight, which is something entirely different, and may be costly and limited as to destinations served. If you have an incredibly heavy trap case, you may find it necessary to break down its contents into two smaller containers to reduce weight and get the stuff on your flight. Your band should be aware that many huge concert-size amplifier cabinets may not be able to get on the plane.

As far as the actual travel expenses go, it may be possible to get the employer to pay all or part of them as part of your contract. This is rare, but not unheard of. More likely you could get an advance against your first paycheck to cover travel costs, and this would, of course, be deducted at

the end of the week.

2) *Rough Handling:* American Airlines subscribes to the standards of the National Safe Transit Committee, which states that items suitable for shipping should be able to withstand:

- a) Eight to twelve physical handlings on and off baggage carts or conveyors.
- b) Pressure of sixty pounds per square foot, assuming the shipment may be at the bottom of six feet of baggage.
- c) Some sliding on any surface necessary to move or stow the luggage in the aircraft or on a truck.
- d) A twelve-inch drop on any surface or corner.

Let's look at each of these in relation to drum cases. We'll assume you have cases of the fiber variety. Obviously, soft leather or canvas covers are out of the question. If you already have the expensive ATA-type cases, you're ready to check in.

a) Physical handlings involve ramps, conveyor belts, mechanical carousels, and of course, the baggage personnel. To minimize danger to your cases, be sure the handles and straps are in good shape. If not, repair or replace the case before you risk shipping it. Be sure to tape down loose-hanging straps or handles that might snag in the conveyor machinery. John Turner informed me that standard fiber cases normally travel very well if they are in good shape at the beginning of the trip.

b) You shouldn't have to worry about your drums being at the bottom of a huge stack of luggage. "Fragile" tagged items (which I'll explain later) are usually held until the container is partially full, and then placed towards the top of the stack, with other luggage filling in around them. In this way, they are secured against moving around and being damaged. There is a service provided by the airline called "Escort Luggage" where the item is held out till very last and hand-delivered to the plane and placed on the top of the stack. *Not a good idea for you.* These items are not well-secured against movement upon takeoff or landing (although there is a cargo net over them), and risk greater damage than if they were placed in the container normally. American recommends that you get to the airport and check in *early*, giving the baggage handlers time to place the equipment safely in the aircraft.

c) Sliding usually takes place within the metal-floored cargo container, or on the

floor of a truck, and sometimes the concrete floor of a baggage handling area. Your cases should withstand this without much trouble, but a little foam or other padding for the drum inside may prevent damage from bumping into something at the end of the slide.

d) This is the killer. The idea of a twelve-inch drop as a commonplace occurrence is the most terrifying aspect of drum shipping. But it does happen, usually off the edge of a conveyor belt or ramp. Very seldom does a baggage handler actually drop a piece. Again, padding within the case will be your salvation. If your cases are foam-lined, take a hard look at how much the foam will cushion against a sharp impact. If it doesn't seem like enough, add another layer of foam, or use newspaper, folded flat and sandwiched between the drum and the case to really fill in the air space. If your cases are not lined, get some foam and wrap the drum in the case. If there isn't time, use folded newspaper all around the shell and on the top and bottom.

3) *Weather:* The same Transit Committee standards state that an article of luggage should be able to withstand thirty seconds of rain before and after any move. This is in case a baggage cart is caught in a shower between the aircraft and the cargo area of the terminal. Personally, I think thirty seconds is a little optimistic. I've seen luggage out in the rain for several minutes. Luckily, the standard fiber case is fairly waterproof for short durations, and provided it gets a chance to dry thoroughly afterwards, a little rain isn't much problem. If you have the time, you can weatherproof your cases, following the instructions given in Jim Piekarczyk's excellent article in MD (Dec-Jan 79; reprinted in current *MD Treasury*). Even if you don't have time for the complete inside-and-out job, I suggest you treat the outside of the cases with varnish, as Jim suggests, or with Thompson's *Water Seal*, a liquid product available at any paint or hardware store. Either of these sealants can be applied with nothing more than a paintbrush, and would only take an afternoon. It could really make a difference if your drums are caught in a downpour.

4) *Damage due to careless handling by the airline:* Airlines are constantly in the public eye, and have to spend a fortune on their baggage operations, so it behooves them to have their personnel well-trained and reasonably careful. However, it behooves you to be aware of how they approach the handling of "fragile" items such as musical equipment. I quote John Turner:

"We have no restrictions so far as accepting these types of articles, if the passenger is willing to sign a release. We have a particular type of bag tag that we use on instruments which specifically states that we are accepting it at the passenger's own risk. There's a place for him to sign this

tag as an acknowledgement of that statement that is printed on the form itself. That's to protect us, because we don't know how well the instrument is packed inside (the case), and we know, by the very nature of the article itself, that it's a fragile instrument. But it has to be able to withstand certain handlings that we put it through."

So the responsibility for shipping baggage is yours, not the airline's. You might think that "baggage insurance" is available for such damage, but this is a misconception. The only thing that the airlines will insure is the total loss of the article due to some misrouting or shipping error. That is, if they lost it, and it's not found within a reasonable length of time, they'll pay for the loss. You may be able to obtain some sort of damage insurance through a commercial insurance company, but I tend to think it would be extremely expensive.

If there is damage to your equipment, you should report it to the airline. Then if you do plan to file some sort of claim with any insurance company (or even think about suing the airline), the airline can verify the time and date of the damage. But realistically, be aware that if your equipment is damaged, you're likely to have to bite the bullet.

5) *Limited aircraft accommodation on small routes:* If you're traveling to a large city via a jumbo jet, you'll generally encounter few problems getting your equipment on the flight with you. But if your final destination is a smaller town serviced by smaller, commuter size aircraft (727's or 737's), you might find that it's impossible to get all of the equipment on your flight. Some may have to follow on the next plane. You should check in advance about aircraft type to avoid unpleasant surprises when you arrive.

6) *Transportation from the airport:* You'll probably get your equipment to the airport without much trouble. But don't forget that when you arrive at your destination, you'll need to get from that airport to the club or hotel with all your gear. You might discover that taxi rates could almost equal flight costs. You should try to make arrangements with the employer to be picked up, making sure he knows what kind of vehicle will be required. I once flew across country with a six-piece showband (including wives, children and a truckload of equipment). We were met by the hotel's "courtesy shuttle" which was a nine-passenger van. We had to sit in the airport for several hours until the hotel could arrange to send a charter bus to carry us and our equipment the twenty miles from the airport to the hotel. The van and a small rental truck would have been fine originally, but our needs had not been clearly communicated.

If you must arrange your own transport, call ahead (before you ever leave home) and rent the vehicles your band will need.

All airports of even moderate size have car rental agencies, and most of these can get vans or trucks if necessary.

If you're traveling as an individual and are just concerned with your drums, a taxi might do. But unless you have a very small kit, you'll need to call and ask for a station wagon since the cabs waiting at airports are generally sedans. If the driver helps you load and unload your gear, a fat tip is indicated, otherwise a normal tip should be sufficient.

7) *Emotional trauma:* Your first long-distance trip should be enjoyable and exciting. But with all the things to take care of there will probably be some anxiety on your part. Anytime a musician's equipment is out of his own personal care, it's a nervous time. Pre-trip anxiety can be reduced dramatically by enlisting the aid of a good travel agent. The whole group should decide how they wish to travel, and what the equipment requirements will be. Then go to the agent and give him as much information as possible. He can do the research for you, checking on which airline will be best, luggage restrictions and costs, flight times and rates, aircraft size, rental vehicles and all the other details necessary to make your trip smooth and pleasant. The agent's fee is paid by the airline, so this invaluable assistance costs you nothing. Be sure to contact him as early as possible to give him time to finalize your arrangements.

8) *Safety suggestions:* The airlines do suggest that you loosen all drum heads to prevent problems from pressure changes. They also request you remove, or at least disconnect, any batteries in electronic effects equipment. They are understandably concerned with any electrical spark, no matter how tiny.

So far I've talked only about air travel, and haven't mentioned busses. That's mainly because I strongly recommend you avoid bus travel at all costs. If you have time to get to the gig via ground transport—drive yourself. Most of the negative elements of air travel apply even more to busses. Obviously, a bus cannot possibly accommodate as much baggage as a plane, so you're much more likely to have problems getting all your gear to go along with you. Bus loaders tend to be less gentle and more hurried than airline personnel, and I find bus travel over long distances very uncomfortable. This bias is based on personal experience over a 2,000-mile bus trip with the aforementioned showgroup. Stay off busses if you can. Otherwise, use all the precautionary suggestions I've listed, and see a travel agent first, so he can give you restrictions and costs.

My next article will deal with the most important single element of drum safety when traveling: Cases. I'll talk about buying new cases, making your own cases, and maintaining and repairing the cases you have now.

would consider that thing primitive. It was coming—me, Chano Pozo, Mongo, and all these people—the infiltration started to come. People sometimes say to you, "This is a funk conga." No, there's no such thing as a funk conga. You see the music, and you try to create something around the music. It's like some people will explain to you bombo. In bombo, these two little bongos have a rule like the trap drums. See, you start to really know the instrument. You play bombo and you play bolero, and they have a completely different beat. And you play something that we call somontuno, and that has a different approach. Drummers must make a concession to the way it's supposed to be played. But today, everybody plays anything and they say, "I'm a bongo player. I'm a conga player," but they play anything. And the producer says it's okay; what has been heard is alright. The instrument loses the rule; the disciplinary approach of the instrument. It disappears. To play rock and roll is different. To play jazz is different. But you have rules. In my instrument, the rules have started to disappear right now, because everybody play anything.

RR: It's funny. Armando was explaining how it took jazz musicians a while to be able to accept the Latin percussion. It's funny to me because, what are the roots of jazz? They say Jelly Roll Morton was one of the innovators of jazz, and he was a firm believer of voodoo in New Orleans. And the music that he listened to was the same

type of thing that we play, that we've studied. I'm not saying voodoo in particular, but the style of drumming, and the way there's a call and answer between chants. And that's basically what jazz is set up on. It's like a free-form improvisation thing, but one person will say something, state a question, and another person will state the answer. In the United States, the black people were not really allowed to practice their roots, and so they played different instruments because they weren't allowed to play the congas. They put their feelings into trumpets, saxophones, trap drums, and after a while, they lost their roots. They said, "Well, that's too primitive." It took them a while to accept the fact that it all fits together. Music is universal. It can all fit together if you work at it.

RT: Santana is such a percussion-oriented band, it would seem that you would find a producer who understands percussion.

OV: Of course, that's why I think it was a wise choice that Bill (Graham) produced the last album. Bill has been into Latin music for a lot of years. He's got such a record collection that he's probably more into Latin backgrounds than anyone I know in this business. I think it is a good combination.

RR: What he did was allow us to have a little bit more input as far as the rhythm is concerned. Up till now we haven't found a producer who knows 100% exactly what he wants us to do, or can appreciate what we come up with. So Bill was like a media-

tor. He was in the middle, saying, "What ideas do you guys have?" We'd come up with an idea and he'd fight for that, because he knew that we had enough knowledge between the three of us that it's got to be something creative.

AP: That we would at least come out with something. Also, you have to take into consideration the characteristics of Santana's band. What has made Santana's band different from the other bands?

RR: The percussion.

RT: In the Santana band then, the percussion is more of a lead instrument.

RR: It's an integral part, as opposed to decoration.

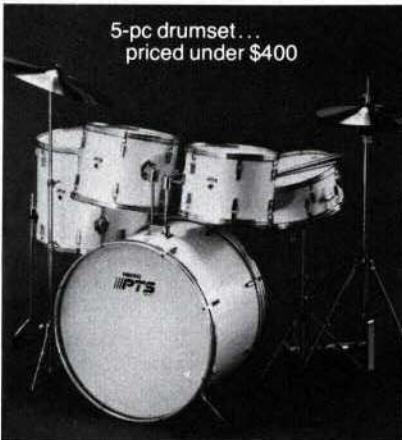
AP: Well, I wouldn't say "lead," but at least you're willing to equalize, and it's very nice.

RR: It's an integral part. A lot of bands will have a percussionist just to have a percussionist; just because it may look good. But here it is a part of the music. It's not really the lead.

AP: And also, Santana gives you a place to play in the concerts. He lets you express yourself, more so than any other band. He lets everybody play, especially when we play a concert. The keyboard has his solo, the bass has his solo, the drummer has his solo, Orestes has his solo, I have my solo, Raul has a solo. We have a chance to play on the stage. Sometimes when we are recording, he disagrees with something. What can you do? It's his band, you know.

RR: Everybody has different ideas, differ-

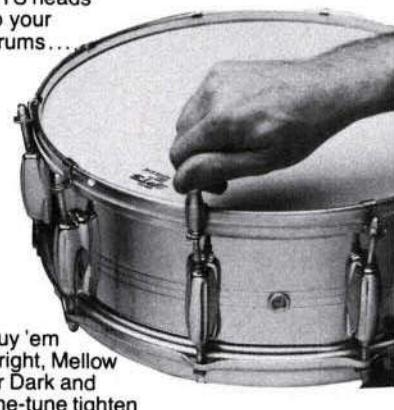
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ent concepts.

RT: How important is it to listen to each other when you're playing?

AP: Oh, it's very important! When we don't listen to each other . . . it's complicated, complicated.

RR: We all have to play together. The thing is with the rhythm section in general, the five of us, drums, bass, and the three percussionists—it's like five fingers. We all have to be connected at the hand. Otherwise, if we all go our own way and aren't listening to each other, then there's no conformity. It just doesn't all fit together. If it doesn't all hit right where it's supposed to, then we get thrown off and lose time.

AP: We listen to each other, but sometimes you also have to listen to the front line; what's in front. Everybody has to be in the right place, every musician in the band.

RT: Do you still practice individually; still work on your own chops?

OV: That is a very intricate question (laughter). The way I would answer is that we're always so busy playing that acutally when we don't play we rest.

RR: In a way, we're studying and practicing by listening to records. You pick up things. Even though you don't sit down and actually work it out, you hear it and can work it out in your mind. When you're playing the congas or timbales or whatever as much as we do, for me it's painful. Because my approach to the conga is very physical; maybe more physical than it should be. I hurt myself. So when I get home, I don't want to hurt myself anymore.

OV: There are also different ways of practicing, like Raul said. We don't have to practice physically how to do a roll, how to do anything. But we could practice mentally. If our mind is active enough to know what we want, our arms will respond right away. So actually, what we have to keep in shape is the mind, to know exactly the approach and the kind of interpretation that we want to do in certain things. This is what has to be in shape.

RR: Physically, anybody who can play should be able to play anything that's put in front of them—physically. It's mentally that you have blocks. Your own limitations, that you put on yourself, are the only limitations that you have. And if you forget those limitations, then you'll be able to play anything you want, really.

OV: For example, it's really wrong to think that normally a percussion instrument should play fast to be good, or play a roll to be good. Sometimes counterpoint, or maybe one over here and two over there may be the right way to play more interestingly and deeply than just to go "brrrrrrrr" fast. So that's why I say to train the mind to know where to put the counterpoint against the phrasing and all that—to put it right. That's why you've got guys

that can play with one hand. There's guys like Armando who could play two congas with one hand, and could do a solo with the other hand. Really you only need one hand, because the phrasing and the concept is there.

RT: Do you guys get together with Graham Lear to work out things?

RR: Sometimes when we go into rehearsals we'll jam with him, and yeah, we work out things. Graham's a great drummer. I'd have to say he's the best drummer I've played with. When he wants to play within the percussion he can do it, and it's very difficult for a drummer to be able to play with three other drummers, and be able to say something without getting in the others' way. And of course there are times when we all don't gel 100%, but the majority of the time it's one machine.

RT: When you're playing do you think in terms of complete phrases, and repetition? Or just in terms of maintaining a single groove?

AP: In certain parts of the music we maintain a single groove, steady.

OV: We are accompanying the music. Our job is to maintain a certain groove.

RR: It's like a gallop.

OV: Now if you do a solo thing, you might think of eight-bar phrases.

RT: How do you see the direction of the Santana band moving now? Are you going back to more of the traditional Santana sound?

OV: I wouldn't say it's the traditional old

Santana sound. I would say that if it's traditional it could be put into today's interpretation. In other words, to keep the elements of the traditional, but move them up to date. Like what we did on *Zebop*. *Zebop* is not the Santana band of ten years ago. It's different, and yet it has the elements that identifies Santana.

RR: It uses the same qualities, but it's varied.

RT: Have you been happy with the recorded sound you've gotten?

RR: No, not 100% for me. Orestes and I were listening to some tapes of some real old albums when we were driving over here. Some things that had been recorded in the '30s and '40s, where the percussion sound is incredible. And they used maybe one microphone for an eight-piece band. It blows my mind.

OV: Monoral equipment, one mic', and yet you get all the purity of the drum.

RR: The overtones. See, that's what I think is lost in recording a lot of the time.

OV: All the filtering, the DBXs and that has deformed the natural sound.

RR: They put a microphone down close to a conga drum, and it's like putting the listener's ear that close to the conga drum skin. You don't hear the overtones.

OV: You don't give the sound waves time to amplify . . .

RR: And to play off the walls of the room and whatever. And that's the beauty of the instrument. It's not just the initial percussive slap; it's the aftertones.

continued on next page



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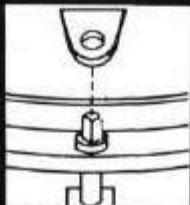
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RT: Armando, is the sound today as good as it was on that first session you did with Charlie Parker and Buddy Rich?

AP: Well, in that time it wasn't such a technological thing. It was like Orestes said, you had one mic'. I have a record with George Shearing. It was one mic' in the front, and it sounded good, man. I can hear myself. Sometimes in the modern sound I can't hear myself.

OV: Not only that, but for example, the conga most of all has lost a lot of sound in today's recording. Armando and Raul, and some of the good congeros, get a bass sound out of the center of the drum, which is actually like a low octave. It's a false low octave, that if you hear them acoustically they could do it. They do it in the concerts. And yet when they record, that low octave is not reproduced the way it should. It loses it somehow with the filtering and all.

RR: I remember recording on the last album, and being asked to play harder and louder, just for the rhythm. And my own concept is that I should be able to play however I feel comfortably, and it's up to them to turn the knobs . . .

OV: That's their job.

RR: We all try to play with dynamics, and sometimes we feel we're supposed to play soft, sometimes loud. And what would happen is, I'm playing along here, and I feel that I've gotta come down a little bit. Then they say I wasn't playing loud enough during that section. And the VU meter is going down here, as opposed to being up here. And what's happened in general with recording is it's become too technical. And each track has to be so clean, there can't be any leakage. I understand the reason for that, but you lose something in there. It's so much nicer if you can get a whole band in there that has everything well rehearsed. You can record the whole rhythm track along with the solos, and everything at the same time.

OV: I think that cleanliness and all that only works with symphonic bands or something like strings, but with popular music you've got to have the strength and that thing there . . .

RR: The feeling.

OV: You can't get that technically.

RR: That live sound, the live feeling that comes off.

OV: Sometimes people prefer to buy albums that have been recorded live, because they have that. Even though you can hear the people and the noise behind, they have that alive stuff. That's the difference between a machine and live musicians. That's why disco didn't survive, because it was a machine. I'm glad though, glad we have a job.

RR: I'm not saying that it doesn't work that way, but for myself, it's losing something. When we were working with Keith Olsen, we recorded "I'm Winning." And the way he likes to record, he'll time every four bars with a stopwatch to see if the me-

ter is consistent. He'll count, "One-two-three-four punch," then he'll compare that with sixteen bars further into the song. And if they don't match to within a hundredth or tenth of a second, we've sped up or we've slowed down. And I'm not really for that much perfection, but then again, it works. He's found certain formulas that do work. You can't really say it's wrong. It's just a different approach, I guess. Too much perfectionism. He was the same about the tuning of the congas, the tuning of the bells. Everything had to be perfect.

OV: I liked that part. I think that was a great thing about him.

RR: I definitely learned a lot.

RT: What was the last record each one of you bought?

RR: That's a good question. Teena Marie was the last record. I'm personally a fan of R&B and funk music, because I grew up in that environment, before I learned about traditional Latin music. And so I still love to listen to that kind of thing, funky stuff. We did an album with Rick James. I like that kind of stuff. I'm a fan of the old Motown sound: Temptations, Four Tops, all these people. But if I want to learn something, I'll put on an old album, of Armando or Mongo or someone. You study these things, and that's where you learn. You don't learn from popular music as far as the percussion is concerned. You can learn how to try to fit it in, but it seems a little bit watered down. It's not played with real conviction sometimes. It's just there for decoration.

OV: For myself, I can't buy the records I like to hear in this country. They don't sell them. So being that I consider myself basically a percussionist, or something like that in my field, I try to get tapes. I make tapes, copies of concerts or percussive things that have been done. But besides that, normal records for my listening pleasure, I buy American records and all kinds of records. For my research in percussion, I have found very few records that I can actually learn that much out of. It doesn't sound that good that I say that, but . . . What I want to hear is something that I haven't heard already.

AP: I listen to all types of music. I still love to hear my Afro-Cuban music, because it's in my roots. And I'm very jazz oriented too. And I like good rock and roll, played by somebody that can play the music. Because every music has something to say; everybody has feelings. Some people don't like western music. I like western music, the hillbilly music. All this music is valid. To me, everybody has a soul, and their own environment. It's true.

RT: Have you heard of a band called "Osibisa"?

AP: Osibisa, of course, from England.

RT: Is Osibisa more African-influenced percussion?

AP: It's true. Yes.

RT: What is the difference between Afri-

can and Afro-Cuban percussion?

AP: You see, our whole sect has come from Africa. We colonize for the Spanish rule on the island called Cuba. But the black Cuban created their own interpretation musically.

OV: And developed it.

AP: And developed different parts of it. But also we preserved a lot of the African tradition that today in Africa has disappeared.

OV: Including the religion.

AP: The religion. The African people don't have this kind of thing that we still have. Because we preserve this thing. Cuba, Brazil, still have a little bit of that, Haiti . . . you understand what I mean? These three countries still have this; still have something that Africa really lost.

RR: And each one of those is slightly different. The way things are practiced in Haiti is slightly different than the way they're practiced in Cuba or Brazil. Because they all had different influences. Brazil being under the rule of Portugal, Haiti being under the rule of the French, and Cuba being under the rule of the Spanish. So it's all been preserved, but it's been changed slightly.

AP: Because our music is interpretation. See, they teach Spanish music and incorporate it with the African. This is our music. People all over the world, they talk to you about "Latin music." But every Latin country has its own interpretation, musically. It's different, one from another. You have Brazil, they have the samba. The Cuban people have the Afro-Cuban music. It started from the bolero. And we were one of the very first people to interpret the bolero and use percussions, the percussion instruments, or the miscellaneous instruments like the maracas, claves, and all these. It's the creativity of the Cuban music.

OV: Even the bongo was made in Cuba. The clave, the sound of the clave, was made in Cuba, not in Africa.

AP: We have a special music that we call danson. It's nothing but classical music interpreted the way we interpret it, with Afro-Cuban sounds. In this type of instrumentation we use flute, violins, cello, viola. It's very refined music in our culture.

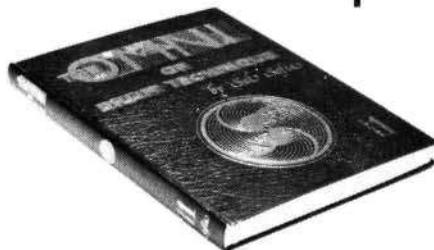
OV: That's why I said most people think that Latin percussion is just primitive banging. They don't know that in the 18th Century there was Latin music combined with strings and all that.

AP: We're classical, because our background is European and African. But each country has its own interpretation. Mexico has its own music, the mariachi, the ranchera, the wopango. The wopango is closer to the Indian and Spanish. Because at that time in Mexico they didn't play conga, because they didn't have that deep of an African influence.

OV: That's why I get mad when they show
continued on next page



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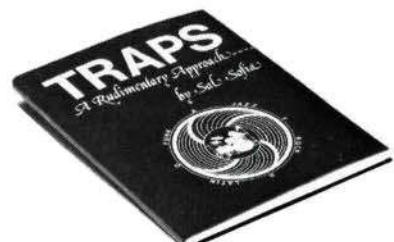
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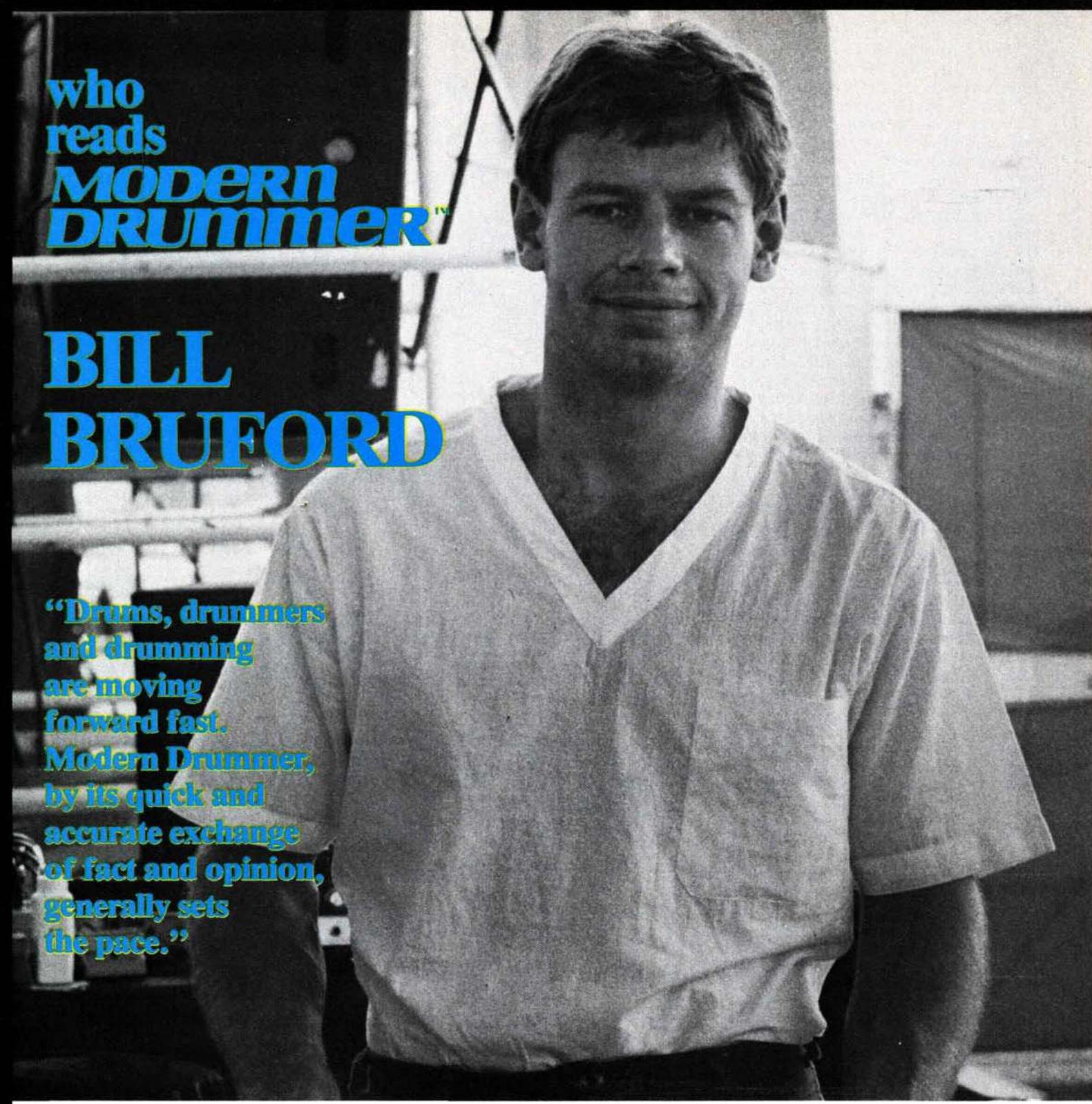


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Speedy Gonzales, the little mouse on the cartoon, playing a bongo. Because the bongo had nothing to do with Mexico whatsoever.

AP: You see, each country has something. You have a big black population in Columbia. They play a lot of things similar to what we play, but a little different. But the instrumentation they play is nothing but Afro-Cuban music. And I want to tell you about the calypso. Do you know what the calypso is? It's an old Cuban song that we played and interpreted for somebody in Jamaica.

OV: And the calypso nowadays is what they call reggae.

AP: Reggae music. I don't like to discuss it, because you will say, "Well, you think everything is created in Cuba." But I was talking to you about something that's cultural, because I can bring in records to you. I know people that have these old records . . .

OV: We have the tapes. We could show you in 1938 the same reggae beats played in the same groove.

AP: One day when we have time, because you are very oriented in this business, we'll show you the truth. These people have records, and it will prove to you where these grooves come from, reggae and this and that. You see, all these islands are very close together, and culturally they all have similarities. It's like me and Orestes, we have the la Tumba francesa. It's coming from Haiti, because there was a big population of the Haitian people coming to this part of the world. In Cuba, the Oriente province, where the Guantanamo Bay is, the people play strictly different than we play in Havana. They have different drums.

RT: Was there a time when the American political view toward Cuba kept some of that culture from coming to America?

AP: Of course.

RT: Is that still happening?

OV: It's still happening. It's still not being accepted for what it is.

AP: But you see, the American influence in our music started to come in the '40s, '45 or '46. We had one guy called Perez Prado, the Mambo King. It was like a Stan Kenton band, with Afro-Cuban rhythm. Because he did the syncopation, the big brass, all this. The Cuban people, musically, were always very close to the United States. It started in the '40s, and to today too.

RR: Oh yeah?

OV: There's a lot of influence of rock and jazz in Cuban music today. But still, what they do doesn't lose their roots. They have an international sound, that includes sounds from right here, or Japan, or Asia, but it still has their roots, and has the jazz and the rock. Like the group Irakere. They record for CBS. They've got the bata drums, which are very original, and they changed and have the trap drummer . . .

AP: In my town they didn't incorporate too much of the religious drumming into the music. Now they are doing it in Cuba. There were those kind of drummers that we never used to put in the band for commercial purposes. They use them now. In my time it was the conga and bongo and timbale, that's all. But now they use all types of drummers.

OV: Another thing that I should say before we finish: Any type of musician, piano player, saxophone player, singer, anybody, should have certain studies on percussion. I think percussion is very important, especially for piano players who have to learn to play phrases right, or for arrangers to know what to put on paper for you to play as a drummer or on a conga. I think they should study more of this stuff, to know what is right.

RR: Or what they really want.

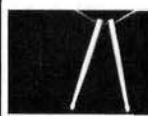
AP: Sometimes they say to you, "This no fits, this no fits." Well, it no fits because it's the way you think.

OV: Sometimes you're limited only to the way you know things. And if you don't understand something else you put it down, not because it's not good, but because you don't understand it. And in that case it's better to know.

RR: It's like if we were playing on your tune, and you're only familiar with one or two rhythms, so you want that to be played on there. Now what if we come up with a couple of others you've never heard of, that could fit the song maybe much better. It throws you off because it's not what you heard in your head. If you knew more about all these different rhythms, then you could draw from so many more different things. And you could say, "Well, I'd like you to play a little bit of this, a little of that."

OV: And still say, "I don't like it," but then you know what you are saying you don't like it for.

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Joe Morello on Clinics, Symposiums and Seminars

by Rick Mattingly

RM: You've been involved with clinics for quite a few years.

JM: I've been doing clinics since the early '60s. For a while, I was doing a lot of them—twenty or thirty at a time. In those days, the Brubeck Quartet would work for three months at a time, with a month off in between. So during that month off, Ludwig Drum Company would send me out to do clinics. During one month, I would maybe work my way down the West Coast. During another month, I might do a nine-country clinic tour in Europe. By the time I'd get back to the Quartet, I was wiped out. Some vacation! But I really enjoyed it; it was a lot of fun.

RM: What is your basic philosophy about clinics?

JM: My idea of a clinic always was to try and impart some knowledge and try to help people. My two-hour clinics usually ended up being about three and a half hours because I didn't want to send someone home unhappy. If someone wanted to know something, and if they were sincere about it, I'd spend the time. But the way I'd conduct a clinic was this: Most of the time I'd introduce myself, because I don't like a big hulabaloo with introductions. I figure if the people are there, they know who I am and what I've done. So I'd start by playing for maybe five or ten minutes. Then I would explain the sizes of the drums, and how I tune them, and then the different cymbals and what they're used for. When you do a clinic, you have to realize that not everybody there is at the same level. You might have eight-year-old kids there, and an eighty-three-year-old grandfather who used to play drums, and a few mothers and fathers who don't know anything about drums, and a few professionals who really know a lot. So you have to deal with all of this in a way that's not going to leave anybody out. I would describe the drums and cymbals and tuning for the people who were not that familiar with the drums. Then for the people who knew a little more, I would talk about how to tune the snare drum to compensate for the acoustics of different types of rooms you might be playing in. Next, I would go into the different types of grips and the various styles of playing, and show them some exercises. They were basic, simple exercises; nothing complex because you only have a couple of hours and you don't want to

send people out confused. So then I'd talk about the rudiments, the importance of having good practice routines, and the importance of reading. Then we'd go into basic drumset technique, a little advanced coordination, and I'd recommend certain books. During all of this, I'd be playing intermittently, demonstrating what I was talking about. Then we'd have questions and answers, and I would finish with another short drum solo. That's basically what I do at a clinic.

RM: Have you seen other people's clinics?

JM: I've had the good fortune, or sometimes, not the good fortune, to see a number of clinics over the last couple of years. Some of them have been just ridiculous. I saw one where the guy got up there and played a forty-five minute drum solo—a million drums and gongs and cymbals; just bashing the hell out of everything. Then the person proceeded to say, "Well, do you have any questions?" So one little kid stood up and said, "How do you control the time in a band?" And the clinician said, "Well, what do *you* think about that?" The kid shrunk back down in his seat. "How do you hold your sticks?" The fellow said, "Well, anyway you want to." It was that kind of thing. Then they had three or four other drumsets there, and so they had three or four other drummers come up and they all played fours back and forth. It was like World War III. What made it even worse was that it was a small auditorium and they had the drums miked. Now this is just my opinion, but that is not my idea of education. Clinics should be educational. I concluded that the kids didn't learn anything—it was just a show. Sure, you've got to have a certain amount of flair to it. Sure, you've got to have a little rap and you've got to play some, but not to the point where it's ridiculous. You want to walk out of there and say, "I really learned something." Kids came out of that clinic saying, "Boy, he played fast." What did you learn? "Well, gee, I don't know." If you just want to see a show, go to the con-

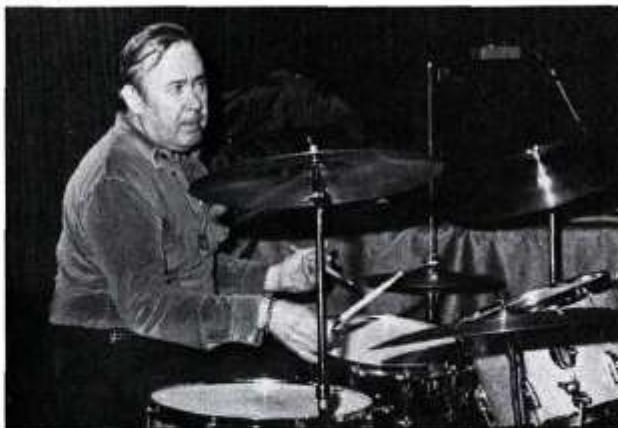


Photo by Lew Citer

certs. A lot of people are charging admission for clinics now anyway.

Then there was another clinician I saw. Everything was great. He had never seen a bad drum book, never heard a bad drummer, never seen a bad drum or cymbal—everything was wonderful. This is insane. I know of a lot of dumb drum books. There are literally hundreds of drum books on the market, and you only need maybe six or seven. But he was saying "yes" to everything. If something's dumb—say it. And if something is right, it's right.

RM: I've been to a lot of clinics where a large portion of time was spent giving a commercial for the brand of drums the clinician was using at the time.

JM: Well, of course the drum companies are sending the clinicians out to promote their drums, but Bill Ludwig used to tell me, "Don't hard-sell the drums." I used to say to the people, "I'm not a drum salesman. I'm here to try and help you. I couldn't care less what kind of drums you use. This is what I use, but I'm not here to sell drums." People are not dumb. They pick up on it if you are trying to hard-sell them. You don't have to do that. The mere fact that I am using the drums is indicative of how I feel about them.

I think it's a crime that some of these cats are selling monsterous drumsets to kids who will never play drums. Two thousand dollars for a drumset and the kid can't even roll. Can you imagine how many drumsets are in people's attics? During the Beatle era, Ludwig had three shifts going at their factory turning out drums. Bill Ludwig used to say to me, "Where are all of these drums going to end up?" There are millions of drums somewhere on this planet.

RM: You have also been involved in several symposiums.

JM: Here's what happens there: they've got maybe fifteen clinicians. They'll have me and maybe somebody like Roy Haynes doing the jazz drums; they'll have a couple of well-known rock drummers doing the

rock drums; and they'll have about ten other clinicians. These will be symphony players, or percussion teachers from various colleges and universities.

One of the first problems is that they'll have some of these other people teaching drumset, and some of them don't really play drumset. Another problem is the way they schedule things. I'll see a class, say, on Monday from eleven to one. Then I won't see those same students again until maybe Friday afternoon. In the interim, they're going to everyone else and getting totally confused. They come back with a stack of papers and notes, but there's no continuity. I don't think you can really work that way with kids.

At one symposium I did, this guy who was in charge kept running around asking people, "Did he play?" Of course I played. I played every day. But that's all some of the clinicians did; just sat in a room for two hours banging on the drums and answering a few questions. That's not showing anybody anything. The kids have to know how to approach these things.

So that's the complaint I have with the symposium. It's a lot of fun for the kids—they go out at night and drink beer and have a ball. And so do the clinicians, I might add. So if you're with nice people, it's a nice get-together.

RM: I understand you did something recently which sort of combined the idea of a clinic with the idea of a week-long symposium.

JM: I've been doing seminars. I did the first one up in Boston, on behalf of Joe MacSweeney at the Eames Drum Company. It was so successful that he wants to have one every year, or maybe even twice a year. The way it's done is like this: We need between thirty and fifty students to have a seminar. The students are divided into two groups, with no more than twenty-five to a group. I meet with each group for two hours a day for five days. I might have the first group from four o'clock to six, and the second group from seven to nine. Anyway, that gives me ten hours with each group. During that time, we cover everything: tuning the drums, basic snare drum technique, coordination, phrasing, time patterns, tonal colors on the drumset, constructing four-bar breaks and drum solos, brush technique—we try to cover everything, and that's something you can't do in a regular clinic or symposium. The way I've been handling it is, the first day we'll talk about basic snare drum technique, which involves how to hold the sticks, how to develop the wrists, and so on. I have handout material that I give them everyday which has exercises and things they can work on when they get home. So for the first two hours we just deal with that. Having a small group like that is great because I can actually go around and work with individuals. The second day, we spend the first forty min-

utes recapping what we did the day before. After that, we might go into basic drumset technique: Coordination, how to get a good sound on the drums, how to develop different styles, and so on. The third day we might go into how to tune the drums for different situations, how to choose cymbals, and things like that. And each day, we recap everything we did before, so by the end of the week, the students at least have a decent knowledge of these things. At the end of the week I always hate to leave the students, because after working with them every day, I can see their progress. When we would recap each day, they would bring in things we had talked about, and I could tell that they had been working on them. So I think this is a good program. I feel we're pioneering a new approach, and I suspect this will become the thing of the future.

RM: What does a dealer get out of sponsoring a clinic or seminar?

JM: It's going to be prestigious for the dealer to sponsor it. It's not a commercial thing; it's an educational thing. However, it will bring people into the store because they will appreciate the fact that the dealer is doing something for them. You hear people say, "Let's go here. This guy brings in clinicians, he brings in seminars ..." It's a nice thing to do for the drummers.

RM: How much does it cost a dealer to sponsor something?

JM: That depends. Years ago, most of the clinics were paid for by the drum compa-

nies. Then they changed it to where the company would pay so much and the dealer would pay so much. Then some of the dealers started charging admission to get in to the clinics.

My seminars do not cost the dealer anything. We have posters, enrollment forms, hand-out material—all the dealer basically has to do is put up a few posters, distribute the enrollment forms, and collect the registration fee from the students. All of our expenses are covered by that. If the dealer has a room in his store where we can hold the sessions, that's fine. If not, we hold it at a nearby motel.

RM: Now that you're involved with these seminars, will you be doing any clinics?

JM: I'll probably still do a few clinics. I'll still use my same format because I've had a lot of nice response from it. But it seems that a lot of people today have the attitude that: "Kids don't want to know anything anymore; all they want is a show." I still think that when you go to a clinic, you should get something out of it.

For information on Joe Morello's seminars, write: Joe Morello Seminars, c/o Debbie Andreas, Dorn & Kirschner, 1565 Union Ave., Union, NJ 07083.

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by Roy Burns

RESPECT: The Key To An Open Mind

One of the saddest things in our industry is to hear young drummers criticize or put down older drummers. After all, when you really analyze the history of drumming, all of the newest beats are just new ways of combining the patterns and rhythms played years ago by older drummers. We would all be playing differently today without the older players to learn from.

An even sadder thing is to hear older drummers put down younger drummers. I guess some people would prefer to live in the past. This is unfortunate because learning works both ways. Any honest parent knows this. Our children learn from us and, at the same time, we learn from them.

When you lack respect for someone you indicate that your mind is made up. This is a closed mind. A closed mind cannot learn. A mind that cannot learn soon discovers it has allowed time to pass it by. When time passes you by long enough, you become one of those older drummers putting down the young guys. It's just a matter of time.

Respect is an attitude that is best cultivated early in life because it grows as you grow. When you have respect for an older

player you are not really helping him, you are helping yourself. Respect opens your mind so that you can appreciate and learn from what has preceded you.

Respect doesn't mean that you have to agree in every way with the other person. It doesn't mean slavishly copying and imitating someone else's style. It just means that you respect them for what they do well; for the effort they have made to achieve their particular success.

I recently performed on a series of clinics with Dave Garibaldi, the drummer who was in many ways the heart of the group Tower of Power. Working closely with another drummer on a clinic requires some adjustment on the part of both players. For example, Dave and I are from different generations. In age we're ten years apart. My experience has been primarily with big bands, jazz groups and studio work. Dave's experience has been varied, although the major part of his playing has been in the rock and funk styles.

For us to talk, play and demonstrate sounds and styles together required team work. The foundation for team work is

mutual respect. I found Dave to be an unusually considerate, articulate and dedicated musician. I've learned from him and he has learned from me. As a result of mutual respect we have both gained, musically and personally.

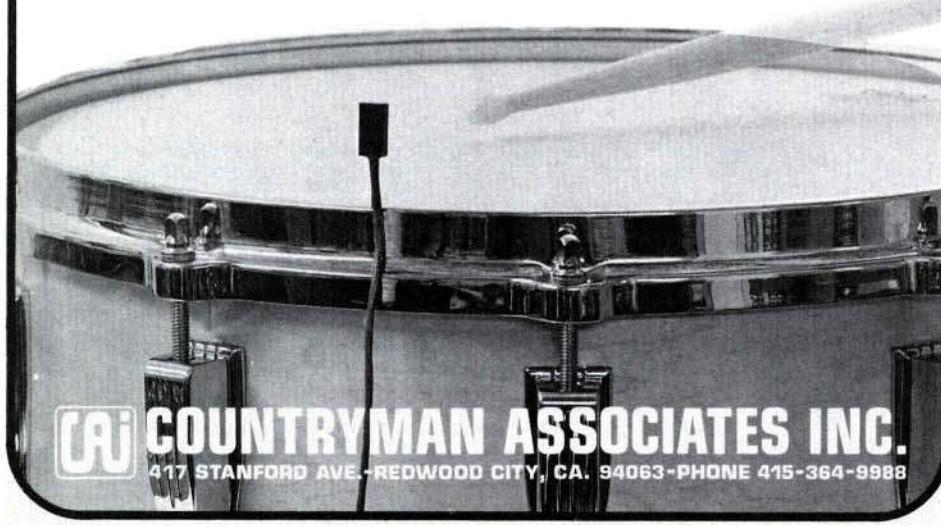
I've also performed on clinics with Jack DeJohnette and Louie Bellson. In some instances I was the younger drummer and in others I was the older drummer. In each case, I found these performers respectful, cooperative and free from ego games. Respect for each other has been the common theme. I've enjoyed working with all three of them.

One concept that can help is to realize that anyone who can make a living playing the drums does something well. It may not be your favorite style or your favorite type of music, but you can respect the effort that went into creating it.

Also, all famous drummers play well and, fortunately, they don't all play the same way. It is the differences that makes the whole music thing interesting. Learn to respect those differences and you will learn more about drumming, more about music

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and, perhaps, more about yourself. It all starts with learning to respect yourself. Don't put yourself down to yourself. Don't criticize yourself to yourself. Self criticism doesn't help.

Learn to be more selfaware. When you make a mistake, ask yourself, "Why did I goof? Did I stop concentrating?" Analyze the situation and then decide what to do about it. Study a drum book, take some lessons or go watch someone else play and respect yourself for making the effort to improve.

Play as well as you can. No one is perfect and no one plays their best 100% of the time. Just do your best under the conditions in which you find yourself. When you stop being critical of yourself the need to criticize others fades away. It changes into respect.

Respect for others who have achieved some measure of success also helps to keep your ego in check. It is easy to lose your perspective when success comes early. This is something that happens to many of us, but respect for others will help you to outgrow the ego trip easily and painlessly.

People with respect for others have a lot of friends. Ego trippers just have acquaintances because it is tough getting close to an ego. It is much easier to get close to a person and, I might add, a lot more rewarding.

When I was seventeen, Louie Bellson heard me play at a drum studio in Kansas City. He took me to one side and said, "Young man, you are as good as you are going to get if you stay in Kansas City. With your talent you should go to New York or LA and study."

I did just that! I went to New York City. Eight years after that meeting Louie and I were doing clinics together on the same stage. And he was genuinely happy for me. This encounter changed my life in several ways. One, it got me out of Kansas City. Two, I was so impressed by the respectful way that Louie treated me that I vowed to myself to be the same way to others if I was successful. Louie's attitude and respect for others has been a life-long lesson for me. He is surely the outstanding gentleman in the drum business. I also know that he has been, and continues to be, an inspiration to countless young drummers. My respect for Louie and the other drummers I've mentioned in this article has enriched my life both musically and personally.

Start by respecting yourself and begin respecting others, no matter what their age or style. You will find that having an open mind is one of life's richer experiences.

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Ron Humphrey

Thigpen continued from page 19

best vocalists in the business: people like Peggy Lee, Johnny Mathis and Ella Fitzgerald. What are the key points a drummer should be aware of working behind singers of that calibre, or any singer for that matter?

ET: The important thing to remember is that every singer is different. Peggy Lee, for example, wasn't that demanding, but she *did* expect it to swing. She has a lot of respect for her musicians and she's a very professional lady. Johnny Mathis is more of a theatre-type thing. I was a great fan of Johnny Mathis long before I ever worked with him.

But Ella Fitzgerald was the epitome of it all. Of all the jobs I've had, working with Ella was one of the highpoints of my entire career. She's a wonderful human being, and we really had a great time. The warmth she gives out to an audience is just incredible to be around. Musically, she can be like a horn, a trio, or like an orchestra. It wasn't difficult working with her because the woman has an impeccable time concept, and she knows exactly what she wants. She knows the band; she knows the figures of her tunes. Her inflections suggest band figures. I was in the trio with Tommy Flanagan and Keeter Belts.

When you're in situations like that, with good singers who really have respect for the music, the most important thing is to be sure it swings. Second, would be to get a good blend and a good balance. If it's a trio, it's essential to be aware of the comp

figures. You can destroy a thing if you're not together. In a trio situation, you have to find ways to sound almost like an orchestra, or at least capture the feeling of an orchestra. Watching the artist is also critical. You pick up little signals in the way in which they move. Of course, listening to the way they phrase is also essential. And that even involves breathing with the singer, which in turn, helps you phrase with them. As an accompanist, you have to literally put yourself into that other person.

MH: What about when a full orchestra is involved?

ET: You have to remember that the trio is the nucleus. As a drummer, you're at the center of it all. If you have a musical conductor, he's basically the key person, but you're always responsible for maintaining the time.

When I first went with Ella, I didn't have that much big band experience, and I remember having to make a decision which way to go; with the trio and the singer, or with the conductor. Ella's conductor would say, "Watch me! If there's any static afterwards and she's not happy—it's my responsibility." Of course, that was in *that* situation. In another situation, where you might have someone as strong as say, Irv Cottier, well, then everybody has to listen to what Irv is doing because he's got it, and everybody is depending on it. It has to be established beforehand. There may be times when everyone will agree that the drummer has it. In that case, the conduc-

tor will tell the band, "Okay, the drummer has the time, I've got the cues—listen and look." It has to be flexible. The game plan has to be set in advance.

MH: You worked, for a while, in the L.A.

recording studios, but you got out. Why?

ET: I got out because I went back on the road. I dug the studio scene while I was there. I would've liked to have been heavy into it, but I hadn't done a lot of reading. You have to do that all the time in the studios and you have to be on your toes. When that red light goes on, a lot of bread is being spent.

MH: Whatever happened to the music school you had with Ray Brown and Oscar Peterson in Toronto?

ET: That was an extremely good school. It was called The Advanced School For Contemporary Music. I was in charge of drum instruction, Oscar taught piano, Ray did bass, and Phil Nimmons taught composition. It didn't last because we were still so busy playing. We were basically players, and during those years, the trio kept growing and growing. We just couldn't make the total time commitment. Nobody was ready to stop playing to do the school thing exclusively. We still had a lot of growing to do as players. But people came from all over the world to go to that school. They still talk about it.

MH: Was the school Oscar's brainchild?

ET: Actually, it was all of us. We wanted to use Toronto as a base so we could spend more time with our families. The plan was to divide our time between the school and



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the road. But as the trio became more popular, the commitment became greater. Unfortunately, it just sort of fizzled out.

MH: In 1972, you moved to Denmark, and you've been there ever since. Why the decision to leave the U.S.?

ET: Actually it was nothing political, nothing racial and nothing financial. When I was in Copenhagen with Ella, I met a Danish girl. I brought her to the United States and we got married and moved to California. But she didn't like it here, and she wanted to go back. I figured, "Why not? I'll move." So I sold off everything and left. It's as simple as that. I had no idea I'd be over there this long. But it's worked out. I did a lot of work in Sweden the first five years; shows with singers, and festivals. Over the years we've developed a superb concentration of good musicians who live and work there: Thad Jones, Ernie Wilkins, Kenny Drew, Horace Parian, Richard Boone; some really excellent players. At the moment I have a small group I'm forming with Kenny Drew. And Ernie Wilkins has a thing called The Almost Big Band, which I'm doing. There's some excellent musicians in that band. The playing situation is very healthy. When I go back, I'll be going out with Dorothy Donegan for five days, and then Teddy Wilson is coming in. I'm also scheduled to go out with Hank Jones, and Thad will be there with Jerome Richardson. I always have a variety of good things to do. My season starts around late April, and I don't stop until December.

MH: How do you find the European jazz audience?

ET: The thing about the European audience is, once you have them as a fan, they're a fan all their lives. In America, the fans have a tendency to be a little more fickle. They love you for a while, but if you don't come up with something good—that's it. But I guess that's understandable. America has such an abundance of everything, that we seem to waste resources. Unfortunately, we waste talent just as easily. We're so oriented to "throw away this, throw away that," that we throw away people in the process. Fortunately, certain elements like the jazz societies, and other small groups of people, have been able to uphold and support the music. If it wasn't for them, everything would fall apart.

A lot of the older American players get tremendous support in Europe. They find they can tour, even though they may be out of fashion in this country. In that sense, the European jazz fan is definitely more loyal. Here, it's the latest model this, the latest model that.

Even the European club owners tend to think differently. There's no, "Look at my new \$50,000 chandelier, but the piano's out of tune," mentality. I mean, they'll see to it you have a decent piano to work with. A lot of American jazz artists go over primarily because of the non-appreciation aspect which is so prevalent here when it

comes to the music. In Europe, they see to it that a musician's needs are tended to.

MH: Could we touch on your equipment preferences for a moment?

ET: Well, I'm not endorsing any particular brand of drums or cymbals at the moment. But I am using Remo heads. I think Remo is a very innovative organization and I'm happy to be associated with them. I use the *Diplomats* basically, though I like the *Pinstripes* for the rock things. I like my tom-toms to have some kind of a tonality, unless I'm doing a rock date and a flat sound is needed. I almost like to think of tom-toms as miniature tympani which blend within the chord structure. I like them fairly open for projection.

I also love the *Fiberskyn* heads. They have such a tremendous feeling of calf, and they're just great for brush playing. It seems as though many young drummers, because of the volume required, haven't had much of an opportunity to explore the art of brush playing. It's understandable, but unfortunate. There are things you can do with brushes that are impossible to do with sticks. They offer such a wide range of subtle qualities. You can express quiet emotions with brushes and aggressive emotions as well. I've even used a pair of plastic brushes for some softer rock things. You can play them pretty heavily and they give a different sound. You can even swing a big band with a pair of brushes. Buddy does it. I've noticed a few rock drummers getting interested in them. Steve Smith of Journey was telling me he used brushes on a recent album. I'm glad to see that.

As far as sticks go, I'm using a plastic tip for the first time in my life. It's a Vic Firth model, and it feels very natural. The stick has great clarity. I'm not really sure if it's the wood, or the plastic, but I like them.

MH: You've always managed to attain a very distinctive cymbal sound, particularly on the early trio recordings. What's your personal approach to cymbals?

ET: Selecting a cymbal is very much like being in a perfume factory. One particular fragrance may work beautifully for one person's skin where the same brand won't work for someone else. I basically don't like a cymbal with a lot of overtones. And I don't like cymbals that clash harmonically, or have a pronounced pitch of any kind. What I do want is for the cymbal to sing. And I want a distinct "ping" quality, though a lot of that has to do with your touch and how you articulate. It's similar to the way one speaks. Some people mumble, others articulate more. Guys like Tony Williams and Jack DeJohnette are great examples of drummers who've learned how to articulate off the cymbals. It's all in their touch; that's the real secret.

The overall weight and style of the stick makes a difference as well. Utilizing the correct stick for the situation is of prime importance. And the degree of pressure you exert on the stick also comes into play.

continued on next page

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TEAR OFF OR MAKE A PHOTOCOPY

There's a lot of subtlety involved in the sound each individual produces from his cymbals.

I'm currently using a 20" sizzle, 20" medium-heavy ride, an 18" crash, and a China-type. I also have an authentic Chinese cymbal with a real funky sound for big band. Horn players love it, and it works great behind reed ensembles. It's all a matter of blending the sound into the musical situation.

MH: What specific ideas do you have on how a drummer can go about improving his time?

ET: Making use of a metronome, for one thing, can be very helpful. A metronome is a very applicable practice tool for a drummer. We used to play a game with the metronome. As an example, we'd set it to 120 and play time. You need a partner to turn it off while you continue playing. After eight or twelve bars, your partner turns the metronome back on, and you can tell right away how accurately you've maintained that 120.

Breathing with the time is another important aspect. Playing along with records is also good, although the time on a lot of recordings tends to fluctuate. You have to be selective in that area.

I also think it's extremely important to listen to a lot of good, solid time players. I had a slight time problem at one point in my career, and my father pointed out that I was paying too much attention to my hands, and not enough attention to the bottom end. I had to concentrate on the bottom more, and he was right. It's really impossible to carry the time on the ride cymbal, *unless*, you've learned how to transfer that same bottom time feeling up to the top. Guys like Tony, Elvin and Jack, are good examples of players who've been successful at transferring that time feeling to the top. Most guys don't know how to transfer it correctly.

Working with musicians who have good time is also a plus. One often runs into situations where not everyone in the band has good time. And you really have to concentrate very deeply under those circumstances. It's easy when everyone in the band has good time. Then you're free. But if that's not the case, the time has a tendency to float if you're not conscious of it. Whatever bass player I work with, we make sure the time is right. If the band has a problem, we want to be absolutely certain it isn't *us*. We're going to make sure the time is right. You *become* that metronome, and everything else you do is built on that foundation.

MH: Is there anything in particular you listen for in a drummer?

ET: If I don't hear any bottom then all I hear is surface playing. I listen for the bottom end, first and foremost. I want to be able to pop my finger. I need to hear the groove. It doesn't matter what it is; even if it's country/western, as long as I can feel

that groove, I'll dig it.

MH: You've always been quite active in the educational aspect of drumming. Does your present schedule allow much time for teaching?

ET: Yeah, some. But I don't consider myself a teacher. I'm an instructor. The student really teaches himself. I just supply the tools. The majority of time is not spent with me; it's spent alone, in that practice room. And it's up to the individual student to get it together.

I generally try to establish what the student wants to do with the instrument. Is he interested in doing it professionally, as a hobby, or perhaps as a therapy? I ask because I want to be fair, and do the very best I possibly can for the student. Once I know where the student stands, I know how to approach the situation. If I see he's really interested, then I'm prepared to give everything I've got. If I see a student who's not all that interested, I'll modify my attitude. A good instructor exerts himself. Teaching is very hard work, and I try to approach it from a very honest standpoint.

MH: What's in the immediate future for Ed Thigpen?

ET: My life right now is a combination of a lot of things I've been working on for a long time. I've developed some educational programs which have proven to be valid tools. Two of them are encompassed in my latest publications; *The Sound of Brushes*, and *Rhythm Analysis and Basic Coordination*. The latter book is a very sound method for analyzing rhythms. It's really for a kid who doesn't know how to read at all. He'll be able to analyze some basic things after just a few pages. For those who can already read, it helps in interpretation. We started off using it with drummers only, but now we use it with all instrumentalists. I've always believed that rhythm is a separate study unto itself. And even though the book is not for speed reading specifically, once the student understands it, he'll get faster simply because he'll be confident he's right.

As far as my playing, well, I think I'm playing better than I ever have. My independence isn't completely where I'd like it to be, but at least I can participate in the ballgame now.

MH: Would you ever consider coming back to the United States, permanently?

ET: I'll probably continue to use Europe as home base for the time being. I'm working very hard at setting up a tour of seminars, and I think I'll be participating here more so than in the past. I'd like to be able to come back. I've always considered this my home. But as it stands, I'm doing alright the way things are. Of course, if I should happen to get an offer that I can't refuse, well I would certainly consider it. But it would have to be pretty good because my playing situation right now is so nice. I get the opportunity to play with some good people, in some nice places. But if things work out, and I can afford it, then sure, I'd come back.

MH: What would you say to a young, talented student who told you he wanted to have a career as a drummer?

ET: I think I would try to give him a very honest picture of his options. Not everyone has the opportunity to become a big star, so you have to deal with options. It's really a question of, *how* can I make a living at what I want to do? What are the different areas?

Education is also very, very important. If he wants to come into music, he has to think of himself as a craftsman. The competition is heavier than it was twenty years ago, and that's certainly something which should be taken into consideration. The student of today has got to prepare for it, and must be dedicated to the task. I'd also strongly suggest he find out everything about the requirements necessary to reach the point he's shooting for. Assuming it all checks out, then I'd tell him to go for it. I would *never* discourage anyone. If you really have the desire and the talent, and you stick to it, your chances are just as good as anyone else's.

Personally, deep down inside, I've always felt I've been a member of a luxury profession. I'm thankful I've had the opportunity to be a part of it. Just the idea of playing music; the rapport between a group of musicians when that magic happens; the gratification when it works. It can't be described. You can't put a dollar sign on that. You can't put a dollar sign on the love and joy one receives out of being able to participate. To my way of thinking, it's about as close to heaven as one is going to get on this earth.

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JAZZ DRUMMERS WORKSHOP

The Beauty of Brushes

by Ed Thigpen

Brushes are the playing implement in the drummer's array of equipment which can, if handled properly, produce a wide range of sounds, moods and textures.

Brushes are normally thought of for soft playing on ballads, and in trios playing small clubs where the music serves as background to cocktails and dinner conversation. It is, however, possible to create enough intensity to make a small group sound big. By "big," I don't mean just large or loud in sound, but big in depth and musical content.

Brushes can be used as well with big bands. Papa Jo Jones used brushes as well as sticks to drive, swing and inspire the Count Basie band on many of their hard-swinging arrangements. Buddy Rich uses brushes with his band. My father, Ben Thigpen, and Sid Catlett, Max Roach, Shelly Manne, Kenny Clarke, Gene Krupa, Philly Joe Jones, Elvin Jones, Roy Haynes and most of the drummers of the swing and bebop eras were very good to excellent brush players.

With the emergence of electronics, and extreme high volume, drummers have had to set the brushes aside and rely on not only the normal sizes of sticks, but even heavier sticks to compete with the volume. This era of high volume has lasted long enough for a whole generation of drummers to grow up, and even play professionally, without ever picking up a brush, and in many cases, never owning a pair.

Music, and the instruments we use to create music, have a way of continually challenging us. Sooner or later, we discover, or re-discover, that music, when performed at its best, is not on just one sound level. In order to express ourselves fully, we must include all the varying shades of color, textures and emotions that we experience in life. This also includes softness, gentleness and lightness, which requires a total use of dynamic ranges from pianissimo to fortissimo.

I would like to explain and illustrate a few possibilities for the study and use of brushes:

Types of Brushes

Most brushes are made with thin to medium gauge wires attached to a light metal rod encased in a handle, also made of metal, covered with rubber or plastic. This type of brush is usually retractable. Some brushes are non-retractable, being attached to a wooden handle for the purpose of having a sort of brush and stick combined.

There are also brushes made out of plastic. Each type has certain advantages in different musical situations. I have found brushes made with thin gauge wire offer the broadest range of possible sounds. This is due mainly to the flexibility of the wires. When playing rock, jazz-rock, or funky rhythms, I have found the plastic brushes to be very effective. Because of its lack of flexibility, it provides a feel similar to sticks, except the sound is softer.

Grips

Either the traditional or matched grip is acceptable. Each offers its own advantages for different strokes. For rock, jazz-rock, Latin and funk, I use the matched grip. When playing swing, bebop and ballads, I use the traditional grip because the position of the brush in my left hand makes it easier to make slight alterations necessary for executing some of the strokes I use.

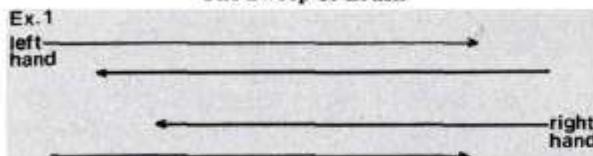
Touch

Touch refers to the way one strikes, or sweeps, the drum head. To develop an acutely sensitive touch, learn to relate the sound of the brushes by *listening*. Try making audible sounds with your

voice first. Then duplicate this sound with the brushes. It is of the utmost importance that you *really listen* to the sounds produced by your voice, as well as the sounds produced by the brush. Use your imagination. Try to duplicate other sounds, such as the sound of the tide washing ashore, the rustle of leaves, or the sound of a shoe as it slides across sand (sand dance).

Playing brushes is often like painting. Notice how different figures or shapes create their own unique sounds. Here are some brush stroke sounds that will be of use to you.

The Sweep or Brush



The *Sweep/Brush* is executed with either hand sweeping or brushing lightly across the drum head, beginning the stroke on the left-hand side of the drum head with the left hand, and on the right-hand side of the drum head with the right hand. Repeat in opposite directions. Do the same with each hand separately, then with both hands together. The sound produced by the sweep or brushing should be "s w i s h," or "s h h h h" or "w h i s c h h."

The "Tap" and "Tick" Sounds

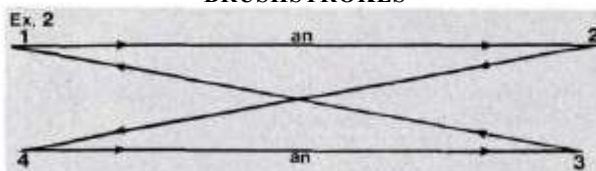
These sounds are produced by making quick down-up strokes, playing off the drum head. Say "Tap." As you say the word "tap," try to duplicate the sound with your brush. Next, say "Tick." Now duplicate this sound with your brush. You should hear a slightly heavier sound with the "Tap," and a lighter sound with the "Tick." If you have a pair of brushes, try these sound test exercises.

The Slap Sound

This sound is produced by playing the brush flat, striking down into the drum head. Say "Slap" or "Flat." Listen and duplicate the sound.

For the "Tick," "Tap" and "Slap" sounds, either the matched or traditional grip is okay. Exercises for these sounds should include all of those that you would normally do with sticks (rudiments, stickings, et al).

BRUSHSTROKES



The above diagram represents a basic left-hand time stroke for playing in medium to fast tempos. This same stroke is illustrated in my brush book, *The Sound of Brushes*. For now, you might try tracing the shadowed area, following the direction of the arrows moving from left to right and back again, right to left.

I would recommend you do this first with only the tips of your fingers. Do this very lightly, just barely touching the paper. This will activate the sensitivity of your touch.

To create a pulse with this stroke, one should make this motion from side to side continuously, somewhat like the movement of a pendulum. Tap your foot in a slow, steady 4/4 pulse, and count "1 an 2 an 3 an 4 an," while tracing the diagram. Your hand position

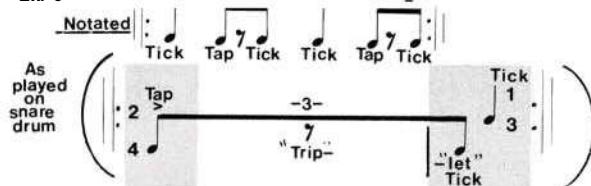
on the diagram should correspond with your audible count. If you count softly or silently to yourself and listen, you will hear and feel the steady pulse. When you make this stroke with a brush on the drumhead, the "an" count is more pronounced in the sound. This is because you will be passing the center of the surface of the head, or more accurately, the center of the pulse.

Next, pick up the brush and transfer this feeling from your hand through the brush. Follow the same procedure with each of the sounds and strokes illustrated.

The "Tick and Tap" Sound

This can be applied to the basic swing and bebop ride-rhythm pattern. This pattern is to be played on the snare drum with the right-hand brush.

Ex. 3

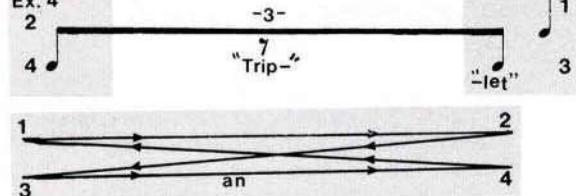


When playing time in the swing or bebop style, think in triplets. Each pulse beat should be counted and felt as though it were a triplet. The reason for this is that the melodies and the improvised solos in these styles are generally based on a triplet rhythmic feeling.

Basic Brush Ride Rhythm (Medium to Fast Tempo)

The combination of the basic left-hand sweep and the basic right-hand ride rhythm will give you the basic time pattern as played on the snare drum. On the drum it will look like this:

Ex. 4

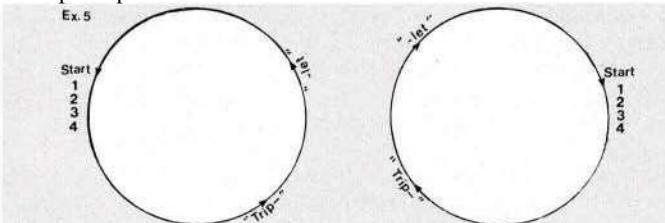


Full Circles

As I mentioned before, you might think of painting when playing brushes. Shapes also have their sound. The circle shape, when applied to the drum, is quite effective, particularly when playing ballads. By making a circular motion with your brush on the drum head, you can produce a long "s s h h h" sound.

It is possible to establish a steady tempo by adding a little pressure on the brush and slightly accelerating its movement at the main pulse points within the circle.

Ex. 5



Trace the circles with either hand, evenly and lightly, barely touching the paper. Start the circle at the points marked and continue rotating in a slow tempo.

Count either, "1 an 2 an 3 an 4 an," or "1 Trip-let 2 Trip-let 3 Trip-let 4 Trip-let."

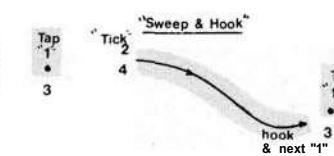
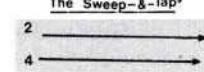
Continue the circle. Remember that your hand or brush should be passing the counts or syllables on the illustration in correspondence to your audible count ("1 an 2 an 3 an 4 an," or "1 T-L 2 T-L 3 T-L 4 T-L").

To create an audible pulse/tempo, simply add pressure on the brush and slightly accelerate the hand movement as you come to the main pulse count points within the circle.

This next stroke with the left hand, combined with either a light

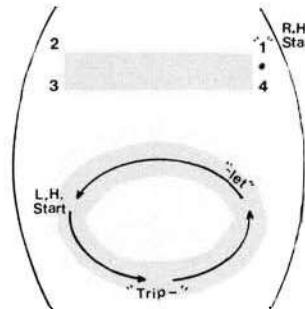
basic ride rhythm pattern, or light "sweep and tap" or "sweep and hook" stroke with the right hand, is extremely effective on ballads. It can also be used for a smooth, legato-type pulse feel in medium to medium-fast tempos.

Ex. 6 The "Sweep & Tap"



This stroke is executed by starting with a light tap on the right-hand side of the drum on the count "1." Lift the brush on the count of "an," tap lightly the "2" count, and brush back from left to right ending the sweep with a light tap on the "3" count. Lift the brush on the "an" count of 3 over to the left, tap "4" and sweep/brush back to the right to the "1" count of the next measure. On the "Sweep and Hook" stroke, the "1" of the first measure only is tapped. The "Hook" becomes the "1" count on alternate measures thereafter.

On the drum it will look like this:



The illustrations shown and explained are of two basic strokes which a drummer can use for just about any tune played with a jazz feel; be it in a medium to fast tempo, or a slow ballad tempo. What is important is that you use your imagination and relate to the music you are playing.

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IT'S QUESTIONABLE

Q. I've started using the matched grip, but find that the grip does not seem to lend itself to fine-touch playing. Should I continue, or give it up?

S.D.
London, England

A. It would depend on how long you've been working at it. It's never a wise idea to "give up" on anything until you've given it enough time. Long-time traditional-grip players often find that it takes a certain degree of time, patience and practice to become fluent with the new grip. Though matched grip is popular with rock drummers and drum corps players, many symphonic percussionists—who are often required to play precise, delicate passages—are also using the grip. Though the matter of touch is a common traditional-grip argument, in truth, there is no conclusive evidence which either proves or disproves traditional-grip superiority in this area.

Q. In the May '82 MD, Aynsley Dunbar said that a 20" bass drum has just as much punch as a 24" bass drum. Is this true?

T.B.
Forest City, PA

A. Yes. The key word is "punch." Aynsley also said that most drummers with large bass drums muffle them heavily. Heavy muffling creates less sound. "Punch" refers to the ability of a drum to cut through the music. An analogy might be the flutes in an orchestra. They're smaller than the tubas, but they cut through the orchestra much better.

Q. Can you give me some suggestions on evening up the flexibility between my right and left hands? I have problems getting rebound with my left hand.

S.W.
Anamosa, IA

A. A weak left hand is fairly common, especially if you're a right-handed drummer. We'd suggest counseling with a competent teacher and/or professional player in your area so that they can check your grip. Another idea is to use your left hand more often. For instance, in practicing, you might want to devote 75% of your time to developing the left hand, and 25% to the right hand until the left hand gets stronger. Take Stick Control and practice the exercises that use the left more than the right. Then you can take the exercises with more rights and reverse them to make them more lefts. But definitely have a competent drummer check you out as well.

Q. I have a fairly elaborate cymbal set-up. What makes me mad is that some drummers come up to me and say, "What in the world do you do with all those cymbals?" I tell them that in every different stage of any song you need a different tonal choice to carry out the right pattern. They all say that's B.S. Could you help me on a better way to phrase that particular subject?

C.H.
Washington, D.C.

A. We think your answer is fine. The important thing is to look at the drummers who criticize you and ask yourself, "Are they where I want to be, personality-wise and musically?" If they're not, then don't worry about them. Drumming should be an individual art. On the other hand, if a musician you respect suggests that you might be overplaying the cymbals or using them at inappropriate times, you might want to examine that. If the person is right, then you can change your approach if necessary. But don't be afraid to think for yourself.

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

Q. What is "tape loop" percussion?

D.M.
Brooklyn, NY

A. "Tape looping" means that a drummer might record one or two measures of a basic, steady beat. The idea is to get consistency and perfect time on record. Then they just keep playing the loop over and over again. The drummer can overdub drum fills and cymbal crashes. Olivia-Newton John's song "Physical" was done with a tape loop on the drums.

Q. I bought a set of Gretsch drums and they're all oversized. They ring a lot when I play, so I put Deadringers on them. That didn't work so I put lots of tape on them. What should I do to get the right sound?

M.P.
Valley Stream

A. There is no single definition for the "right" sound. Are you looking for a sound that will basically be good for all styles of music, or are you looking for a specific sound? The first criteria for a good drum sound is learning how to tune them. If you don't know, find someone who does and learn! The type of drum heads you're using will also affect the sound. Again, you need to determine what sound you want and then find someone who can help you in selecting the proper drum heads. With the right drum heads and proper tuning you shouldn't need a lot of muffling. There is also a possibility that your drums are too large for the sound you want. It makes no sense to buy giant drums and submerge them in tape.

Q. I play a stock metal Slingerland 5 1/2 X 14 snare drum with medium wood-tipped sticks. The bottom head and snares are tight but still able to breathe. The top head is very, very tight which allows miking without damping. The sound is a very dry, snappy, almost "woody" crack like Stewart Copeland. This sounds great acoustically and miked, but the sticking response is terrible. How can I get the drum to respond to finer playing and get more snare sound when I play closer to the rim?

C.M.
St. Catherines, Canada

A. It sounds like you're overtightening the heads. If you're looking for a more snappy sound, why not try a thinner snare drum? Miking has helped drummers but it's also hurt them in that too many players are sacrificing drum tuning for miking. Also, there are very few sound people who know how to deal with a drumset that isn't all padded down. We'd say either try a thinner snare—like a piccolo snare—or use thinner drum heads.

Q. Could you give me some advice on practicing effectively with feet? My left foot involuntarily climbs the hi-hat pedal while using the heel-to-toe rocking technique. My right foot tires easily on the bass drum pedal and occasionally wanders. Should I lift my legs off the pedals while playing?

T.F.

A. Check how high or low you're sitting on your drum stool. Also, check the tension on your bass drum and hi-hat pedals. The next thing is to bear in mind that there are several ways of using your feet. Some players use the heel up method; some use the flatfoot method; some use a combination of both. You have to learn how to use what when. We'd suggest finding a drummer you respect who can give you some advice. You don't necessarily have to get into a heavy lesson schedule with someone, but it sounds as if it would be helpful to have someone guide you for a while.

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Mel Taylor

by Dan Forte

"You can't have put out as many records as we have in the past twenty years," says Ventures drummer Mel Taylor matter-of-factly, "and not have influenced a lot of people."

By all accounts the Ventures are the most popular instrumental group of all-time, and some of their numerous records include the hits "Walk—Don't Run," "Perfidia," "Diamond Head," "Lullaby Of The Leaves," and "Hawaii Five-O."

The band celebrated their twentieth anniversary in 1980 by playing their first American date in ten years, with the lineup they've utilized for most of their two decades intact—Bob Bogle on bass, Nokie Edwards on lead guitar, Don Wilson on rhythm, and Mel Taylor on drums.

Taylor, now 42, was born in New York City and was drumming by the time he reached high school. But guitar was Mel's first instrument, and he actually got his first professional work as a musician on a Tennessee radio show, singing and strumming country tunes.

Moving to California in the late '50s, Taylor stayed with country music, but was now back on drums, playing a short stint with Little Jimmy Dickens before landing a steady job as the house drummer at the famous Palomino Club. It was there that he met Don Wilson and Bob Bogle of the Ventures, who at the time had the number-two record in the nation with "Walk—Don't Run."

Howie Johnson, who was the Ventures' drummer on their first three albums, had to leave the group when he was injured in an auto accident, so six months after their impromptu jam session at the Palomino, the band enlisted the backbeat of Mel Taylor.

Over the years, the Ventures racked up an unprecedented number of LP's, sometimes recording four or five in a year, and were able to stand the test of time, no matter what the prevailing pop music trend. But in 1970 they ceased to tour America, concentrating instead on Europe and Asia, most notably Japan where they remain that country's hottest act.



Photo by Linda Marlow

In the early '70s Taylor took a leave of absence from the group to concentrate on the business end of things. By this time he had also recorded three albums as Mel Taylor & the Dynamics. He returned to active duty as a full-time Venture in 1978.

In 1980, L.A. disc-jockey Rodney Bingenheimer persuaded the Ventures to play an L.A. punk club, the now-defunct Starwood. Bingenheimer had been playing some of the Ventures' classics on his new wave radio show to enthusiastic response.

One would expect that after twenty years, any band would be a bit over-the-hill, but in their recent U.S. concert appearances the Ventures have shown that they and their music are as vital as ever, maybe even a little more so. Their nonstop hour-and-a-half set is like an onstage, in-person *History Of Instrumental Rock*, with most of the standards being either original hits or reinterpretations from the Ventures' vast catalog. "Apache," "Driving Guitars," "Walk—Don't Run '64," "Slaughter on 10th Avenue," "Out Of Limits," and on and on until the final encore, "Caravan," where the guitars take a backseat and Mel Taylor gets to shine. Playing on the kit, around the kit, and away from the kit, Taylor ends the tour de force with his trademark "bass solo"—beating out syncopated rolls on an electric bass, held and fingered by Bob Bogle.

But even more impressive than the quartet's string of hits or their playing abilities is how contemporary they sound. "We're trying to show that we're not a nostalgia band," stresses Taylor. "We are current, with the stuff we've been doing, even though it's twenty years old. Because it's timeless. And some of the kids who are getting off on it weren't even born when 'Walk—Don't Run' was first a hit, so they're not being nostalgic; they're not reminiscing. Reminiscing about what?

"We played the 930 Club, a new wave place in Washington, D.C., and they had television cameras there, interviewing some of the kids outside the club. And they talked to this one guy who had to be no older than fifteen years old. He said, 'I'll

tell you what I like about them: They're straight rock and roll, and there ain't no bullshit about 'em.' And that's about where it's at. We don't pretend to be what we're not."

DF: Have you heard any of the new instrumental groups, like the Raybeats and Jon & the Nightriders?

MT: Yeah, I have; in fact, I have some of their records. I think for the most part they're in the pocket. Some of them are really authentic—not the real echoey stuff, but the things with a little bit of reverb on it. That, to me, is where it's at. They're trying to get into the roots, you know, which is hard to do. Either you've done it or you're trying to do it.

DF: What about the new wave and punk bands?

MT: I caught the Ramones in Boulder. I kind of got off on some of the stuff they were doing. I liked the energy I saw coming off the stage. Of course, the new wave and punk thing is old already. They were doing that in England five years ago. I kind of liked some of it, because it seemed to be getting back to what rock and roll music is all about. Some of the records I've heard were just garbage, but there are other things that are real good. I liked the Specials. I showed up at a club they were playing in Japan in the summer of '80. That was my first exposure to a new wave audience. They came right out of the woodwork, as soon as the band started playing. At first I thought it was kind of strange, but then I remembered what happened to us in Santa Fe, New Mexico in the mid-'60s—same thing.

DF: When you made your American comeback at the Starwood in L.A., was it like that all over again?

MT: Absolutely. I didn't know what was going to happen. The Plimsouls opened for us, and when I walked in I thought everyone was there to see them. I was just hoping we'd get half the reception that they got. When we got onstage, the place went crazy. It reminded me of playing in Japan in 1965—when we got to the airport there were 15,000 people waiting.

DF: When rock and roll first came in, in the mid-'50s, what was your reaction?

MT: My reaction to rock and roll was, "What is it?" Bill Haley, of course, was the first thing I really remember. I liked it; it was kind of uplifting to me.

DF: Before rock and roll were you into jazz?

MT: No, as a matter of fact I was into country music.

DF: The type of drumming you do now doesn't seem even remotely related to what you hear most country drummers do.

MT: Well, the funny thing about it is, the guy that hired me and got me started in the California scene is the same guy we're working for Saturday night, at the Palomino Club. I worked there as the house drummer, in '61. That's where I met the Ventures as a matter of fact. They just came in one night after a gig. They didn't have their drummer with them, so they were asked to sit in. They said, "Well, we don't have our drummer with us." I said, "I know your hit" (laughs)—at that time it was just the one hit. So they came up and Don did two or three vocals and then they went into "Walk—Don't Run." And about six months later they called me, looking for a drummer.

DF: Who did you play with before the stint at the Palomino?

MT: I played with Tennessee Ernie Ford, which came quite by accident. I was working at a radio station in Bristol, Virginia, still playing guitar. One day I went into the

studio and there was a bluegrass band there, the Stanley Brothers and the Clinch Mountain Boys. And there was a snare drum and a bass drum set up, so I walked over, sat down, and started fooling around with this pair of brushes. So I walked the Clinch Mountain Boys, getting ready to go on the air, and they said, "Why don't you stay there and play drums along with us?" And never before had there been a drummer with a bluegrass band. So I just went "boom-cha, boom-cha, boom-cha." Next thing I knew the following band, a rockabilly group called Joe Franklin & the Mimosa Boys, asked me if I was looking for a job as a drummer. I said, "Sure, why not?" We did a lot of Little Richard and Fats Domino stuff. I did the Ed Sullivan Show with them in '57 or '58; that was my first TV show.

DF: Did you ever take lessons?

MT: No. I joined a drum and bugle corps in New York called the Fabian Melodeers. I hadn't had any lessons, but the conductor would put everybody around a table and teach us some of the rudiments. From there on out, I just sort of followed along and picked things up from other drummers. I based a lot of what I played on what I learned from Gene Krupa records.

DF: It does seem like you're playing rock and roll with a little bit of a big band, swing approach.

MT: And country also.

DF: Where does that come in?

MT: The country element comes in from originally playing guitar as a country singer. That and the bluegrass and rockabilly is really where my approach, technique, or whatever you want to call it came from. It's more than just rock and roll, or more than just swing, because rock and roll is really hard to define. I just do what I know how to do, and it's a combination of all those things put together.

DF: How did the Ventures eventually ask you to join the group?

MT: They were looking for a drummer when they came to the Palomino and sat in. And people had come into the Palomino before and asked me to do sessions with them. Producers would ask me if I was interested in playing on demo sessions—knowing all the time they were going to make masters out of them. So I don't know how many mediocre hits I'm on. I played on a lot of dates with Gary Paxton, a few with Kim Fowley. I know that's my drums on "Monster Mash," and I know I'm on "Alley Oop." I also played on Herb Alpert's original record of "The Lonely Bull."

DF: As an instrumental group, the Ventures were able to bend just enough to fit in with whatever style was popular at the time. Was that difficult, or was it as easy as you made it look?

MT: The way we did that was, we would listen to the radio, and nobody would lis-

continued on next page

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ten to the same station. Then we'd come back in a rehearsal before we'd make a record, each with different ideas from what we'd heard off these four radio stations. That's how we got "Telstar." But to answer your question, it was hard in some respects, but it wasn't hard because we played so much together. Like these albums we just did for Japan, they've really got some happening things—different accents—that we'd never done before. We did the album in two weeks, and that was pretty difficult for us. But as long as it was straight rock and roll, it was very easy for us to bend. We'd try to stay on top of the trend that was happening at the time and go a little bit beyond that.

DF: What was different for you as a drummer with surf music as opposed to the earlier Ventures sound of, say, "Walk—Don't Run"?

MT: Well, when we recorded "Pipeline," the drums were very subdued, way down, because that's the way the surf sound was. It was more guitar; more rhythm. So I had to lay back and get that feel. I think it was more a feel type of thing than specific playing or technique.

DF: When you recorded the albums under your own name, did it still have sort of a Ventures sound?

MT: Where are you gonna go? You either do Herb Alpert or you do the Ventures, you know. What's in between? I did Mel Taylor & the Dynamics album for Warner Bros., and we were looking for someplace to go between Herb Alpert and the Ventures. We couldn't do Sandy Nelson, because there's only one Sandy Nelson. It was hard.

DF: With all the changes and advances in drums in the past twenty years, do you find you can still get close to that early rock sound you helped start?

MT: Basically I can. I still play the same. I think the performing part of it is still the same. A lot of it has to do with what you do in the studio. For a while there they were trying to get a snare drum sound that was almost a tubby sound—which I did. I went for it and got it, but I didn't like it. But it was the thing that was needed at that particular time. Like for disco, they wanted that real tubby, "splat" type of sound, rather than the high-pitched, tighter sound. I like the higher sound.

DF: How elaborate was the drum mixing when you first began recording with the Ventures?

MT: We were recording on three-track. What I remember most about recording was when we did the *Mashed Potatoe* album, which was the first time I recorded anything where everything went direct except the drums. So I could play just as hard as I wanted to. It was at RCA Victor, and Al Schmitt was the engineer. They had, like, twenty-five mic's on me; I couldn't believe it. Up to then I had maybe five or

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six mic's on the drums. I loved it. I could play just like I did onstage.

DF: Does the band usually record live in the studio?

MT: Yes. It depends on the material and how much time we've had to rehearse, but I like to do it as a unit.

DF: Do you ever read on sessions?

MT: I translate it into my own code. I can count bar lines, obviously, but I can't read notes.

DF: Has your solo on "Caravan" changed much over the years?

MT: Yeah, but it's still basically the same solo. I always play the same solo more or less, even if the song is different. In Japan we tried to do a different song for that part of the show—we did the Cozy Cole song, "Topsy, Part II"—but it didn't go over as well; they still wanted to hear "Caravan." But I still play some of the same licks I played on the early records. My solo depends on what reaction I get from the crowd. If I start getting a reaction right away, I'll change and go to the next segment. If I don't get a reaction I'll work it for a certain amount of time and then go on because by then I know I'm not going to get any reaction.

DF: You guys play about a ninety minute set and usually come back for several encores, the finale usually being "Caravan." How do you keep up the stamina night after night?

MT: I don't know. I guess I get off doing it. You get to a certain point where the adrenalin's pumping. It just keeps me going.

DF: When you play something like "Wipe Out," you seem to be hitting it at full bore. Are you still holding a little in reserve?

MT: Oh yeah. I could play harder. With the miking techniques the way they are now, you don't have to kill yourself, but you do have to play. A lot of people think because they're miked they don't have to play, but there's a certain sound you get when you lay into it, as opposed to just playing it. There's no way you get the sound playing soft and amplifying it. You have to lay into it.

DF: What do you think about when you're playing? What's your main objective?

MT: My main objective is to turn the people on and get them going. I just lay into it and have a good time. I'm also always visible. I can't stand drummers that are hidden. I think it's a total waste of talent. As far as I'm concerned, that's part of the act. It'd be just like putting a guitar player up there and not being able to see him. That's one of the reasons I stick with 20" bass drums, because then I don't have to bring those tom-toms up in front of my face and slant them down. I don't like to play slanted tom-toms. I've got to lay on it. A lot of drummers have their toms at a 45° angle, but you can't lay into a tom-tom that way—at least I can't.

DF: Do you slant the snare drum towards you or away from you?

MT: It's slanted away from me a little bit. That's because of the way I hold the stick, which is the traditional grip. I play open-handed almost, with the stick between the thumb and the meat of the hand, not the fingers. The guy who taught me when I was in the Fabian Melodeers told me that if I lost my fingers I could still play.

DF: Do you ever get tired of playing "Walk—Don't Run" and "Perfidia" and "Caravan" night after night?

MT: Well, as long as the audience is there, I'm going to be there. It's going to have the same feel for me as the first time I played those songs. I get off entertaining the people, and when they respond, it just keeps me going that much more.

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 MUSIC STORES

History of Rock Drumming continued from page 23

was the Young Rascals, who later became simply The Rascals. Drummer Dino Danelli was one of the first rock drummers to play with clean technique but he was not sterile sounding. He'd come from a jazz background and a New Orleans R&B background when he joined The Rascals. "Good Lovin'," "I Ain't Gonna Eat Out My Heart Anymore" and "Lonely Too Long" were three early hits, and their albums *The Young Rascals* and *Collections* have withstood the test of time.

In '68 the band started to change musical directions. "Groovin'" was released. It was a great summer song, followed by "A Girl Like You," "How Can I Be Sure," "People Got To Be Free" and "A Beautiful Morning." In '71, Felix Cavaliere and Dino were the only two original members in the band, and the music started to drift more towards jazz. The final Rascals album, *Island of Real*, was released in '72 and then the group disbanded. Danelli played in a few offshoot bands for a while and then stopped playing drums to pursue his painting. He'd been responsible for the creation of several of The Rascal's album covers. Recently, he's been getting back into playing the drums.

Frank Zappa and The Mothers of Invention released their first album, *Freak Out*, in 1966. Zappa is still very active and creative today and the list of drummers and percussionists that have been through his bands is amazing: Jimmy Carl Black, Art Tripp, Billy Mundi, Aynsley Dunbar, Ruth Underwood, Chester Thompson, Ralph Humphrey, Ed Mann, Vinnie Colaiuta and Terry Bozzio to name a few. The Mothers of Invention can certainly be credited with being the first band in rock to utilize the entire percussion family.

Buffalo Springfield was a top rock band in 1966. Their drummer, Dewey Martin, had come from a country/bluegrass background and had performed with The Dillards, Patsy Cline, Carl Perkins and Faron Young. Basically a team player, Martin was involved with this great band that has left us some classic rock songs like "For What It's Worth." Like the Byrds, Buffalo Springfield became a launch pad for several first class rock bands. Stephen Stills and Neil Young had several solo albums and group projects, Richie Furay did the same. "In 1967, at the height of its powers, the Springfield was being favorably compared to such landmark groups as the Beatles and The Rolling Stones. Most observers expected still greater things to come, when the group suddenly and irrevocably separated in mid-1967."

The Monkees were an extremely popular pop band in '66. Some people thought they were the next Beatles. Basically, they were four people who'd won auditions to act on the TV show. Of the four members, Mike Nesmith was the only real musician, followed by Peter Tork. Davy Jones and Mickey Dolenz were primarily actors. Hal Blaine played on almost all of the Monkees records, although towards the end of their career, Dolenz is reported to have played drums on some selections and he did learn to play well enough to perform with The Monkees in concert.

The last pop group to surface in '66 was The Association. Ted Buechel, Jr. was chosen as drummer but he also sang in the band and knew how to play guitar. His role as a drummer was as a time-keeper. He colored the songs beautifully and he played what was right for The Association's music. The band's two most remembered records are "Along Comes Mary" and "Cherish."

1967 might best be remembered as the year that improvisation came into rock music. Trumpeter Don Ellis published a column in *Down Beat* around this time called "Rock: The Rhythmic Revolution." Ellis had been primarily a jazz musician, but his analysis of the way rock drumming changed rock and jazz is excellent. Although it's a bit lengthy, it's so good that it bears repeating. He begins in bold letters: "THERE HAS BEEN A RHYTHMIC REVOLUTION IN ROCK OF EQUAL SIGNIFICANCE TO THAT WHICH TOOK PLACE IN THE BEBOP ERA." Ellis goes on to say, "In drums, whereas in bebop the sound went to the cymbals, in rock music (although the cymbals are still used) the opposite has happened, and the basic patterns have gone back to

the drums. One of the reasons, I suspect, is that because of the high level of volume at which a great deal of rock is played, the cymbals give no definition to the time, and merely add a blanket to the overall sound. So the burden of time-keeping has now come back to the snare and bass drums. This also gives it a more solid rhythmic feel.

"The patterns the snare drum and bass drum are playing, instead of being sporadic, are now more regular in the sense that they are played continually. The basic patterns are now in even 8ths (as opposed to the traditional triplet feeling of most jazz). This has made another extremely important development possible: some very complex polyrhythms. The rhythms the typical rock and R&B band plays today would have scared the bebop inventors half to death! (Remember: Bebop started over 25 years ago!) This does not invalidate bebop, but it certainly does make it 'old fashioned,' just as bebop made swing sound dated. But each music has its own validity and excitement within the genre. The new rhythmic revolution in rock music can go much further, but it is important to see to it that it always swings."

1967 offered the widest variety of music up to that point. From New York, The Vanilla Fudge started turning people's heads around with their brand of rock. Carmine Appice said his style of drumming "came from listening to a cross between Sandy Nelson, 'Wipe Out,' Gene Krupa, Buddy Rich and Joe Morello. My drum teacher, Dick Bennett, was a big band teacher. He taught me how to tune my drums real low and deep to get a real big sound out of them. In school, I played tympani, bass drum, snare drum and all those instruments in the percussion section. When we started getting into The Vanilla Fudge classical-rock-symphonic sound, I utilized the drumset as a percussion section. I had the first gong in rock in '68 and that year I started the big-drum fad also. I figured if you had bigger drums, they'd be louder and sound more like tympani."

The Fudge's first hit was a remake of The Supremes' "You Keep Me Hanging On." One writer described the success of the band as ". . . the overt pain present in their dinosaur arrangements. Instrumental riffs were carried out to the point of extinction. It was like listening to a stereophonic martyrdom." Nevertheless, this was 1967, the year of experimentation. The Vanilla Fudge broke some new ground and Carmine went on to become one of the most popular drummers in rock, playing with Cactus, Beck, Bogart & Appice, KGB and Rod Stewart.

California was teeming with exciting bands and exciting new drummers. Don Stevenson drove Moby Grape to high energy levels. He was one of the best rock drummers and Moby Grape's first LP was so good that every song was released as a single. Their second LP, *Wow/Grape Jam* was another fine album. Personal conflicts finally broke this band up.

Canned Heat was kicking out "boogie" music in the tradition of blues greats like John Lee Hooker. In '67 they had a hit single called "On The Road Again" that only showed one side to the band. Drummer Fito De La Parra was a fine blues/rock drummer who could support the band and solo as well.

Bill Kreutzmann was the single drummer for The Greatful Dead. Originally the band played a combination of rock 'n' roll, blues and bluegrass. Mickey Hart joined the band around '67 and he and Bill Kreutzmann became one of the most successful "two-drummer" combinations. Their experimentation with ethnic percussion instruments is interesting. They played ethereally but effectively for the band and The Dead remain one of the most popular concert bands.

The Jefferson Airplane were much more than a significant group from San Francisco. Formed in 1965 as a band that copied material and wrote some originals, they continued to evolve. In 1965, the drummer Skip Spence left and joined Moby Grape as a guitarist and Spencer Dryden joined the Airplane. Dryden had started playing drums and vibes at age ten. When he met the Airplane he'd "worked for IBM, been a music teacher and actor, and had considerable credits as a jazz drummer. Among the jazz artists he had

accompanied were Charles Lloyd, Bobby Hutcherson and Paul Bley."

The band's sound fell together after Dryden joined and their second album, *Surrealistic Pillow*—featuring singer Grace Slick—is today considered one of the most important and most often played rock albums of the decade." The hit singles off this album were "White Rabbit" and "Somebody To Love."

Dryden was the best drummer for this band. He could be rock solid, throw in a military snare (as in "White Rabbit") or he could fall into his jazz drumming as he did on *After Bathing At Baxters*. The Jefferson Airplane released an excellent live album called *Bless Its Pointed Little Head* that's a good showcase for Spencer. Dryden quit the band in 1971 and joined The New Riders of The Purple Sage.

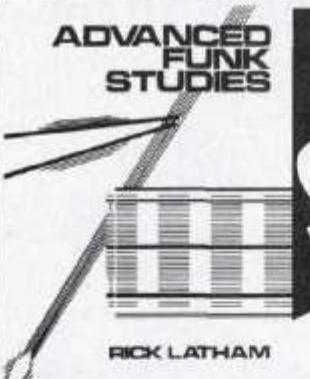
Country Joe and The Fish were another "acid rock" band from the West Coast. Chicken Hirsch played drums and is perhaps best represented on the band's album *Electric Music for the Mind & Body*.

Terry Cox played drums with Pentangle, an English folk/rock band that featured Bert Jansch and John Renbourn on guitars and vocals. Pentangle played excellent music—they were all exceptional players—but at the time they hit the U.S. the audiences were more inclined to louder bands. Cox had a lot of good ideas and much of this music holds up today.

Other 1967 drummers worth including were Danny Smythe with The Box Tops for "The Letter" and "I Cry Like A Baby"; Brian Keenan with a gospel group turned rock called The Chambers Brothers and a fine album called *Time Has Come*. David Getz was a New Yorker who fired up Big Brother & The Holding Company when Janis Joplin was a band member. Getz could play piano as well, and had BFA and MFA degrees and had spent a year in Poland studying music on a Fulbright Scholarship. Check him out on *Cheap Thrills*, probably the best album Janis ever did. Hughie Flint was playing blues with John Mayall, a musician whose band catapulted numerous British rock musicians into fame. Brian

continued on next page

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Davison was the drummer with The Nice, a band that featured Keith Emerson and was forerunner to Emerson, Lake and Palmer. Procol Harum had an excellent drummer in B.J. Wilson. That band's first hit was the classic song "Whiter Shade of Pale."

Colin Peterson drummed with The Bee Gees initially. Between 1967 and 1969, the group released several great songs: "New York Mining Disaster—1941," "Holiday," "I Can't See Nobody," "Massachusetts," "I Started A Joke" and "Words."

The Incredible String Band, led by Mike Heron and Robin Williamson, came out of Scotland. This was foundationally a folk band that had a revolving/evolving membership and wrote music that included unusual percussion instruments from all over the world. Their second album, *The 5,000 Spirits of The Layers of the Onion*, was hailed as a masterpiece in 1968.

The Buckinghams had hits with "Hey Baby, They're Playing Our Song," "Kind of a Drag" and "Susan." Jon-Jon Poulos was the band's drummer, but many of the studio recordings were done by John Guerin.

The Left Banke released "Walk Away, Renee" with George Cameron on drums. The Youngbloods came out with "Grizzly Bear." Drummer Joe Bauer had a background in jazz and country music. The band's tour-de-force was probably "Get Together," released between '69 and '70.

Aside from Carmine Appice, the three other pioneer drummers of 1967 were John Densmore, Mitch Mitchell and Ginger Baker. Densmore was a West Coast drummer who'd played in jazz bands in high school, and in college developed interests in literature, anthropology and Transcendental Meditation. The "star" of The Doors was singer Jim Morrison, who also wrote most of the hits like "Light My Fire," "People Are Strange," "Love Me Two Times" "Unknown Soldier," "Hello, I Love You," "Touch Me" and "Tell All The People." But, the other three members of The Doors were excellent musicians. Densmore could be rock solid or he could be ethereal. He had the technique and the good taste to bend either way. Again, he was a team player, but in many ways he had to fill the roll of a show drummer or a circus drummer, by cueing off Morrison's vocals and stage moves. After Morrison's death, Densmore, Robbie Krieger and Ray Manzarek continued as The Doors, finally breaking up in 1973. Krieger and Densmore went on to form The Butts Band, which has since disbanded. Record sales in 1982 indicate that The Doors are more popular today than they were in the '60s, which is nothing short of amazing.

Cream was one of the "supergroups" of the '60s. The three musicians, Eric Clapton, Jack Bruce and Ginger Baker, were all phenomenal instrumentalists. On record, they were much more contained than in live performance. In concert they became famous for their extended jams, and one of the best legacies of this is the live album of *Wheels of Fire*. Baker had a firm foundation in blues, jazz and African drumming. He took over the drum chair in Alexis Koerner's Blues Band from Charlie Watts because Watts didn't feel his drumming equal. Baker brought a primitiveness to drumming and a sophistication as well. His use of the tom-toms was totally unique and he was an inspiration for the next generation for his use of double bass drums. There are a few recorded extended solos of his drum feature "Toad," but he was equally inventive for his playing in support of the band.

After Cream, Ginger formed a huge group called Air Force that never reached the level of success that Cream had. He was also a member of a short lived but excellent group called Blind Faith, which featured Eric Clapton, Steve Winwood and Rick Grech. His last band was the Baker-Gurvitz Army. Baker is presently living in Italy where he's teaching drums.

Jimi Hendrix was an American guitarist who had to find himself a group in England. Enter Mitch Mitchell. Basically a self-taught drummer (see Dec. '81/Jan. '82 MD for an interview with Mitchell), Mitch still managed to incorporate a jazz feel to his playing. He was the perfect drummer for Jimi Hendrix, who took the electric guitar into new dimensions. There's some excellent footage of

Mitchell in the movie *Monterey Pop*, and all of the Hendrix albums, from *Are You Experienced?* to *Electric Ladyland* and beyond, attest to the versatility of this giant. Mitchell was as adept with brushes as he was with sticks and his drumming is among the few that have remained fresh over the years.

1968 was no slouch year for drummers either. Some who played well, such as Paul Whaley with Blue Cheer, Ric Lee with Ten Years After (a very fine drummer with excellent taste and technique) Jim Capaldi with Traffic (also a superb rock drummer/singer/songwriter) Frosty with Lee Michaels, Larry Smith of the Bonzo Dog Band, Tim Davis with The Steve Miller Band, Greg Elmore with Quicksilver Messenger Service, and Paul Wheatbread with Gary Puckett and The Union Gap (most of the records done by Jim Gordon), were perhaps overshadowed by the tremendous talents and innovativeness of other drummers in 1968. Bobby Colomby, Doug Clifford, Levon Helm, Ian Paice, Buddy Miles, Kenny Jones, Mick Fleetwood, Nick Mason and Ron Bushy all hit the limelight in this year.

Blood, Sweat & Tears is often credited with being the first horn band in rock. Actually, black bands in Motown, blues and R&B had been using horns for years and years. Even Paul Butterfield's horn band preceded Blood, Sweat & Tears by one year. But, BS&T caught on in a different way than any other band before it. Al Kooper had the idea for this group when he was with The Blues Project. Steve Katz, another ex-Blues Project member, was the second BS&T member, followed by drummer Bobby Colomby. Actually, according to Colomby, all three musicians had similar ideas for a band at the same time.

The first album, *Child Is Father To The Man*, was released in 1968. But, almost as soon as the album came out, the personnel changed. In an MD interview in May '82, Bobby played down his role as a major innovator in rock drumming: "I wanted to sound like Elvin Jones and Max Roach. I was in the right place at the right time and people thought I was a genius. I wasn't. I was a very average jazz drummer. The secret to my success was simply a matter of being with a band that was perfect for me and typified what I could play best."

He may have been an "average jazz drummer," yet his knowledge of jazz and his openmindedness in playing rock brought a whole new dimension to rock drumming. The second album, *Blood, Sweat & Tears*, had some incredible drumming. I put that album on after not hearing it for almost ten years. The freshness and originality of the drumming impressed me even more than it did in 1968. The next album, *Blood, Sweat & Tears III*, had some good hit songs, but the too common "personality conflict" syndrome crept in. Different members came and went and finally, in 1975, Bobby Colomby gave up playing drums professionally.

Ron Bushy was the drummer with a heavy-rock band called Iron Butterfly. Like "Wipe Out" before him, Ron Bushy had the distinction of playing on a song called "In-A-Gadda-Da-Vida" that became sort of an underground hit and a very popular drum solo.

Shortly after the first BS&T album came out, Columbia records released another album by a "horn band" called *Chicago Transit Authority*. Chicago band members swear that their band was together a year before BS&T, and documentation supports that, but it's really irrelevant. Although the two bands were similar in using horns, the musical approach was entirely different. Chicago pianist Robert Lamm said, "Our roots are basically rock, but we can and do play jazz; Blood, Sweat & Tears is basically a jazz-oriented combo that can play a lot of rock."

Regardless, Chicago drummer Danny Seraphine won the acclaim and popularity of musicians and non-musicians alike. Beginning as basically a self-taught rock drummer (see Dec./Jan. '79 MD for the Danny Seraphine interview), Seraphine studied privately with Bob Tilles at age fifteen and sharpened his skills incredibly. After that, he played in numerous bands in and around Chicago. "My objective was to play any kind of music put in front of me as good as it could be played, and to complement the music, while at the same time, express myself."

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Like Bobby Colomby, Danny was in a band that allowed him to experiment on record and in concert. "I think because I was fortunate enough to be able to lay it down on record, I was part of an evolution where rock drummers were really able to take it a few steps further than it was and bring in other influences. I think Bobby Colomby of Blood, Sweat & Tears and I were among the first to really do that."

While drummers like Seraphine and Colomby were taking rock drumming into new areas, there was a school of drummers keeping the tradition of early rock drumming alive and well. Doug Clifford, with Creedence Clearwater Revival, became known with the band's first hit "Suzy Q." Creedence went on to become a major rock band with numerous hits like "Proud Mary," "Born On The Bayou," "Fortunate Son," "Bad Moon Rising" and "Travelin' Band" to name but a few. Creedence's music survives as superior rock 'n' roll, and Doug Clifford, in the tradition of Charlie Watts and Ringo Starr, stands as one of rock's premier "backbeat" drummers. Creedence officially broke up in 1972.

Kenny Jones was with The Small Faces at this time. The band had been given somewhat of an endorsement by The Who, although they never reached the status of that band. They did have success with "Itchikoo Park" and later an album with a circular sleeve called *Ogden's Nut Gone Flake*. Rod Stewart later joined this band, as did Stones' guitarist, Ron Wood. Kenny was playing solid at this time, although his present work with The Who is a better testament to his abilities.

Another band, called Fleetwood Mac, with Mick Fleetwood on drums, came out of England as a straight-ahead blues band. Many of their tunes were copies of great bluesmen, particularly Elmore James. It wouldn't be until much later that Fleetwood Mac would evolve to its present pop status.

The Electric Flag, another "horn band" featured the vocals and extremely powerful drumming of a huge young man named Buddy

continued on next page

Miles. The Flag played "American Music," but after two fine albums, the band broke up. Miles went on to form The Buddy Miles Express, best known for the timeless song, "Them Changes." Buddy teamed with Jimi Hendrix in 1970 for the classic *Band of Gypsies* album.

Bob Dylan had been out of commission after a serious motorcycle accident. During that time he made a series of demo tapes with a band living near him in upstate New York. The musicians Dylan recorded with came out with an album called *Music From Big Pink* in 1968 and they called themselves The Band. *Big Pink* was totally immersed in the great rock 'n' roll tradition, but it went further and encompassed all kinds of music. The result was a sound that turned the best of musicians around and had everybody loving the music, yet not really understanding why.

Everyone in The Band played several different instruments and the drummer, Levon Helm, was no exception. He is one of the best rock singers, definitely a classic drummer, and he also plays a mean mandolin. Levon had been brought from Arkansas to Canada to back up singer Ronnie Hawkins in 1958, a musician with a repertoire of songs by Gene Vincent, Chuck Berry, Fats Domino and most of the other great rock 'n' rollers of that era. Levon took over leadership of The Band after they left Hawkins, under the name Levon and the Hawks, The Crackers or The Canadian Squires.

In '65 and '66, The Hawks backed Dylan on his electric tour which was a torture trip. Fans booed them and often times threw bottles and other projectiles onstage. Levon chose not to go on the tour, and a couple of years afterwards, *Big Pink* was released.

The second album, called *The Band*, has taken its place among the best rock albums ever produced. Levon's drumming seemed to be an extension of his singing; a tight/loose player, with a melodic bass drum and one of the best drum "sounds" in the business.

Any one of their albums, but particularly the first two and then *Rock of Ages* (a live album with added New York horn section), *Moondog Matinee* (a collection of old rock 'n' roll tunes) and

Northern Lights/Southern Cross, beautifully illustrate Helm's great approach to drumming.

The Band called it quits with the best rock movie ever made, *The Last Waltz*, and a superior album of the same name. Levon went on to record four solo albums and got into movie acting, particularly, the role of the father in *Coal Miner's Daughter*.

Pink Floyd was actually formed in England in 1964. Nick Mason, the original drummer who's still with Pink Floyd, was an architecture major in school and an excellent tympanist. The band played mostly to local underground audiences—their sound was described as a "melange of hyperamplified sound, intricate light patterns and almost concert-length renditions, with some songs lasting twenty or more minutes." Their first album was released in 1967, but the band didn't receive worldwide acclaim until 1969 with the release of *Ummagumma*.

Mason was a rock solid drummer and also a songwriter. Their album *Dark Side of the Moon* (1973), is one of the best-selling rock albums of all time. Pink Floyd's influence would be felt more in the '70s.

Another drummer from England that had commendable success in the U.S. at this time was Ian Paice with Deep Purple. Although they were an English band, their first three singles weren't released there. In the U.S., the band had a hit with "Hush," a remake of a Joe South tune, followed by "Kentucky Woman" and "River Deep, Mountain High." Paice was an excellent drummer. He was only twenty when he joined the group, but he had the taste to play in the pocket when necessary—and he also had the facility and brains to solo. Once again, Paice's influence was probably felt more in the '70s.

There were several drummers in 1969 that made significant contributions: Mike Botts with Bread, Jerry Shirley with Humble Pie, Simon Kirke with Free, Garry Paterson with The Guess Who, Jimmy Fox with The James Gang, George Grantham with Poco, Mike Kellie and Bryson Graham with Spooky Tooth, and Floyd Sneed with Three Dog Night.

I want to close this chapter by mentioning Al Jackson, a rock drummer who is almost universally recognized for his significant contributions to rock drumming. Jackson was a member of Booker T. and The M.G.'s. In 1962, they had a hit single with "Green Onions," and over the years, until Jackson's murder in 1975, Jackson recorded and performed with Booker T. and the M.G.'s, Otis Redding, and he was in large part responsible for the "sound" of Al Green.

Jon Landau wrote: "Al Jackson kept perfect time, played with extraordinary simplicity, was exceptionally powerful, got the toughest sound and left the vocalists with the maximum amount of space in which to do their thing." Landau went on to quote Jackson as saying, "In some tunes, the straighter you play it, the better. You try to stay out of the way because you are selling the tune itself and not the drummer. He could get fancy but what would it really matter? You'd be taking away from the tune and the artist. The simpler you keep it, the better."

Photojournalist Valerie Wilmer wrote a posthumous piece on Jackson. In it she spoke to Duck Dunn, a bassist who worked closely with Jackson on almost all his recordings and performances: "I'd go out and I'd play with other drummers, jam, and they'd always ask me 'How does Al do this?' and 'How does Al do that?' They wanted to know how he tuned his drums. Other drummers tuned their drums better than Al ever hoped to tune 'em.

"He didn't do anything, you see. He just played."

Several major drummers came to the public attention in 1969, but more so in the '70s. Space limitations prevent me from going into the drummers just mentioned. But, in the final chapter of *The History of Rock Drumming*, we'll learn about, among others, *Butch Trucks* and *Jaimoe Johanson* with *The Allman Brothers*; *Don Brewer* with *Grand Funk Railroad*; *Clive Bunker* with *Jethro Tull*; *Mike Giles* with *King Crimson*; *Bill Bruford* with *Yes*; *John Bonham* with *Led Zeppelin*; and *Jim Keltner*—all pioneer drummers who first surfaced in 1969.

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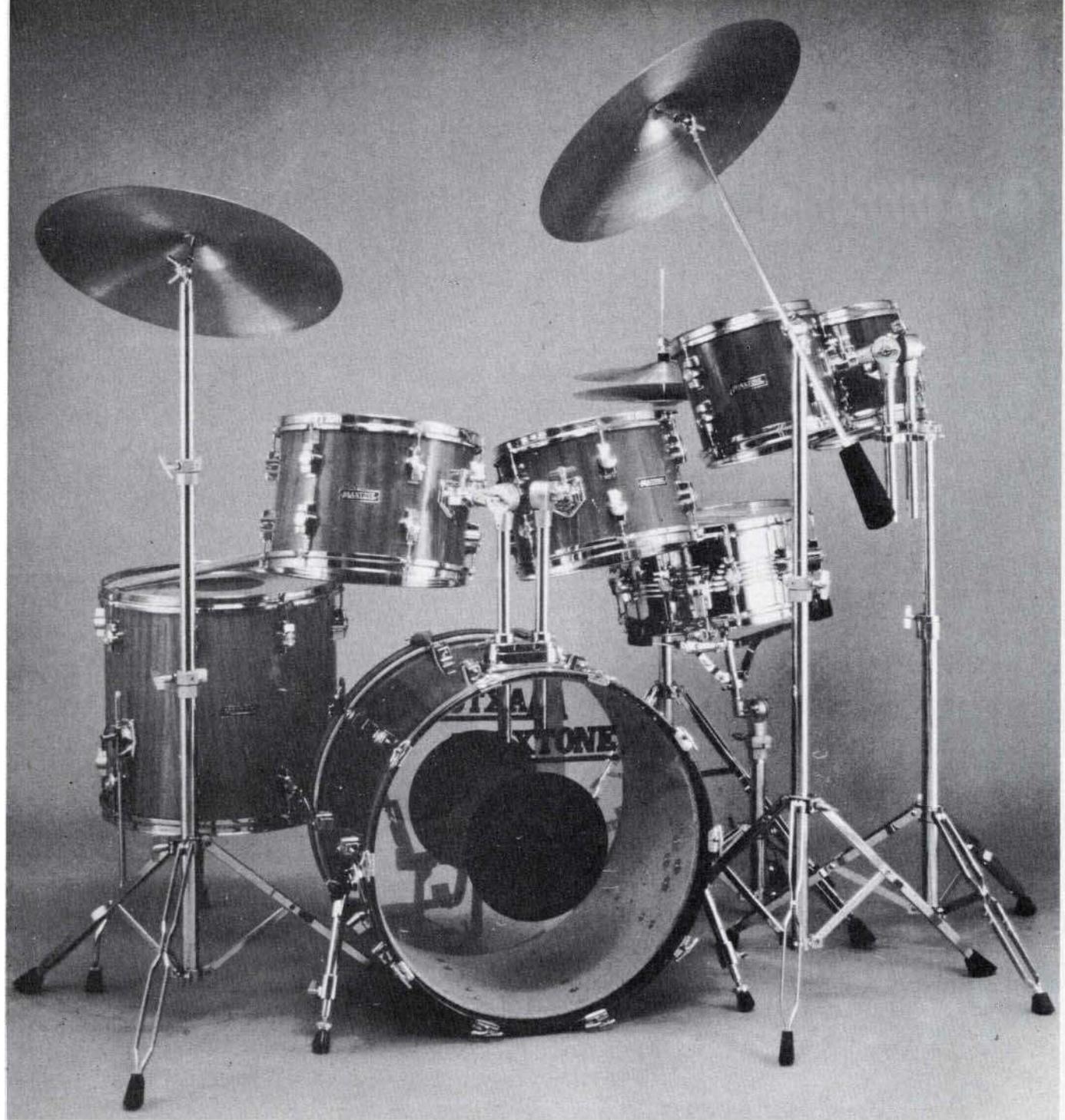
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ROCK CHARTS

"Our Lips Are Sealed"



Transcribed by James Morton

With their premiere album, *Beauty and The Beat*, the Go-Go's cornered their share of new wave fans by highlighting new wave's strength: compact, concise songs with strong hooks that captured the sound and attitude of early '60s rock. The album's catchiest hit, "Our Lips Are Sealed," is featured in this month's *Rock Charts*. The solid drumming is by Gina Schock.

Solo

Intro

Crash
Hi-hat
Snare
Floor Tom
Bass Drum

The figure shows a single page of drum sheet music. It begins with a 'Solo' section consisting of two staves of sixteenth-note patterns. The first staff uses 'x' and 'o' symbols, while the second staff uses 'x' and 'z' symbols. A vertical bar separates the solo from the 'Intro' section. The 'Intro' section starts with a bass drum (indicated by a black dot) followed by a crash cymbal (indicated by a black dot with a horizontal line). This pattern repeats three times. The 'Intro' section ends with a vertical bar and a label 'A' above it. The music then continues with two more staves of sixteenth-note patterns, each starting with a bass drum. The first staff uses 'x' and 'o' symbols, and the second staff uses 'x' and 'z' symbols. The patterns continue across the page.

The musical score consists of eight staves of snare drum notation, each with a different letter label:

- A:** The first staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- B:** The second staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- C:** The third staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- D:** The fourth staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- E:** The fifth staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- F:** The sixth staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- G:** The seventh staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.
- H:** The eighth staff shows a pattern of eighth-note pairs followed by sixteenth-note pairs.

Each staff is divided into measures by vertical bar lines. The notation includes various symbols such as 'x' (cross), 'o' (open), and 'z' (dot) to indicate specific drum strokes or techniques.



Madison continued from page 27

used to let me sit in if there weren't too many people there.

SF: Was your family and close circle of friends supportive of your desire to be a professional drummer?

JM: Well, my people were always supportive; my mother and father and my sister. By that point almost all my friends were musicians. Even the people that I hung out with in high school were musicians. Even today all my friends that I can think of are either directly connected with music or connected with art at least.

SF: No one you were associating with tried to discourage you?

JM: The only people who were remotely cautious were my parents. When I was nineteen they said, "You should go to college and study something besides music or including music. If the music falls through you'll have something left." Since I was into spelunking and caving I said, "Okay. I'll study geology." That was my major for two years. I loved the outdoors and had this picture of me with my little hammer chipping on a rock somewhere. Realistically, the only people that can do that are petroleum geologists, mining geologists or paleontologists. I didn't want to do that.

SF: What made you decide to come back to New York?

JM: Well, I decided that after being back in Cincinnati for a year and realizing that the situation there was getting worse. When I was growing up, there were lots of gigs; jazz clubs, places that groups on the circuit would come through from Chicago and Detroit. There was always some jazz going around. But that all dried up. By the time I left, when I was nineteen, there was just a couple of clubs left but they started getting more of the commercial groups with the conga drums and chick singers. Show bands. I just came back to New York and decided to stay here until something happened.

SF: What was your goal?

JM: I wanted to be a jazz player. That's what I always wanted. That's what I started out to do and that's what I'm still trying to do.

SF: Did you want to have your own band or did you want to be a Sideman?

JM: I didn't really think about that. I just wanted to play. So I was content to be a Sideman until it began to get unprofitable in the last few years. Clubs are paying less money for the same thing. Literally there's less money around to pay the sidemen with or to pay yourself if you're the leader. And there's more competition. Every year it seems like there's more people trying for the same gigs.

SF: Don't musicians cut their own throats sometimes? For example, let's say you refuse a gig because the money's not right. Another band will come in and take the gig anyway.

JM: Oh yeah. It works bad that way. People accept that shit so that's what they get. You have to establish your price, but the thing is, you can't go too fast. My band is new so I've got no say so. When I go into a new place, I usually just go in for the door and no guarantee. Then if I do good, I say so and tell the clubowner that I want a minimum guarantee. If I do good the second time I say I want the minimum guarantee up a little bit against the door.

SF: Could a drummer come to New York City today and expect to make a living as a Sideman?

JM: I don't know. It's hard to say. First of all, since this is New York City, I wouldn't even waste my time coming here unless I knew damn well that I was above average. If you're just a regular "I-want-to-be-a-drummer" kind of player, forget about New York. There are good players crawling out from every rock here: the guy down the street, the guy in the apartment next door are the best guys in the world. It's not like when you're someplace where everybody's at the same level except maybe one or two people.

I knew I was maybe not the best drummer in Cincinnati, but I was at least one of the two or three best. There was no place else for me to go. The thing about that is that you don't grow. I'd much rather be a small fish in this pond than a big fish in Cincinnati. But, that still doesn't negate what I said about not coming to New

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York. I knew that I was above average then, and I knew that if I came here I could improve. If you're coming to New York with the idea of *getting* to be above average, I don't think you're being realistic. The competition is just too great; the finances are just too expensive. The only reason that I can afford to live in Manhattan is because I've lived in the same apartment for thirteen years. My lease is up every three years and I've managed to keep my overhead down to a reasonable amount. If I had to move now I'd have to move out of Manhattan. My rent would at least double, and maybe triple.

SF: You've been involved with studio drumming. What are the realities for someone who wants to come to New York to be a studio drummer?

JM: The reality of the studio—not just in New York, but anywhere—is that recording is a cliquish business. It doesn't matter where you are. If you're going to come here to do any kind of studio work, you have to be prepared to sit for anywhere from five to ten years and build up your business.

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SF: How did you get involved with the CTI sessions?

JM: Dave Matthews of the Dave Matthews Big Band is a homeboy of mine from Cincinnati. We met when I was about sixteen. When I was nineteen—just about the time I left home to come to New York—Dave got involved with doing some arrangements for James Brown.

Then I went on the road with Lionel and moved to New York. Dave, meanwhile, became James' music director and went on the road with him. Through that he got involved with Creed Taylor as an arranger. He helped me book a couple of gigs through Creed. The other thing that helped was that I'd worked with Joe Farrell. He had a recording contract with CTI. I did two or three albums with Joe for CTI. But, even though I knew Creed, Steve Gadd was just becoming his number one boy. Steve was his number one boy right until the end of CTI as it was before Creed

went bankrupt.

My point is that I've been involved with that for almost ten years and I haven't done very much work for Creed. Of the stuff that I've done—fewer things have been released. It has to do with being around, but it also has to do with luck. Steve just had a certain sound that Creed, and a lot of other people, wanted to hear. He's much more of a funk drummer than I am. I've been brought up on the jazz tradition from the beginning. I think he was brought up on some jazz but it seems like his funk playing is stronger. His funk playing is totally believeable all the time. His jazz playing isn't. When I listen to Steve Gadd I say, "Oh, there's a guy who's a great drummer, but he's not really coming from a jazz tradition. He's learned it second hand, but it's not really in him from the ground up." You have to grow with that from the time you're little. You have to have it instilled in your blood from before the time you're even aware of it.

SF: When you say Steve comes across more effectively as a funk drummer than a jazz drummer, are you speaking about feeling or his technical ability?

JM: Well, it's all connected. His technique is more out of the rock and roll tradition. His technique is born out of drums that are softer feeling because they're lower, which is a different feeling than the harder drumheads of a jazz set that rings. So your technique changes. You have to hit it harder to get a rebound. Because they feel softer it

makes you play a different way and develop your technique a different way. The bass drum doesn't ring. Consequently, you don't learn to hit it either open or muffled. It's always the same sound when you hit it so you don't have to learn that.

That's why you can hear the differences between, let's say Max and Elvin and Art Blakey. But you can also hear a great similarity in the way they use their drums because they're open. It's the sounds they get from their bass drums and the big open ringy sounds that you can't get if you're playing a drumset that's dead sounding.

SF: Have you ever been in a situation where you've had to play a dead sounding drumset?

JM: Yeah.

SF: How do you compensate for that?

JM: Well, I usually don't. If I go into a recording studio and they're tuned like that I'll just say, "Listen, if you want a rock and roll sound—fine! If you want a jazz sound, I'm going to take the tape off, tune them up and make them sound like something." I had a situation like that happen. I was going to do a record date with Dan Wall last year. I thought it was just a demo for somebody. He said, "Show up at Right Track Recording." I said, "Do they have drums?" He said, "Yeah. Just bring your cymbals or whatever." It turns out it's *his* record date! They've got this rock and roll drumset with big thick cymbals and everything. I

continued on next page

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thought, "Oh my God! What are we going to do? We're going to have to do this thing." I took the tape off and tuned them up. They tried to EQ the cymbals as best they could. Actually, the sound is not too bad.

That's where experience comes in. After twenty-odd years playing, I can play anything on any kind of drumset and make it sound reasonably good, even if it feels horrible to me. I have to compensate my technique. There's no sense trying to make a ringy sound when there's no ring to be had. I couldn't imagine anybody forcing me to play on a set that I thought sounded and felt terrible.

SF: Why do you think drummers like Tony Williams are using things like black dot drumheads?

JM: Look where he's coming from. He did come from a jazz tradition, but for several years, he was trying to be a rock and roll player. He was really trying to deny his roots.

You can't deny your roots. It shows up somewhere. Tony plays very jazzy rock and roll, but, he's really been trying to be a rock and roll player. Well, now all of these years of playing with big heavy sticks on big heavy drums with big fat heads and cymbals ... his original technique has gone to hell. He's got lots of chops now. He's probably got more chops than he did before from playing those big sticks on those big cymbals. But, if you put him on a set of drums like he used to play back on those Miles Davis records, he'd probably sound pretty strange, because those drums are so sensitive. He was playing with small sticks. If he'd play those baseball bats on that old set it would sound terrible. If he played the small sticks he wouldn't have any control. It would be like trying to play with two straws. He would have to sit down and woodshed with those sticks on those cymbals for weeks or months probably to get anywhere near the control he used to have back in the old days.

I played on George Benson's gig for a year playing my same drums with heavier heads. Eventually I played bigger drums with bigger sticks and played really hard. When I came back I had to relearn my jazz

chops. It destroys all the sensitivity. I feel that there has to be a dividing line somewhere between jazz, crossover and rock. Within those categories you can have all sorts of gradations, but jazz stops somewhere and crossover really begins and ends. Everybody would have a different idea when that point is, but I would say generally, it's when a straight-eighth feel becomes the predominant time feel rather than the jazz rhythm. The loose 12/8, rolling, flowing kind of thing—that's the first criteria for jazz. The second is when the tunes stop becoming real vehicles for improvisation. When everything starts being channeled and programmed, and there's no chord structure to improvise on and there's no imagination. When that stops happening, then it's not jazz anymore.

That leads to other conclusions—and these are maybe unrelated but I think they are related—people will like what is pushed. In the '40s, the big bands were being pushed so that's what people liked. Now rock's pushed so that's what they like. People don't know any better because they haven't heard the other thing.

The best thing that ever happened to jazz was when WRVR went off the air. WRVR was a charlatan. It was a wolf in sheep's clothing. They were selling watered down, 90% commercial, big record company stuff and selling it in the name of jazz, and thereby selling the jazz players down the river—especially anybody that had anything to do with anything new.

I was very happy when they went off the air because as soon as that happened, WKCR started playing more jazz. WBGD came on the air full time. WRVR used to be a great jazz station. When I first came to New York there was WLIB and there was WRVR. They were both good stations.

I don't know what happened. They slowly just went down the tubes. They got rid of Ed Beach and all the old D.J.'s. All of a sudden, they got this new program director fresh from a country station, whose attitude was, "What can we sell? What's the lowest common denominator?" They had no idea what they were pushing. Rock stations have 100% rock. They don't play jazz. Why do we have to play rock on a

jazz station? It should be 100% jazz.

SF: But, where do you draw the line? If Chick Corea records a Return to Forever record and then does an acoustic album with Eddie Gomez, Mike Brecker and Steve Gadd, is one jazz and the other not?

JM: I don't know. That's a very good question. I don't have the answer to it. I think there should be *some* sort of dividing line. Look at the stuff The Crusader's are doing now. That's not jazz by any stretch of the imagination. It's not even crossover anymore. It's pure out-and-out commercial funk. And *that* shouldn't be played on a jazz station. They should refuse to play it on a jazz station.

SF: When WRVR started to go downhill, did it affect jazz musicians in New York?

JM: No. It didn't have anything to do with the jazz musicians in New York! That's my point. It had to do with some money-making organization somewhere that owned the station. It had nothing to do with jazz. They would've sold Chinese country music if it would've made money.

SF: So, if you're an independent jazz recording artist, where do you go to get your records played?

JM: I call the jazz stations and say, "My name is Jimmy Madison. I'm a jazz drummer; I have a quintet. I've played here, here, and here. Here's my record, tape and information. What do you think?" Then, if he'd listen to it, he'd say, "Yes, that definitely is jazz. I'll play it."

SF: Well how do they keep their stations solvent? Where does their money come from?

JM: I don't really know. They do commercials for various restaurants, especially clubs that have jazz in them, which is perfect. That's like one hand washing the other. That's what we need. The station supports the clubs, who support the musicians, who support the station. I'm a member of WBGD and I send them \$25 every year. I'd send them more than that if I had it! But, at least I'm sending them a minimum donation. A lot of people I know are doing that. It's a non-commercial station so we're trying to keep it afloat. In exchange, they're helping us every way they can. They're pushing our concerts, playing our records, and that's what we need. Every other form of music has a subsidy in that respect. People say, "Well, you can't do that. What's the angle? What's the hook?" The hook is jazz! That's the only legitimate, original American art form. That's the hook.

SF: I interview drummers from all types of bands, playing all kinds of music. One thing that puzzles me is that rock musicians consistently have their business much more under control than the jazz musicians.

JM: But, why is that? How can I say this without slighting rock and roll? It's not meant to be a total slight. There are creative people playing rock and roll. But, it

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seems to me that the real creativity—the hardest creativity—is along the improvisational lines, rather than in how much technique you have or how slick you are, which is more the criterion in rock. So, the real creative people, the most creative people, are generally into jazz. Very creative people in any field tend to be absent-minded professors. They tend not to be as concerned about the finances, other than how to stay alive. They never get past their art far enough to get into the business end *because* they're artists.

The second thing is that rock and roll has money behind it. Where there's money there are organizers, managers, and agents. It's like the guy you were telling me about from the rock group. His record company calls up people and gets him publicity. I have to call people myself!

SF: Okay. Max Weinberg has been with Bruce Springsteen for nine years. What would *you* have to have been paid to go on the road with that band nine years ago?

JM: Between \$300 and \$500.

SF: Okay. Max's salary was \$75 a week. What *you're* saying is true. There *are* creative people in all artistic fields who are not great businessmen. So, if they're not good businessmen themselves, why not surround themselves with people who are? The best bands throughout history were all the same guys that stayed together for a long time. For example, the Coltrane Quartet, The Dave Brubeck Quartet, the Oscar Peterson Trio. You don't see that

happening a lot in jazz today, especially among younger players.

JM: The only reason it's not is because of the money situation. The best example I can think of is my own band. If I had some money to pay salaries with, or even just rehearsals, I could have a going concern and they'd stay with me. If they were making even small regular money, there would be an incentive for them to stay together. But, now I get the odd gig every month or two and they make a pittance once a month; they've got to take anything else that happens to come along.

SF: But what if you found guys who were so into what you were doing that they were willing to stay with you for an extended period to really develop a sound?

JM: You're talking about dedication. Let's be realistic. Is Bob Berg going to get a day gig so he can work once or twice a month with me? Of course not.

SF: But if the jazz musicians aren't willing to commit themselves long term to a band, that might have something to do with why they're not as economically well off as the rock musician who *is* willing to commit long term to put a *tight* sound together.

JM: The only people you'll find who'll be willing to do that are people who are just starting out; who have nothing to lose by doing that. I don't want anybody that's just starting out unless they're exceptional; unless they're so good that people just fall on the floor. As far as I've been able to ascertain over the last twenty years of

working with people, and now in the last year and a half trying to get a band together, you pay for what you get and you get what you pay for, as far as quality. You don't get quality from somebody who just got off the boat. You've got to have somebody who's been pounding the pavement for ten or twenty years, or else they're just not up to it. My guys are doing me a favor working for such lousy money.

Jazz has never been a big money maker, except in the swing era. It's like a tautology. It's never been a big money maker because it's never been a big money maker. If it *was* a big money maker then the whole behavior of jazz musicians would be different than it is. Everybody has to operate on the premise that there's no money—because there isn't. So, that's traditionally how you're brought up to think when you become a jazz player.

So what we're saying is that jazz as a whole—whatever you want to define it as—has to get more organized if it wants to be successful in the terms of modern concerts and recording, and to take a chunk of the market away from rock, pop, country and all the other music. We should have our legitimate chunk. But, to claim that chunk we're going to have to do better than we've ever done.

But, the important thing to note there is that we can do that without selling ourselves out; without compromising our music. So far, anybody who's made it—with

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very few exceptions—in the last ten years, has compromised. All the guys that went from jazz to rock—they all compromised.

SF: How well could you read music when you made the permanent move to New York City?

JM: I've had to brush up all along since I've been in New York because as soon as I started getting jingles and record dates, at night I got with a few rehearsal bands. Dave Berger has a big band and we'd get together and play his charts. I had to learn to read that. Then when the Dave Matthews Big Band started, I had to read those charts and they were even harder. And I did various record dates along the way. Also, I started working with singers a lot and had to read their books.

I practiced from the time I was twelve until I was nineteen—mostly just playing. When I was seventeen or eighteen I started getting gigs subbing for guys at the Playboy Club on Saturdays, playing the shows with singers that would come through. I'd have to read their books. When I first started doing that I really couldn't read. All the reading that I knew was that snare drum "rat-a-tat-tat." I had some lessons where I learned how to play club dates and all the different things I'd need to know just to be a working drummer. But I

hadn't done anything like that for about three or four years. I really scuffled.

When I started coming to New York I started reading better and better. I taught myself. About a year after I got here I was working with Marian McPartland for about two years. Mike Moore, my old home boy, was on bass and he got me the gig. Every night, he and I would go in the back room on breaks and I had the Louie Bellson/Gil Breines book. We used to beat on the desk together with our hands. We'd go through the book and then we'd go through it faster, and then we'd do it backwards. Then we'd go through it upside down—anyway we could think of just to have to read it some more. I'd try playing on the ride cymbal with the right hand and playing the book with the left. My reading went up a whole bunch right then.

SF: How did you know—when you looked at a chart—how you were going to play the figures? What determined whether you were going to play a note on the snare, toms, bass drum or cymbals?

JM: I honestly don't know how anyone can teach that. If you teach pat phrases, then they end up coming out like pat phrases. Listen to other drummers. Listen to drummers that are already established in whatever area you're interested in. Listen to the best guys and listen to what they do. Write those things down, and practice those things individually and try to interchange them so that you can do it anyway you want. I learned mostly by doing it. That's where experience comes in. You learn when you first start that you play too much. Then, somewhere along the line, it occurs to you that less is more, and you start simplifying. Pretty soon you learn the exact thing to play on a particular piece of music—especially if you work with the band all the time. After playing 18,000 different kinds of fills you finally learn that if you end your beat or your fill on "one" because the brass hit is on "two," the important thing is that you hit that "one," because the brass players know that's what it is and they hit right. So, you set them up. If you're going to set the brass section up—I won't say you should set them up the same way everytime—it's the old story that

you can break the rules but you have to know them first. You learn what works and then you start experimenting.

SF: Who did you use as role models for big band drumming?

JM: I liked the way Mel Lewis played a lot. The first record I ever heard with Mel was Terry Gibbs' Big Band. He used to play the shit out of it. He was my favorite big band drummer.

SF: You were never into the Buddy or Louie school?

JM: Not really. I always had a healthy respect for Buddy Rich, and what he can do he does better than anybody else, but I find that—and I'm probably going to get all sorts of letters from Buddy Rich fans—I just find that it's in the same kind of area as the Joe Morello style. It's very metrical. Much more than Elvin or somebody like that. I like the free-flowing thing more than I like the metrical thing. Although, I really wish I could do half the things that Buddy can do. Technically he's amazing!

SF: Does your concept change from small group to big band?

JM: I try to just keep it to one concept. Sometimes if the big band is *too* big, or if it's not rehearsed enough and it's slow, you have to become a piledriver just to keep it together. But, usually if a big band is well rehearsed, everybody knows their parts. I play like a small group with horns added rather than like a big group.

I listen to the whole thing. I try to concentrate on the rhythm section and let the horns follow us. That's why it's so weird to play with different bass players and different drummers sometimes. Everybody has their natural center of gravity, that they will lean towards if they don't think about it. At any given time in their career that may or may not be in the same spot. So, when you meet somebody that has a similar center of gravity, you can sit right down and play—even though you never saw them before—and you'll sound like you've been playing together for years. Whereas, if you've got somebody that plays naturally more behind the beat than you do—you may never feel comfortable with them even though you're a great player and they're a great player. If you're a very experienced player you can bend to compromise. Or if you're a *really* good player you can bend all the way to get to the other person's point of view. It might be totally uncomfortable for you to play the date, but the end product will come out alright.

SF: Let's talk about some of the singers you've backed and the different ways to do it.

JM: Well, there's been Mark Murphy, Nina Simone, Carmen McRae, Amanda Ambrose and some others. I've done a lot of it and people tell me I do it good. Singers always like the way I back them up. I guess the biggest secret is to learn to keep your ears open and really play what the singer needs. Stay out of their way, but support

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SF: Can you give me a quick rundown of your equipment?

JM: It's about a seventeen-year-old Gretsch set. It's an 8 x 12 tom-tom, a 14 x 14 tom-tom, standard snare drum, 5 1/2 x 14. The bass drum is a 14" bass drum but it's 18" deep. It was a large tom-tom shell once. It's all set up for jazz; there are two heads on everything; calf head on the snare drum on top. I just changed that. I've been using plastic for fifteen years but I'm going back to skin I think. Mel Lewis is responsible! He's been bugging me for years! He's a fanatic about skin heads.

I've got two basic cymbal set-ups. A 20" and a 22" ride cymbal. They both have 18" crash cymbals and 16" crash cymbals. The 16" crash cymbals sound almost alike. One of the 18's is a newer A. Zildjian thin crash and the other's a medium crash that I've had for a long time. I have two sets of hi-hat cymbals: a K. Zildjian set that has one of the new Canadian K.'s on top and a very old regular K. thin on the bottom. It's a strange combination but it works. The other set is from two sets of *New Beat* hi-

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hats. I took the two thin cymbals from the two sets and put them together as a set. The A. set has a bit more of a bite than the K.'s so I like that better for rock. The K.'s area little jazzier.

SF: Let's wrap it up by talking about your new band.

JM: The new band is almost two years old. Part of it's been with me since '78 when I did my first record. Tom Harrell is still the trumpet player. Bill Evans is the saxophone player. The bassist recently has been . . . well, I'm going to be using Dennis Irwin, but Gene Perla has been doing it. It's probably a toss up between those two. The piano player has been really a toss up. Phil Markowitz has done it, Andy LaVerne, Dan Wall . . . this particular time I'm going to have Kenny Barron. I'd like to keep Kenny all the time if I can, but he's so busy it'll probably be hard.

That's basically the band. Touring and recording will be the next steps. I've got the band, recording studio and material; all I need is some money man somewhere from some record company who's interested.

SF: Is there anything you've learned from being a bandleader as opposed to being a

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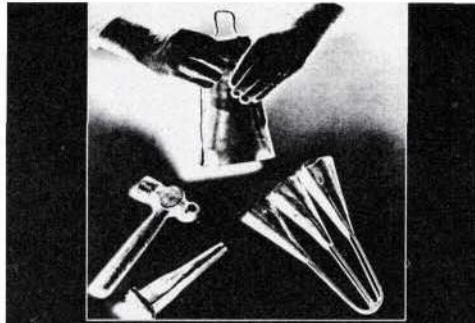
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JM: Yeah. It's a big pain in the ass! When you're the Sideman you just show up and play and have a good time, collect the money and go home. The only rewards that I'm getting now are the thoughts that I may someday be a self-supporting person and not have to worry when the phone's going to ring so that I have another sideman gig. I'd like to have some kind of security of my own that's dependent upon something other than somebody else's state of work or no work. I'd like to do both. I'd like to keep my hand in there, but I'd like to have something to call mine.

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continued on page 124

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After finally tracking down **Steve Smith** (not an easy task, I might add) the first thing he said was, "I just have to say thanks to the readers who voted me #2 Rock Drummer. I was really blown away that I got in there at all. It was really important to me and it was an exciting day when I saw that."

Trying to discern what makes Steve an extraordinary rock drummer, I questioned him about his jazz background. "I guess it's helped me in that when I hear things, I don't just hear a lick, I'll hear a phrase. The hardest thing about coming from a jazz background into a rock situation, though, is that when you play the music, you have to play parts and stick to them. But in a sense, that's helped in the fact that I can build a song to a greater height perhaps than most rock drummers because most players think *only* about playing

parts. They don't know how to build underneath a soloist. I'm able to bring that ability into the rock situation and build under a soloist and make the energy grow, not just through playing harder, but by note placement."

Just completing work with ex-Journey member Gregg Rolie and Carlos Santana on their joint project, he is working on finishing the current Journey album which started simultaneously. The Journey album, however, will not be released until next January since their *Escape* album is still high on the charts and the band doesn't want to have to compete with itself.

Next on the agenda for Steve is Tom Coster's second album where Steve will have the chance to display his jazz knowledge. "It's not difficult for me at all to make the change over to jazz from rock

because I always practice and keep it fresh, particularly during the breaks with Journey."

And the year will finish out with a thrilling experience for Steve: a solo album for Columbia Records. In addition to trying his hand at some writing, he will be relying heavily on two friends' material, Jeff Richman and Phil Giffen. "The direction is really fresh, which is why I like it so much. It's jazz oriented and it's instrumental and there will be a lot of space for improvisation. It's hard to describe, but I'd say it's kind of between King Crimson and Weather Report. I'm not going to try to sell a million records; I want it mainly to be artistically strong and to also give me the vehicle to go out on the road and play live gigs. I really want to go on the road and play a different style of music and show what I do best and enjoy it."

Ed Greene has recently experienced the newness of playing live and says, "It is so physical, you've got to be in shape. I worked a club about four times this year and I got incredible blisters on my thumb. I think a lot of it had to do with getting so hot. When the moisture gets on the palms of your hands, it can really wreak havoc. From just keeping that stick going at such an intensity, my right thumb blistered and popped and the whole thing was raw for about a week. That's just from not playing that hard and consistently normally. You never feel like you just got out of a shower when you've finished making a 3 1/2-minute record," he laughed.

As is everyone, Ed is trying to adjust to the current minimal amount of work available. "I'm really feeling that I want to be at the drums more than I am now. If you're working every day, maybe you don't have

to practice, although you can still lose your chops if you're not doing challenging music. If you're not at your instrument at least once a day or so, there are different steps of adjusting. First, there's just your chops. Then, there's being comfortable at the set, live or in the studio. You have to work on your physical and mental states. You have to feel confident that when you sit down to play, especially in the studio, that you can play to near perfection, read the charts and feel comfortable. That doesn't happen as easily if you're not at your drums at least once a day. Live, you have to play comfortably for a whole night. You may not have to play as perfectly as in the studio, but you've got to be in shape. I read where Steve Smith practices a couple of hours a day before going out with Journey. He knows that if he's not going to be exhausted a month into the

tour, he's got to be in shape."

Ed would love to tour with Madagascar, a group in which he has been involved since 1980 when they signed a multi-album deal with Arista. Their first album in 1981 got little exposure, but he is hopeful about its future and is currently working with leader John Barnes on demos for the second album.

Also working with Barry Manilow, Ed remains optimistic. "I'm actually lucky with the way things are in the industry right now. At least I'm working a little bit. You have to be positive or else you get jittery. It's hard enough in the studio with the employer/employee relationship, just as far as pleasing the person you're working with, that you don't need any added pressure. So it's important to feel positive and be confident that you'll be ready for that next call."

Terry Bozzio in the studio recording Missing Persons' debut Capitol LP. **Russ Kunkel** playing tracks for Bob Seger. **Vic Mastrianni** in the studio with the Dirt Band. **Jeff Porcaro** featured on Avalon's upcoming album as well as Randy Newman's new release. **Michael Botts** worked on Marcy Levy's album before leaving on tour with Karla Bonoff. **Gina Schock** on tour with the Go-Go's. **Ndugu Chancier** cutting tracks for Stanley Turrentine. Cars' drummer, **David Robinson**, has been playing percussion in a local Boston band called Ooh Ah Ah. The Rossington

Collins Band has broken up and **Derek Hess**' new band is called Horsepower. **Artimus Pyle**, formerly with Lynrd Skynrd heads his own band, aptly called the Artimus Pyle Band, which had its first album release several months ago called *APB*. By now, most know that **Omar Hakim** has replaced **Peter Erskine** in Weather Report. Peter has moved to New York City, where he is busy with the group Steps. **Hal Blaine** has been working on the current Beach Boys' project in addition to an abundance of jingles, including (but not limited to) Chevrolet, Mazda, Straw Hat Pizza, Mat-

tel Toys, Bordons and Sea World. **Ricky Lawson** can be heard on Helen Reddy's upcoming MCA release. New England drummer **Bobby Chouinard**, formerly with Sidewinders, has joined Billy Squire's band. Marshall Tucker band drummer **Paul T. Riddle** has put together a jazz/rock instrumental group called the Throbbers, with Franklin Wilkie (bass), Ronnie Godfrey (keyboards) and Buddy Strong (guitar). The Throbbers have been rehearsing for several months and will be gigging regionally.



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MD VISITS NAMM '82 IN ATLANTA

by Rick Mattingly



CYMBAL SAFE—Jamie Oldaker was demonstrating his new-design cymbal carrier, made of ABS high-impact plastic.

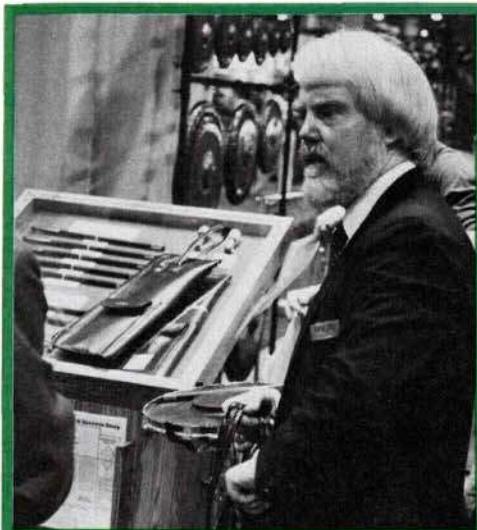


CANNON—Universal Percussion has expanded their popular line of Cannon Toms, and are now making full drumsets.



CORDERS—Corders has expanded their line to include new maple-finish drums.

CAPELLE—From France comes the unique Orange Turbo drums, and a new steel and synthetic hi-hat pedal.



AQUARIAN—Roy Burns was kept very busy showing off his popular line of accessories, including his new graphite drum sticks.



CARROLL SOUND—A wide variety of authentic, imported percussion instruments were featured.



MIKE BALTER—Every possible type of mallet was displayed by Mike Balter.



CALZONE—The *Convoy Pro Percussion Series* is the latest offering from this well-respected case company.



CAMBER—In addition to cymbals, Camber is offering gongs, wind chimes and cymbal bags.

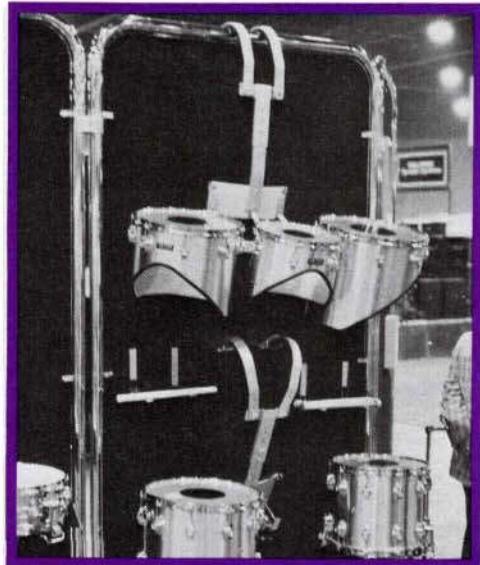




CYMBALS AND PERCUSSION (UK) LTD.—From England comes a company offering sticks, heads and mallet percussion.



DRAGON DRUMS—A variety of shapes and sizes available from this relatively young American drum company.



CALATO—*Quantum* drum sticks were featured, along with a redesigned bass drum pedal.



CB-700—Marching percussion is the latest from the affordable CB-700 company.

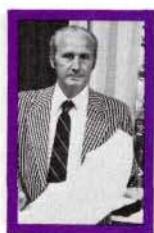
DRUM WORKSHOP—DW was featuring sets incorporating the RIMS mounting system.



DURALINE—Studio heads and Concert heads were set up side by side for comparison.



DRUM TOWER—From Tower Industries come three models of an ultra-portable riser system.



DRUM MUFF—Designed to give consistent muffling of bass drums.



DECATUR—A wide variety of mallet instruments were on display which featured top quality at reasonable prices.



EVANS—*Black Gold* heads are the latest addition to the popular Evans line of drum heads.

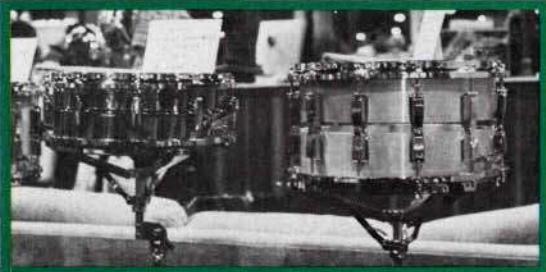
continued on next page



VIC FIRTH—Sally Zildjian was one of many who stopped by to say hello to Vic, who was on hand with his wide variety of sticks and mallets.



GRETSCHE—Once again under private ownership, Gretsch featured a wide variety of drums, including their new budget line, *Blackhawk*.



LUDWIG—The *Standard* series was introduced to meet the need for a low-cost, five-piece drumset. The shells are four-ply, regular Ludwig hardware is used, and nothing is imported—it's all made in the Ludwig factory. Also featured were a variety of new snare drums, including solid bronze (left) and slotted shell (right).



HOT STICKS—These new sticks are manufactured under strict guidelines, and feature a variety of sizes and colors.



FLEETWOOD—A new line of hickory drum sticks that guarantees straightness.



GON BOPS—The *International Outfit* was one of many lines of Latin American drums and accessories offered by Gon Bops.



Spotted chatting at the NAMM show were drummers Tony Williams, Vinnie Colaiuta and Bruce Gary.



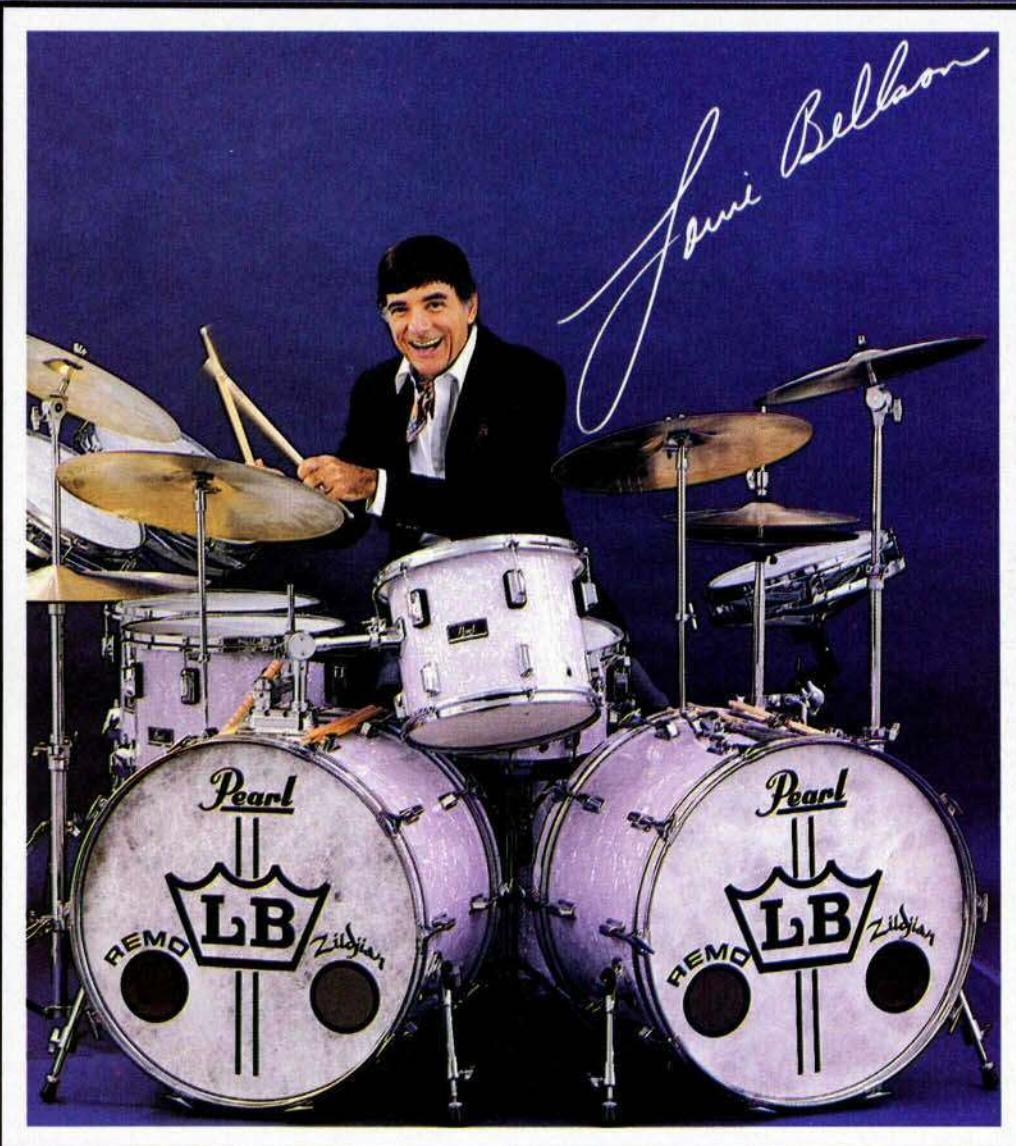
LATIN PERCUSSION—The big news from LP is that they are now making wood congas, in addition to their famous fiberglass models.



LINN ELECTRONICS—Roger Linn is shown with the *Lindrum*, an improved model of the popular *LM-1*.

continued on next page

"When you stop and think about it, there's really only one drum company that seems to care about their product and the people playing it. That's Pearl! They listen to the players and design equipment to meet their needs. The extra power I need for my Big Band* is built into Pearl. That's why I came back! Let Pearl build a set for you. You'll see what I mean..."



LOUIE'S BACK...AND WE'RE GLAD!

*Hear Louie and his Big Band Explosion on Pablo and Concord Records.

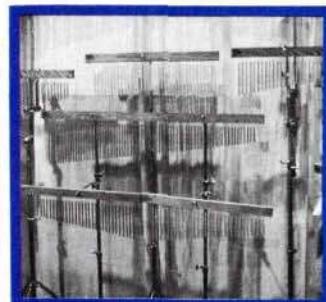
A PRODUCT OF
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Sold in the U.S. exclusively by the Gibson Division of Norlin Industries.
Sold in Canada exclusively by NUCO Musical Instruments, Ltd., Markham, Ontario.



MATTEL—Mattel has entered the drum computer market with the *Synsonics* drums, designed for home use.

MECHANICAL MUSIC CORP.—The *ProCaddy Rax* are designed to hold a variety of items, such as towels and cups, that many drummers like to keep handy at gigs.



NAIL ROAD—Various sizes of chime trees were featured by this new company.



OBERHEIM—The *DMX* Pro programmable Digital Drum Machine was on display, and receiving a lot of attention from drummers.



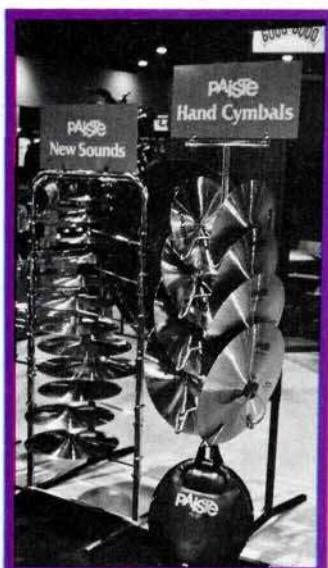
NORTH—After years of back-order problems, North promises they are now in a position to keep up with the demand for their very unique drums.



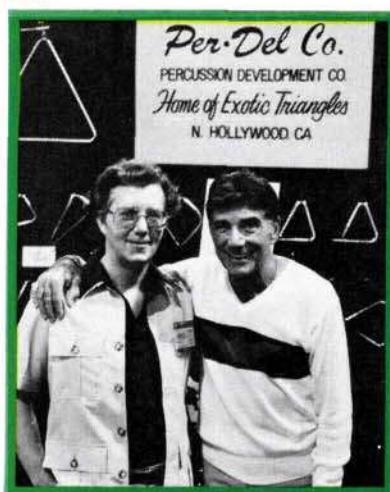
OM PERCUSSION—Joining their wide variety of chime trees, OM has added the *Double Chime Tree*, a *Chime Ladder*, and a *Coil Chime*.



PREMIER—To commemorate their 60th year in business, Premier has introduced a new, top-of-the-line drum called the *Black Shadow*. The drums feature birch. Resonator shells, with greater depth and improved hardware.



PAISTE—Three new series of hand cymbals were shown, covering the needs of a variety of musical situations. Also introduced was the 505 line of hi-hat, crash, China and splash cymbals, which feature high-quality at a lower price, and a new line of Paiste drum sticks.



PER-DEL—Louie Bellson was spotted checking out the wide assortment of triangles available from Per-Del.

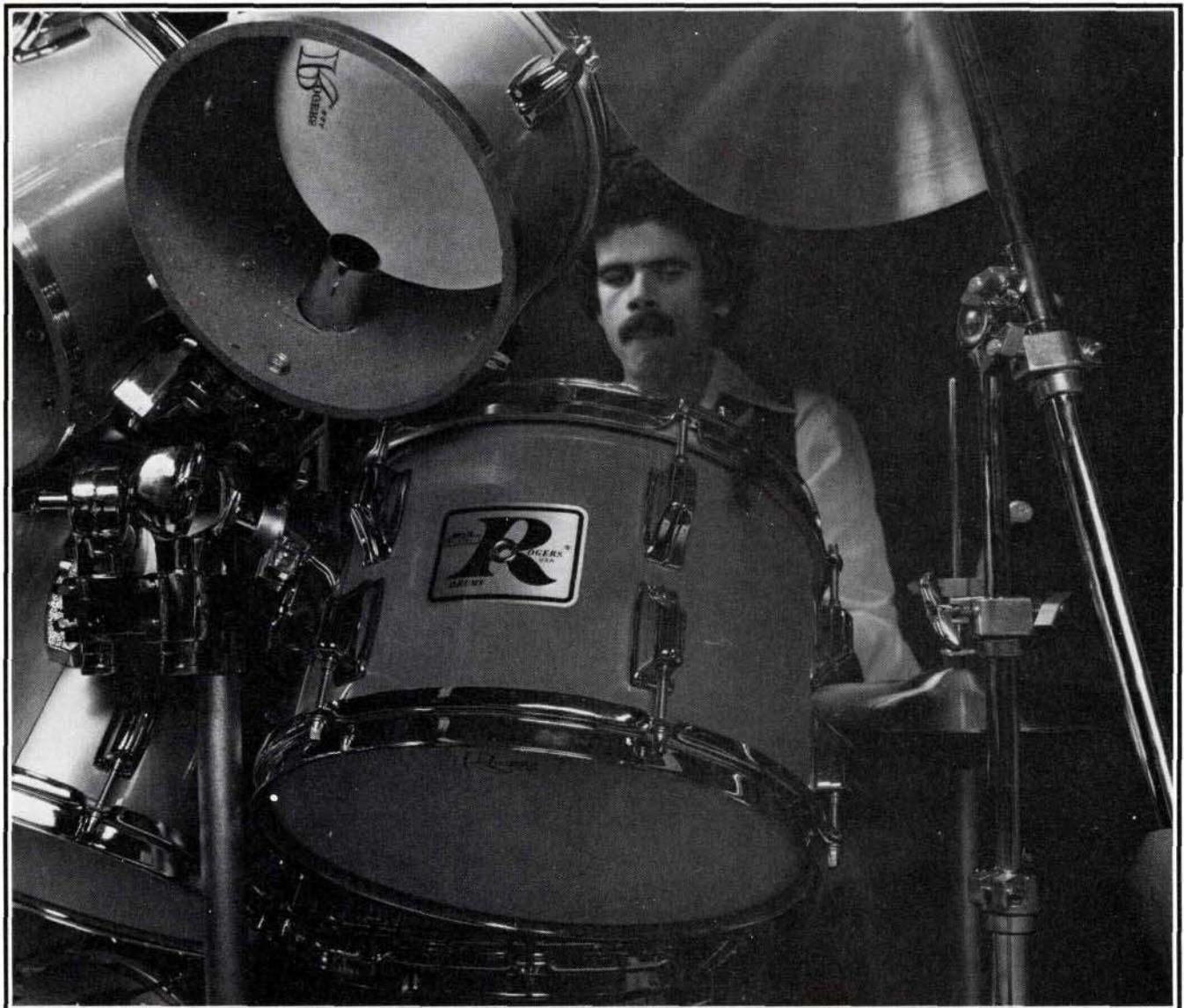


PRO-MARK—The new line of American-made hickory sticks were prominently displayed in the wooden boots that are available at dealers.

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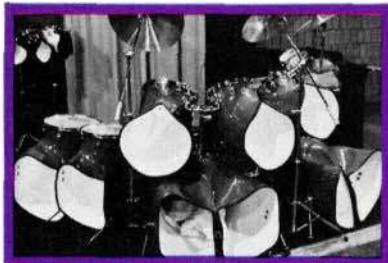
DAVID CHARIBALDI PLAYS ROGERS.

ROGERS DRUMS
The Sound The Pros Depend On.





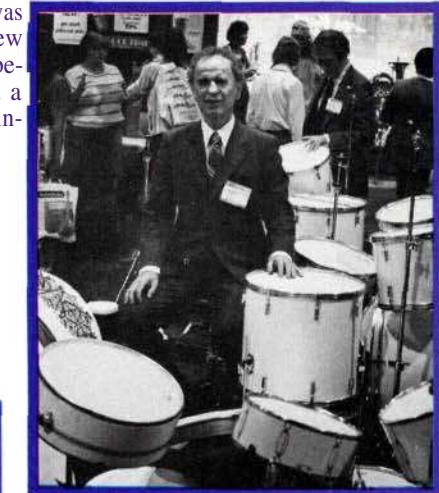
PEARL—Expanding into total percussion, Pearl featured a new line of marching drums, with a new snare throw-off and new carriers. Pearl also had a new line of mallet instruments on view at the show, and their own line of cymbals.



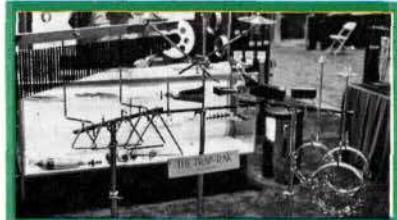
STACCATO—Several new sizes, new colors and redesigned lugs have been added to these distinctive drums.



SONOR—Practically all of Sonor's hardware has been redesigned for added strength, and many elongated-shell drum sizes are now available.

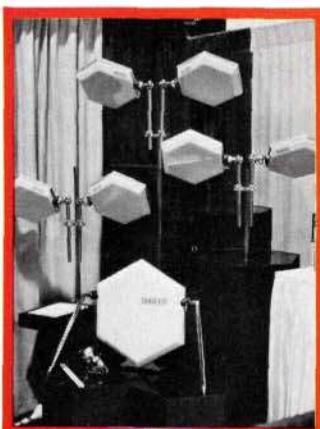


REMO—Remo Belli was proudly showing off his new *Pre-Tuned System*, which is being applied to drumsets and a variety of small percussion instruments.



SPECTRASOUND—New at this year's show was the *Trap-Rak*, which can be adapted for a variety of uses.

SLINGERLAND—New at the show was a set featuring the *MAY EA* (Electro-Acoustical) system which consists of an internally mounted microphone in each drum. Slingerland also introduced a lower-priced line of drumsets called *Spirit 1000*.



SIMMONS—One of the most talked-about items at this year's show was the very unique Simmons electronic drums.



TROPICAL MUSIC CORP.—Montego Joe was on hand to demonstrate Afrosound congas. This company also handles Juggs drumsets.

TAMA—The *Royal Star* line was featured with a set of 8-ply mahogany, covered with an outer layer of birch, designed to meet the demand for a high-quality, wood-finish drum at an affordable price. Also shown was a new line of microphones specially designed for drums.



PERCUSSION'S TWO MOST REVOLUTIONARY NAMES



BILL BRUFORD AND TAMA

Bill Bruford's been a revolutionary force in drumming with some of the most adventurous bands rock music has seen. Yes, Genesis, King Crimson, UK, National Health . . . the list reads like a who's who of progressive music.

That's why, when Bill decided



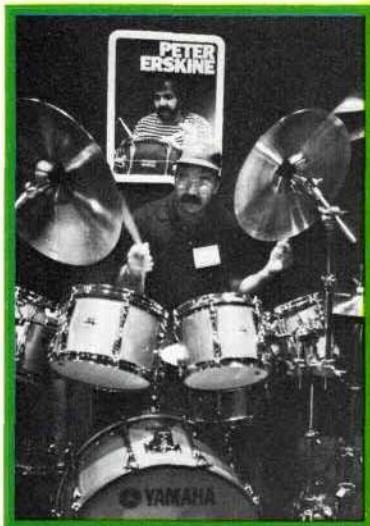
to revolutionize his set, he chose the drums that revolutionized the industry — TAMA!

Tama offers the kind of durable, versatile percussion equipment today's drummer needs when breaking new ground. See your authorized Tama dealer and start your own revolution.



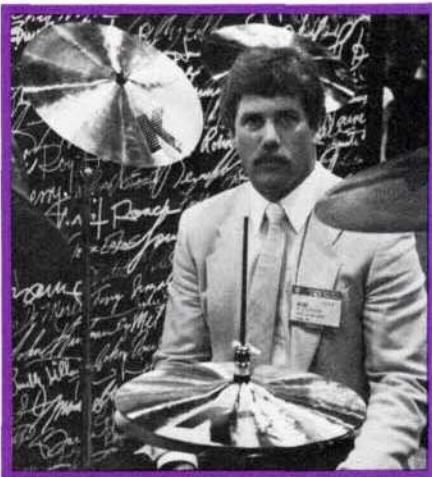
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1721 B. East Gale Ave., City of Industry, CA 91748 • In Canada: 6355 Park Ave., Montreal, P.Q. H2V4H5



YAMAHA—Peter Erskine was on hand introducing the *Recording Series*, now available in America. The shells are birch, and the drums feature high-tension lugs. Also featured was the 9-series hardware, which is interchangeable with the other Yamaha hardware.

WORLD PERCUSSION—A new "Brazilian Line" was featured at this year's show.



ZILDJIAN—Rab Zildjian sits in the midst of the new K. Zildjians, which were developed with the assistance of Elvin Jones and Mel Lewis. These cymbals are made in the Zildjian factory in Massachusetts, and duplicate the sound of the "old" Turkish K. Zildjian cymbals. The new, lower-price Amir cymbals were also on display at the Atlanta show.



Drum Market continued from page 111

DRUM INSTRUCTION! Beginners, Intermediate, Advanced—all styles. Fully equipped studio, convenient Manhattan location. A comprehensively applied program designed to develop all aspects of drum technique. CHARLES DAVIDMAN (212) 242-0485.

WANTED

MUSICIANS—GET WITH IT! Why wait for the right group or right musicians to find you? You can find them! Call us—the music industry's largest nationwide referral & get things rolling now. Professional Musicians' Referral, Toll Free 800-328-8660,

(612) 825-6848, or East Coast ofc. 609-547-7096, or West Coast Ofc. 714-527-5611.

JOBS OVERSEAS—Big money fast. \$20,000 to \$50,000 plus per year. Call 716-842-6000, Ext. 270.

TYMPANI: Ludwig Symphonic or comparable. Call 209-445-1840

CHIMES: Deagan Symphonic or comparable. Call 209-445-1210

\$100 Per Week Part time at Home. Webster, America's popular dictionary company needs home workers to update local mailing lists. All ages, Experience unnecessary. Call 716-842-6000 Ext 7284.

WANTED: Ludwig 10" width 3-ply tom—any finish. Collect (607) 749-4432.

MD SELECTS SCHOLARSHIP WINNER



Modern Drummer Magazine is proud to announce that eighteen-year-old David Hitchings, of Idyllwild, California, has been selected as the winner of MD's First Annual Roberto Petaccia Memorial Scholarship Award for 1982.

The \$1000 Scholarship is coordinated through the Berklee College of Music in Boston, and will be awarded each year in memory of Roberto Petaccia, who died last year at the age of 29.

Interested applicants may write direct to the Berklee College of Music, c/o Scholarship Committee, 1140 Boylston Street, Boston, MA 02215, for information on next year's Scholarship.

See this month's *Editors Overview* for a profile of David Hitchings.

NOVEMBER'S MD



VINNIE COLAIUTA



LIBERTY DEVITTO



BARRY ALTSCHUL

AND MUCH MORE
DON'T MISS IT!

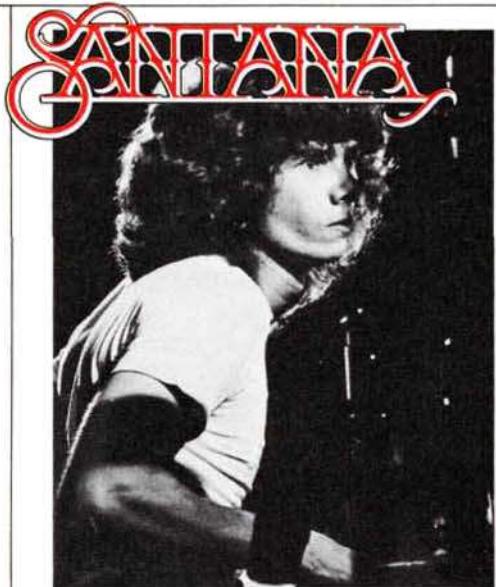
Plus:

William F. Ludwig Jr.

**History of Rock Drumming:
The Final Chapter**

We asked Graham Lear what he liked about Gretsch Power Drums.

He said you can't beat 'em.



Santana's Drummer, Graham Lear laid all of the following on us, without missing a beat.

"I've tried a lot of good brands but Gretsch has all the elements I want, starting with the resonance of a maple shell—I've always liked the sound and, now, the Power Shells are even better for my purposes.

"The Power Toms have a deep, round tone, and the snares cut through everything. That's important, playing with Santana, because we're so percussion oriented. My drums

Diecast hoops for a true, round sound, crisp rim shots.



have got to project, as well as cover the full range of what the music requires. My Power Drums cut through the loud amplification, especially important in live situations ... and they do it without any unnecessary tuning changes ... no sacrifice of tuning.



908 W. Chestnut,
Chanute, KS 66720
(316) 431-4380

"Gretsch has all the sizes I need, all the individual elements I was looking for. The hardware is exceptional too ... sturdy and handsome, great cymbal stand—not too much weight at the top, great hi-hat, double tom mount, diecast hoops, the stands fold easily and compactly ... the drums are beautifully crafted ... I'm really impressed by Gretsch, all the way down the line."

What more can we say, except listen to Graham ... and Gretsch, on Santana's explosive Columbia album release Chango, coming soon.



We caught Graham in an obviously unposed moment of reflection.

Graham
and **GRETsch**

The Unbeatables.



WHEN STEVE SMITH RIDES HIS ZILDJIANS, YOU'RE IN FOR AN EXCITING JOURNEY.

Steve grew up just around the corner from The Zildjian factory. Of course, for the past few years he hasn't been around all that much, what with his touring with Jean Luc Ponty, Ronnie Montrose and of course the enormously successful group, Journey. However, recently Steve took a break in his wild schedule and had a chance to sit down and talk with us.

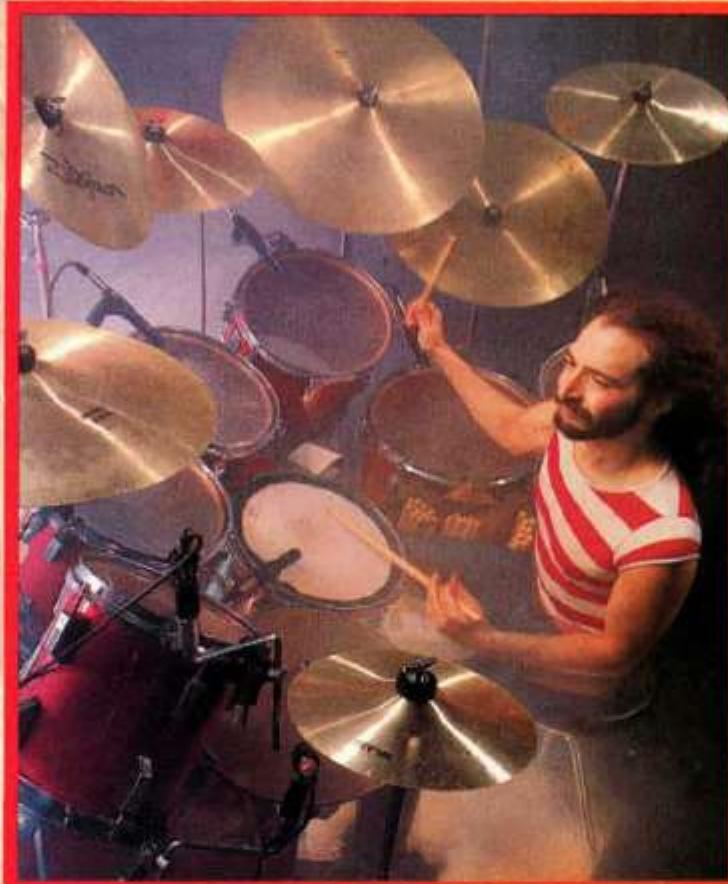
On Starting Out.

"I started out playing in the fourth grade when I was nine years old and had a really good teacher. When I was in high school I got serious about playing and I got a job as a paper boy to save money to buy cymbals. My teacher used to bring me to the Zildjian factory so I could go in and pick out my own set of cymbals."

On Rock and Roll. "After college I had a lot of experience playing jazz and fusion and I had virtually no experience playing rock and roll professionally except for some high school rock things. I really wanted to follow that direction, because

nowadays a drummer has to play rock and roll as well as jazz in order to be well-rounded as a musician."

On Zildjiants. "The kind of music we play with Journey demands a lot of power. I've found that the cymbals in the Zildjian rock line are the only ones that can



Flying high with the success of Journey, Steve Smith is one of the most versatile and talented drummers in music today.

really do the job for me—that can carry the big halls and not sound thin. Zildjian cymbals have extraordinary projection but at the same time they have this wonderful, full musical tone. I also particularly like the Ping Ride—I got my first one back in the eighth grade and I've been playing one ever since."

On Career. "You know if you should get into music. It's something you can just feel. If you have to ask yourself the question, then don't bother. Being a musician isn't just a career it's a way of life."

"I find that most successful musicians don't think about success as much as they think about being a good player or songwriter.

To try to focus on success is a little too contrived and usually just doesn't work."

If you're a serious drummer, chances are overwhelming that you, like Steve, are already playing Zildjiants. Zildjian: a line of cymbals played by drummers on six continents—a line of cymbal-makers that spans three centuries.

For your copy of the full color Zildjian Cymbals and Accessories Catalog and Cymbal Set-Up Book of famous drummers see your Zildjian dealer or send \$4.00 to Zildjian, Dept. 12, Avedis Zildjian Company, Cymbal Makers Since 1623, Longwater Drive, Norwell, Mass. 02061, USA

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