

# MODERN DRUMMER™

The International Magazine Exclusively For Drummers



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FEBRUARY 1984

## Andy NEWMARK

TOM PETTY'S  
Stan Lynch

Ed Thigpen interviews  
Kenny Clarke

MD's Special  
GUIDE TO  
DRUMSET TUNING

Plus:  
Carl Allen

Jazz Coordination  
Studies

Developing Speed-  
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### ANDY NEWMARK

Over the past decade, Andy Newmark has worked with such diverse artists as Carly Simon, Sly & The Family Stone, Ron Wood, George Harrison, Steve Winwood, Carole King, Nils Lofgren, Roxy Music, John Lennon, and ABC. Here, he offers insights on a variety of topics, such as playing with feel while working with a click track or drum machine, and he shares his memories of some of the artists he has worked with, including John Lennon and the *Double Fantasy* sessions.  
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### KENNY CLARKE

It's sometimes hard to believe that there was a time when the bass drum was the primary instrument used for timekeeping, rather than the ride cymbal. Kenny Clarke was the person who changed all of that, and in this exclusive interview, he tells how and why he developed the concept that revolutionized jazz drumming.  
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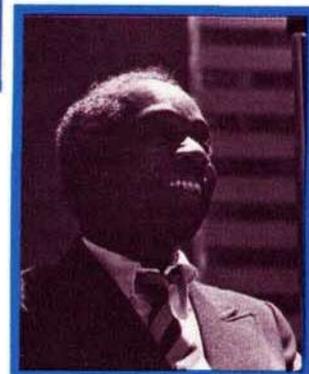


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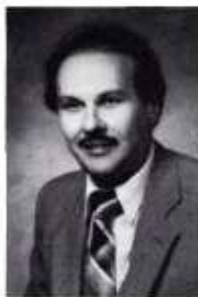
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# EDITOR'S OVERVIEW

## On Editorial Integrity



In an *effort* to fulfill our obligation to the MD reader, there are occasions when certain editorial review material may not appear to be particularly complimentary to the MD advertisers, the very same people who pump dollars into the magazine each month. Some might call this a clear case of biting the hand that feeds you, and they'd probably be right, to a degree.

By its very nature, the framework in which a consumer magazine must function is an unusual one indeed. On the one hand, it must constantly strive to be as honest and objective with its readers as possible, while at the same time, it must depend on advertising sales to continue to function in that capacity. To alleviate this conflict of interests, some publications have attempted to survive on circulation sales alone. Unfortunately, more have failed than succeeded with this approach.

Assuming that both interests need to be represented in the same publication, and assuming that our product or material evaluations are honest and accurate, we believe that we've acted in the best interests of our readers and that, to us, is of primary importance. Of course, as far as the advertisers are concerned, their products may have been slighted, they may feel betrayed by the magazine, and they're usually less than thrilled with *us*. We've even had advertisers pull their ads from the magazine for a certain period of time.

Let me clearly state our position on this matter. As a credible consumer publication, we have a basic responsibility to both readers and advertisers. We are expected to deliver an audience of readers to our advertisers, and we have an obligation to reproduce the ad message itself in a professional manner. At the risk of offending a handful of advertising clients, our obligation doesn't really extend much beyond this. We certainly don't like to lose advertising revenue when an advertiser pulls out, simply because those dollars enable us to increase the quality of our product itself. But our attitude has always been, if it does come down to this, then so be it.

Our first responsibility has been, and always must be, to you—the MD reader. The reasoning is incredibly simple. Without the involvement, loyalty and trust of the readership, we'd have no readership to deliver to our advertisers. And without readers, you can rest assured there would be no advertising to sell. The foundation upon which the entire consumer-publication concept stands is editorial integrity, which equates to nothing more than keeping the best interests of the readers in mind, first and foremost.

The late A.C. Spector, one of the most brilliant and respected magazine publishers who ever lived, once commented, "A magazine must always make the readership the primary concern. It must be zealously and in all things pro reader. Without this primacy of audience, surely all else is doomed."

Mr. Spector's message was extremely basic in concept, and yet, it was perhaps the single most important thought he could impart to his admiring colleagues. It's also a philosophy we've made every effort to adhere to for some time now, and a basic publishing principle we surely don't intend to tamper with.

RS

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# READER'S PLATFORM

## PHIL COLLINS

Thank you for the in-depth article on Phil Collins (Nov. '83). The interview answered virtually all the questions I would ask. I do feel, however, that Phil underestimates his soloing capability. I consider the solo with him and Chester during "Los Endos" to be the highlight of every Genesis concert. I'm glad he still considers drumming the most important aspect of his career.

Bob Hynes  
Long Island, NY

## RUFUS "SPEEDY" JONES

I would like to compliment you on your excellent article on Rufus "Speedy" Jones. I found it very informative and thoroughly enjoyable. I also picked up many tips from Mr. Jones, especially the one about him working out in the gym to strengthen his left leg. I also enjoyed his tips to up-and-coming young drummers about making it big—holding on to your dreams, but being realistic and keeping things in perspective at the same time. Thanks for a great piece!

Jerome Abraham  
Atwater, CA

## TRYING ROY BURNS

I just finished reading your article about "Trying Easy." Roy Burns, you have many thanks coming to you. What an excellent page of advice! I had played drums for six years, practically non-stop. Being self-taught, I never realized why certain aspects of my playing weren't coming back to me after a layoff of a year and a half. I've been "trying hard" to get the momentum back for quite a while now. It didn't phase me until I read Roy's article. All it takes is to try a little easier! Thanks for an excellent concept.

Steve Parkman  
Boynton Beach, FL

## UPS AND DOWNS

Rick Van Horn made a very important point regarding bands and drugs in his article "Handling the Ups and Downs" (Oct '83). I lost a very well-paying gig arranged by an agency, due to the bandleader's use of speed. Our pay per man was \$125.00 per night—plus \$80.00 each in tips—and a ten-week booking went down the drain. Needless to say, the agency will have nothing to do with us now.

I have read Rick's work often, and he really has a handle on the profession. He has considerably improved my ability to play, and I am really grateful for his contributions to MD.

Charles Pappas  
Houston, TX

## POSITIVELY SPEAKING

It's time to write you people on what an outstanding magazine you compile each month. It is informative, interesting, educational, enlightening and it is printed with superb graphics. I have been playing drums for about 21 years now (90% part-time) and I must admit that I have picked up many ideas, both technically and aesthetically. Your magazine is living proof that the world of percussion is not only alive and well, but also that it is a joy to be part of.

I would also like to get something off my chest about some of the comments I have read in *Reader's Platform*. We are all in this world together, and if we can't gear our efforts toward the positive aspects of various drummers' accomplishments, then we are wasting our time. This whole negative attitude thing is not healthy for anybody, and who needs it anyway? It doesn't take negative comments to be objective. Besides, you will always find negative aspects if you look for them. I'd rather look for the positive—it's more fun!

John Pendleton  
Silver Springs, MD

## ALEX VAN HALEN

A tribute is in order for Robyn Flans and *Modern Drummer* for doing a terrific cover story on Alex Van Halen. It's the first magazine I've ever seen that featured Alex exclusively. This long-deserved article not only touched upon equipment and former training, but Alex's personal feelings about how to approach rock drumming live as well as in the studio. I enjoyed this article on a drummer I've admired for a long time. Keep up the good work!

Danny DeNicola  
Georgetown, CT

## BEWARE BARGAIN DRUMS

Having just finished your article on semi-pro drumkits, I would like to inform you that I own a Hondo HP-525 drumkit like the one you tried, and it is very disappointing. I purchased it a little over a year ago and have had to replace most of it because of breakdown. I finally replaced most of the hardware with Tama hardware because of its quality, and my inability to find someone who carries Hondo parts. Soon after I bought the set I replaced the snare with an older Ludwig snare, because I got sick of fighting to get any semblance of a decent sound out of the Hondo.

When I purchased the Hondo kit, I was looking for a good starter kit, but having seen what kind of shoddy workmanship was involved, I would have been better off saving my money and buying a good

drumkit. I would not recommend a Hondo drumkit to anyone, nor would I ever waste my time and money buying another one. I hope you will print this to warn any other young drummers of such poor merchandise. Like a lot of starting drummers I cannot afford to buy a top-line drumkit, but on the other hand, I cannot afford to buy a cheaper one if I'm going to end up doubling the purchase price replacing the better part of it. I go to The Drumshop in Dearborn, and they have been very nice helping me keep my set in working order, spending a lot of time trying to get replacement parts for my drums.

Paul Troost  
Redford, MI

## ATTITUDE ADJUSTMENT

Most drummers I know do not have a serious attitude toward drumming. They tend to mistreat their equipment, play extremely loud on any style of music (which is not very soothing to the ears), and worst of all, they center themselves with one style of music. I have learned from your magazine that both dynamics and the caring of equipment are important. Another thing that I have learned is that all styles of drumming can be fun, exciting, and challenging!

Randy Servello  
Altoona, PA

## LISTENER'S GUIDE

I just received my November issue of *Modern Drummer*, and as usual, I am enjoying it tremendously. I feel compelled to comment about the new column—*Listener's Guide*. This is an excellent idea and I hope it becomes a regular feature. What a great way to disseminate information on recorded material and to expose readers to different musical styles of which they might otherwise be unaware. Thanks!

Collin Dettmann  
Newell, IA

## A RICH EXPERIENCE

I recently attended a Buddy Rich concert, and it was great. He's the best! I live in North Carolina, and a lot of us don't get a chance to see great influences like Bellson, Cobham, etc., down here. I'm really glad Buddy came. I learned a lot from him and would love to see more. I've read a lot about drum clinics and would like to attend one, but I can't afford to go out of state. I hope other name drummers take this into consideration in the future and come down south!

Darin Hargrave  
North Carolina 

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# ROGERS

# ASK A PRO

## VINNIE COLAIUTA

Photo by Lissa Wales



**Q.** What exactly did you do in the rhythm arrangements of "You're So Square"? Did you have a lot of input with Joni Mitchell? How did it happen that you got to arrange it?

Rose Darling  
Chicago, IL

**A.** This tune was originally recorded by Elvis Presley and she wanted to do it like the record, a kind of rockabilly shuffle. Collectively, we decided to try something different. Between Joni, Larry Klein and me, we cooked up some different grooves. It was like I said, "Here, we can go into a 6/8 thing . . . a straight rock thing here . . . this kind of an intro there." I took the initiative, but it really was a collective effort. It evolved in a creative way. Joni is great. She knows, deeper than you might think, what she wants. But she won't inhibit you, and once she knows what you can do, she'll let your creative flow happen until you take a left turn. As long as she knows that you understand the music and it fits the context, she'll be open to your suggestions.

## ERIC CARR



**Q.** I have trouble singing and playing drums at the same time. You manage to do both these things really well. Do you have any suggestions for me? How did you learn to do this?

Nancy Kaye  
New York, NY

**A.** I started playing on books before I got my first drumset, listening to records and trying to pick up the parts. Because there was so much music that I liked—not just drum parts—it just happened that I'd sing the songs as I was playing, and when I finally got a band together, I was pretty confident that I could sing. It was an evolution. I never studied drums or singing.

## CARL PALMER



Photo by Ebet Roberts

**Q.** What kind of Chinese cymbal did you use on the *Tarkus* album? It was very high pitched and had almost no decay.

Billy Glepko  
North Royalton, OH

**A.** That was one of those cymbals which was coming in from Red China at the time. It was very, very thin, the diameter was about 18", and I bought it from a company in London for about \$30. It was a great sound, but I think that cymbal cracked and I've still got it at home.

I know a place in Singapore called Youngstown, where there's a shop just full of them. I had stopped in Singapore years ago, on my way to see Muhammed Ali fight, and someone told me that Youngstown was a hip place to go. So I went there to have a look around, and it was full of things like smoked meat, vegetables, silk, and so on. I walked by this greengrocer's where they had herbs and vegetables, and I saw this pile of cymbals in the back. I couldn't believe it—the guy had live chickens in cages and this pile of cymbals. I didn't actually buy one, because I figured I already had one. So if you're ever in Singapore, you can buy them real cheap in Youngstown.

## RICK MAROTTA



Photo by Lew Citer

**Q.** How did you like working with Steely Dan? Were the sessions as long and complicated as I have heard?

Cole Nidray  
City of Industry, CA

**A.** It's always great because the songs are always amazing. Always! There's never been a time when I walked in that I haven't been completely taken by the songs. They are great guys. They used to do take after take, but the last time I worked with them—on the *Gauche* album—the method changed some. I came in, and on a couple of tunes, Donald had put down his piano and vocal part with a click track. I came in and played a couple of passes and that was it! I had told them several times that my best performances were not after 10 or 15 takes. My best is usually the first or second take when I hardly know the song, and I'm really concentrating and listening hard. I guess they believed me.

## JAMES BLACK



Photo by Pal Jolly

**Q.** Would you change your tuning from a mainstream jazz gig to an R&B gig?

S.F.  
Long Island, NY

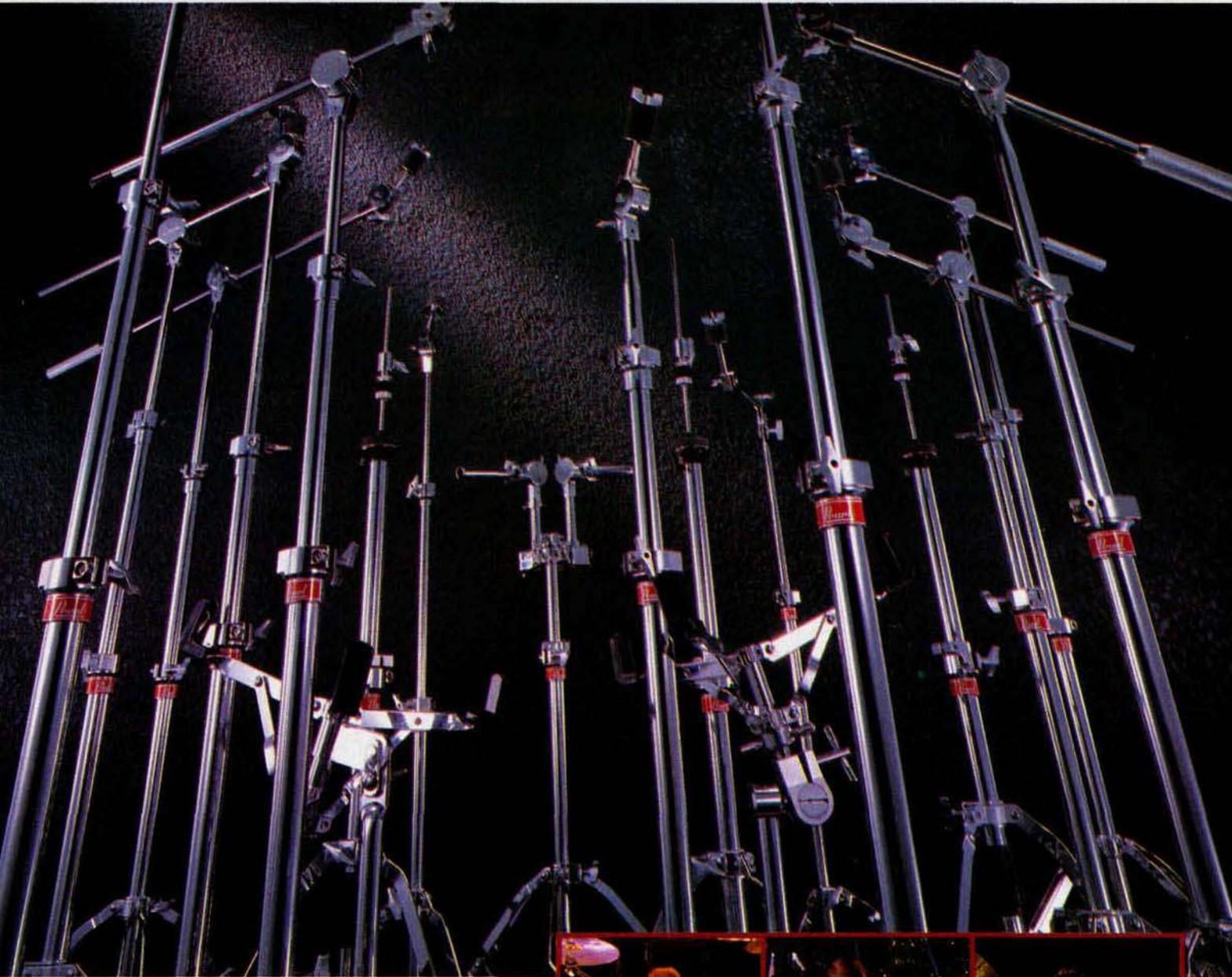
**A.** No. I've always tuned the drums the way I like them to sound, no matter what I played. I've got the same set of drums I've been using for about the last 15 to 20 years—Rogers drums—and it's a bebop set. I use a 22" bass drum, an 18" floor tom (because I like the big sound) and regular size tomtoms and snare. The snare is chrome. I like Remo heads—the old-style heads where you can get some brush work on them. For what I'm doing I need a head with a coat on it. I tried Fiberskyn, but they seemed to muffle the complete sound of the drum.

*continued on page 89*

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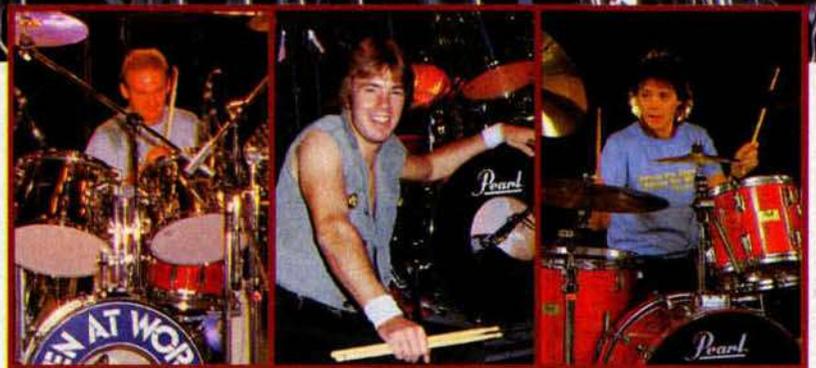
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# andy newmark

by Rick Mattingly

**J**ust when you start to think that Andy Newmark has settled into a "bag", he invariably takes off in another direction. Consider the following: He first came to national attention as the drummer on Carly Simon's *Anticipation* album, but before anyone had time to categorize him as a sort of mellow, folk-rock kind of drummer, he joined Sly & The Family Stone. After that, it looked for a while as if Andy was going to become a staple of the English rock scene—he did albums with Ron Wood, George Harrison, Rod Stewart, David Bowie, and Steve Winwood—but then he became a staff drummer for CTI, where he appeared on albums by such artists as George Benson, Esther Phillips, and Bob James. During the past few years Newmark has done albums and/or tours with such notables as Randy Newman, Nils Lofgren, Roxy Music, and he was the drummer on John Lennon's *Double Fantasy* album. But just when you thought it was safe to refer to Andy as one of the "middle-aged rock veterans," he turns up on the latest ABC album—a band whose members are all in their early 20 's. And if you were thinking that he only does album projects, guess again; he can occasionally be found contributing his talents to commercial jingles.

So what can we say—that Newmark is versatile? Somehow that misses the point. Sure, he can play in all of these different situations, and if you heard him in any one of them, you might assume that you were hearing him do what he does best—no matter what you happened to catch him playing. Yes, he handles all of these different settings with finesse, but it's more than that. Some musicians can fit in with different things simply because they don't have any personality or style of their own, and so they can blend in with anything. Andy, however, does not fade anonymously into the background when he plays. Instead, he injects his personality into whatever he's involved with. It's not an aggressive, overpowering kind of thing; it's more of an energy that flows out and saturates whatever is around it.

Of course, you have to get Andy behind a drumset to see that energy. When not on stage, Andy tends to be reserved. He can be a little intimidating too. Dial his answering machine and, depending on his mood, you'll either get a no-nonsense, curt command ("This is Newmark. Leave a message."), or you'll get a lengthy—and very friendly—explanation about how although he's not in town at the moment, he's not really all that far away either, so if you want to leave a message, he really does check the machine frequently and he will definitely get back to you soon.

In certain ways, he seems to be full of contradictions. That's certainly reflected in his music—I doubt if some of the people he works with would be willing to be in the same room with some of the other people he works with, simply because their music is so different. Personality-wise, he can be quiet and reflective, or he can talk your ear off. He takes his career very seriously, and is concerned about his image, yet he is quick to laugh at himself. He can appear to be taking something in stride, and yet he will later confess that he was tingling with excitement.

But don't let me give the wrong idea. A lot of Andy's seeming contradictions come from his ability to see both sides of an issue. When confronted with a situation, Andy will dissect and examine it from every possible viewpoint. It might take him a while to make a decision, but when he does, you can bet that it will be the right decision for Andy Newmark. Career-wise, this attitude has helped him earn a great deal of respect in the music business—the projects he becomes associated with always seem to be of high quality. Musically, that attitude is manifest in the

way Andy sees the value of simplicity, as well as the advantages of chops and technique. The result is that when he plays, he gives the music a good, simple groove, but there are also these little, subtle, technical things that keep it interesting.

So how does one categorize Andy Newmark? Beats me. All I know is that Newmark the drummer and Newmark the person are both very down-to-earth, very likable, and very human.

**RM:** For many years, I thought you were English.  
**AN:** A lot of people thought the same thing you did. Other people thought that I was from California. Unfortunately, no one in New York thought that this guy Andy Newmark was from New York [laughs] and the phone never rang for work locally. I'd meet people here and they'd say, "California, right?" or "You're from England, aren't you?" It's always been a sore point with me, because in fact, I've always lived here and wanted to work more in New York, rather than having to go off on some of these jaunts to work in other places.

The English thing started with Ronnie Wood. That's also when I met Willie Weeks, a bass player. The Ron Wood album, *I've Got My Own Album To Do*, was the first thing we did together, and that opened up the whole English pop contingent for us. We were there for three months, recording every night. Ronnie had a studio in his basement. It just went on night after night with all of his friends coming by. We were working for a flat fee, per week, regardless of whether we got tracks or whether we worked or didn't. We were at Ronnie's house every night from about 11 P.M. until about 7 A.M. to play with whomever, and play whatever. That's how we met George Harrison; he came down and gave Ronnie a song, "Far East Man." Bowie came down there; shortly after that we did work on *Young Americans*. A Stevie Winwood album came about through Ron too. Keith Richards was also on the Ronnie Wood sessions, and Mick Taylor was on the sessions prior to Keith's arrival. Mick was a regular for the first two or three weeks, and then Keith started hanging out there. You could feel that there was a power play going on, and that Mick Taylor was being squashed. He didn't play guitar very much after Keith started showing up. Instead, he started playing organ. Finally, Mick Taylor stopped coming to the sessions.

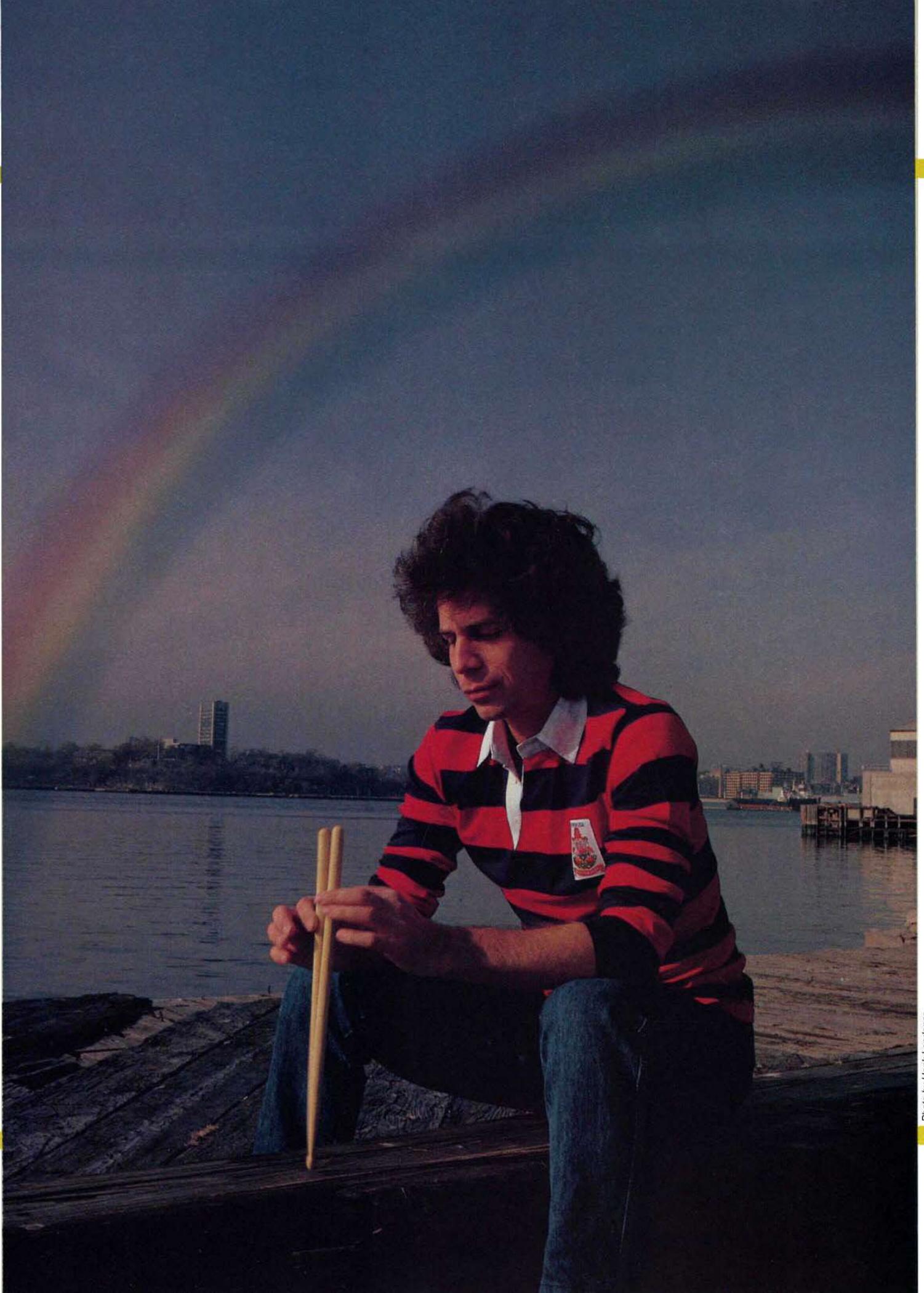


Photo by Hank Londoner



Keith Richards then announced, a week or two later, that Taylor had left the Stones and they were focusing on Ronnie. Ronnie was a natural for that band. He looked the part and acted the part. There are a lot of guys who could play circles around him, but Ronnie Wood had that aura, which the Faces all had—a kind of drunken, free spirit, "Let's have a good time on stage" attitude. So that's why Keith Richards was hanging around the house, I'm sure. They were zeroing in on Ronnie.

**RM:** How had you become involved with Ron Wood?

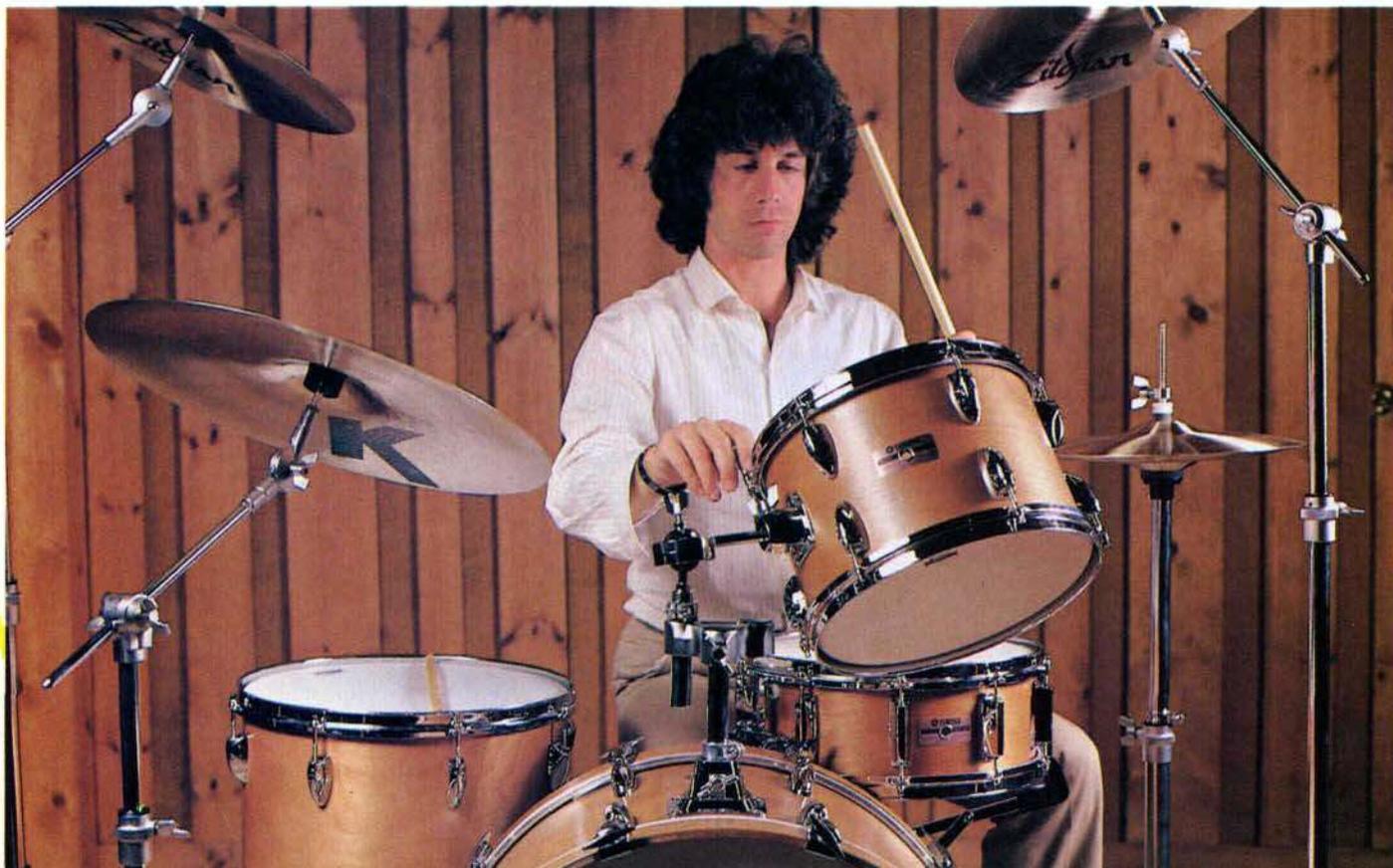
**AN:** I was in Europe with Sly & The Family Stone, and The Faces were on the same bill in Germany with us. Like most musicians in Europe, they had never gotten to see Sly, so they were all checking him out. The rest of Sly's band was pretty low-keyed compared to me; energy-wise and visually I was a big part of the show. When we did London, half of the rock community came out. From Pink Floyd to the Rolling Stones, everyone wanted to check out Sly, but unfortunately, I don't think he lived up to his reputation. So that's how I met Ron Wood, and he told me, "The Faces are probably going to break up in six months and I want to make a solo record. Can you come to England if I call you?" I said, "Sure." And I ended up leaving Sly a few months later. That was the beginning of free-lancing for me. With Sly I had some security, but with Ronnie I was leaving the security of any sort of regular paycheck, just putting myself out there and hoping somehow the phone would ring. Before Sly I was with Carly Simon and that, again, was the security of

getting a paycheck every week, whether we worked or not. I had done that album with her, *Anticipation*, which featured the drums in a soft way.

**RM:** Going from Carly Simon to Sly & The Family Stone was a rather drastic change of style.

**AN:** Yeah, it was like day and night to go from Carly Simon to Sly. But in fact, it was Carly who was the departure for me, taste-wise. The job with Sly was where I was at. That was natural to me. I was waiting to unleash all of that on someone, and Sly was the recipient. Sly made me feel good. He was a boost to my ego. He really got excited when I played. I was a new toy in his life; someone just to help make record-making a little easier for him, because at that point he had done the *Riot* album and played everything. So I was his only other tool in the studio really. Most of the recording of *Fresh* was done with just Sly and me. Everyone remembers me, for the most part, for that *Fresh* album. That was the most important record of my career; it hit at a time when all the jazz people were tuning into funk. Sly made it palatable to all the jazzers that funk could be a good rhythmic format in which to play all their jazz stuff. *Fresh* was the bridge between two worlds.

I remember getting a telephone call from David Liebman, the soprano player with Miles. He said, "Andy, Miles came into rehearsal with this *Fresh* album and he made us listen to 'In Time' for half an hour straight. He just kept playing the tape over and over and said, 'This is where it's at. This is how I want us to play from now on.'" It was very flattering. I even got to meet Miles in Sly's apartment on Central Park West. All Miles could talk about was that record and how much it turned him on. Even today, "In Time" is what most musicians refer to who meet me for the first time. Maybe Steve Gadd





Photos by Steven Ross



will be remembered for "50 Ways To Leave Your Lover." Even though he's done lots of other things that were incredible, that's the one that everyone refers to. "In Time" seems to be the one I'll be remembered for. The only thing that makes me a little insecure is that nothing has happened since then that seems to have had that much impact. But still, I suppose, a lot of people don't even get that shot. At least I got to make a little dent for a minute, as opposed to nothing. What's tragic is that Sly didn't go on with the genius record-making. That's a shame. He got a performance out of me that no one else could. He would really get me going.

**RM:** I understand there's an interesting story about how you joined Sly.

**AN:** Right. I was in Los Angeles with Carly Simon playing at the Troubadour, and I knew the saxophone player with Sly, Pat Rizzo. Pat told me that Sly needed a drummer. Gregg Errico, the original drummer, had quit. They had a replacement who had been there for six or eight months, but no one was happy with him. So Pat said, "If you can possibly get up to Sly's house in Bel Air and get an audience with him, you might be able to conduct some sort of an audition." In between shows at the Troubadour, I ran up to Sly's house, and was taken into his bedroom where he was lying on a water bed, pretty much out of his head. There were three or four other people in the room, and it was all very heavy, and sinister, and weird, and dark. Eventually he got himself together enough to speak to me from the bed. He said, "You're a drummer?" I said, "Yeah." And he said, "Are you funky?" And I said, "Yes." [laughs] Not even "Yeah," but "Yes," deadpan, with no emotion, in my perfect WASP whiteness. Then he said, "Play." There was a set of Remo practice pads next to his bed with a real hi-hat and a little mashed up cymbal. I knew I'd have about 20 seconds to either make an impression or not, so I just played the funkier beat I could. All of a sudden Sly came to life. He jumped off the bed and started dancing in the room. And in 30 seconds the whole family was brought in. Sly said, "This is the new drummer"—no name or anything. "Yeah, Freddie, this is the new drummer. Tell the other guy he's fired. Okay, what's your name?" "Andy." "Right. You'll do the next show or whatever. Welcome." And that was it. Five minutes later, I was in the car going back to the Troubadour to do Carly's show.

**RM:** You turn up on a couple of other Carly Simon albums. Are those tracks just holdovers from the *Anticipation* ses-

sions?

**AN:** No. Occasionally she would call me. I went to England with her to do *Anticipation*. On my 21st birthday, I arrived in London for the first time in my life. It was a dream come true to get to England. I was very much in tune with the British thing ever since the Beatles came out. That's when I tuned in to music. So going to England with Carly to make that record was a dream come true.

After that, if her producer wanted to use me, I occasionally did a bit of work with her. For instance, she really hit with the follow-up record, *No Secrets*, which had "You're So Vain" on it. Richard

Perry produced it. I had been brought to England to work on that record, but Richard said, "Look, Carly, your band's great but I have my guys—Jim Keltner and Jim Gordon." Right at that time, Richard Perry was at the peak of his five-year hot period, and Keltner and Gordon were on most of his stuff. They were still reigning supreme from the Mad Dogs & Englishmen clique of Carl Radle and Leon Russell and that whole bunch who really dominated for six or seven years. So I was told that Keltner or Gordon would be coming in, but rather than get pissed off, I went to every session they did and asked if I could play percussion or some silly

little thing. It didn't matter—I just wanted to have the headphones on and be near them so I could watch and feel, because I knew they had something I didn't, and I wanted it. I didn't want to be just one particular kind of player—which at the time, I felt I was—and they seemed to be able to fit in with a variety of artists and styles. So I would play a conga or something, and just try to tune into what they were doing. Too many people were using Keltner and Gordon not to take notice. That was like going to college for two weeks. I was eating, sleeping, and drinking those sessions to see what they had that made them in such demand.

**RM:** What was it?

**AN:** It's a feeling that makes other musicians, and producers, feel musically comfortable. They're able to play that real simple stuff with a conviction that makes it work. If you don't see the beauty in playing simple and get off on it, then when you do it, it won't come off like the person who loves to do it. When Russ Kunkel, Gordon or Keltner would just play those real simple beats, they got off on it. They liked that; they were into it, so it gave the notes validity. Also, I noticed on the playback that all of the takes—not just the final one—sounded like real records. Whereas often, when I'd hear a playback of something I was doing, a lot of little things would

**"THERE'S A CERTAIN  
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Photo by Steven Ross

make it feel, to me, like a demo. When I heard them play on something, it always seemed to be so smooth. They had a way of making everything settle and be relaxed. The hardest thing to get a studio drummer to do is make the record feel it's in the right place. Tempo has a lot to do with good records. Being slightly too fast or too slow might cause the whole song to miss the point. And I think producers rely on drummers to find that magical place, within a very small range of tempo. It's something that most people might not hear. There isn't a large difference in those tempos, but it's that one magical place that makes it feel like everything's breathing properly. I started picking up on an inner instinct from these guys that they knew where to put the tempo, and believed in it themselves. They weren't looking for direction—they were the direction; they were the core. Richard Perry left them alone. When I had worked with him, he was monitoring every beat I played, but with them, he let them do their thing. In other words, he was trusting their instincts.

**RM:** It seems like it took a lot of maturity on your part to accept that and not have the attitude that, "If he had trusted me the way he trusted them, I could have played that simple part."

**AN:** I didn't feel that because, in fact, I couldn't have played the part they played with the conviction they played it with. I was still playing too busy. I thought, "I wouldn't have the nerve to just lay back for three-and-a-half minutes, like what I've just seen." I knew there would have been eight places in the record where I would have been playing a fill, or been too busy. I knew I didn't somehow have the maturity or the instincts to do what I was seeing being done in front of me. I guess it was good that I could recognize that. It was like regrooming my mind from what most drummers grow up learning—chops and technique. Not that it isn't valid, but it has to be rechanneled when you start working in the studio. So, in fact, it wasn't as frustrating as you might have guessed. I knew my instincts were differ-

ent than theirs, so I was regrooming my instincts. It took a few years to get to a point where I could say, "Yeah, a Richard Perry could trust my instincts." At the time, in a lot of departments, I wouldn't have said I felt equal to them. Now I do. We're all just artists of different shades now. But back then I was aware that they actually had more cultivated tools than I had. I'm glad I was able to open up to that, because that's usually where the dividing place is between the drummers who carry on with a certain type of career, and those who step over into the recording world. It just involves refining certain instincts that are different from what you do on stage. That doesn't mean it's better. There are a lot of good session players who are not good on stage. It's a mental thing; it's not about the chops. The ones who enter another way of perceiving the drums seem to be good at recording. I was listening to the Keltners, Gordons, and Russ Kunkels, and I was aspiring towards that. So I was pleased that I was able to enter another head, whatever it was, that made me understand and appreciate the things that make you successful in that area.

**RM:** Did you talk to them about it at all or just sit back and observe?

**AN:** There wasn't a whole lot to talk about as far as the drums themselves were concerned. I took in with my ears what they were doing musically. In talking with these guys, I didn't need to talk about the notes or the drums; I wanted to just feel what made them tick. The real core of the matter was, "Who are these guys who emote this feeling? I want to be able to look in their eyes and feel their vibrations." You understand, all of a sudden, so much about why drummers play the way they do when you meet them personally. That's what's happened to me in a lot of instances from being around them, in chatting with them, or just understanding how they react to things. I remember in California, Keltner started tuning in to what I was doing with Sly & The Family Stone. He actually was kind of curious to chat with me at the time, which was flattering, but good because it opened the door.

It meant I wasn't just chasing Jim. I had been listening to him for years, and he had been tuning in to me maybe over the past 12 months. I remember just talking with him, and I got lots of responses from him about music and players. It meant something to me to hear what he thought about such-and-such a drummer, and to know that I maybe had similar reactions about certain things. Hearing about the things he was really getting off on opened up to me why Keltner plays the way he does. So you understand a player's influences and what gets him off. Then you sit back

**"DRUMMERS SEEM TO BE THE WORST OFFENDERS OF TRYING TO INFLECT LOTS OF TECHNIQUE INTO MUSIC. IT INTERFERES WITH THE MUSIC A LOT."**

and think, "Yeah, that makes sense because I hear this in his playing." You get the whole picture.

**RM:** Did you ever play with Keltner?

**AN:** Yes. But prior to us playing together, I had been living in his shadow for a year while I was working with George Harrison, because Jim was George Harrison's favorite drummer and close friend. Keltner was like the fifth Beatle. Ringo used him on all his records, George swore by him, and John Lennon always used him. So when George asked me to work on his record, that was my first experience of stepping into something where Keltner had always been the man, which was a challenge to me. I was flattered, but I was always thinking, "What would Keltner do?" or "Would they prefer it if Jim were here?" I didn't want to blow the job, in a basic survival sense. That happens to me with a lot of people I work for, if they've worked with a drummer in their past who is a personality and a well-known figure. So I tend to play the middle—walking a tightrope between my style and the style of the previous drummer. When I worked for George, I always thought about Keltner, and when I was with John Lennon, I always thought about Ringo. I would be thinking, "These are the people who this guy has always liked, so how can I get inside of their brain for a minute?" George was always talking about Jim Keltner. Even when we had great tracks, I was never allowed to forget that he loved Jim's playing. I just accepted it as a fact of life. I thought, "Yeah, Jim is a monster." Even I idolized Keltner's playing, so I could understand this reaction. But, of course, it makes one a little insecure.

Anyway, then we went on the tour, and it was supposed to be Keltner and I—two drummers, which was fine. I was relieved in a way. And then Jim backed out of the tour at the last minute. George came to the first rehearsal with a Jim Keltner fan club button on. I'll never forget it. Big pin: "I'm a member of the Jim Keltner fan club." And he walked in and said, "Andy, guess what! Jim is not going to do the

tour!" George was visibly unhappy about it. They really liked each other as people and as musicians. I became very insecure. I felt an additional burden being lowered on me because George didn't have Jim there with him on the tour; someone who he was very close to as a friend and as a player. We went on the tour and I did it alone, but I never felt that secure about a lot that was going on. I thought to myself, "I wish Keltner were here, because he would put George more at ease." There is nothing worse for a drummer than to allow this kind of insecurity to eat away at you, because it destroys your playing.

In fact, Keltner did join the tour for the last three weeks. It was a major up to everyone in the band that Jim was there. He was one of the old veterans. People want to see them, feel them, and know that they are on the stage. Maybe I'm entering a period in my life where I fulfill that now, because I'm getting up into the middle-senior bracket of rock 'n' roll. At the time I was 25, so there was no way I could. But Jim had that authority and I recognized it. It made things a lot easier just having him there on that tour. So that was a long answer to your question. Yes, I played with Jim.

**RM:** Were you intimidated at all by actually having Keltner sitting next to you?

**AN:** Absolutely not! It was a great relief. He understood my position very, very well, and knew what I had been going through.

**RM:** How did it work musically?

**AN:** Well, of the two of us, I had the authority and the leadership because I knew all the tunes inside out. He walked in with no rehearsal right in the middle of the



tour. He just said, "Do your thing. Make believe I'm not even there. I'll follow." And he had an amazing ability to melt into whatever was going on. Jim was like water. He would fit into whatever container you poured him into. He completely didn't inhibit me, which was a talent in itself. Most people would sit down and have to just start playing the drumkit the normal way. Jim was sort of like a ballet dancer across the drums. He was able to watch me and read my movements before they happened. He knew how to lay back far enough so he could see what was coming and then grab it. It's an amazing ability to stay invisible, yet be there. He made the drums stereo on stage, which was what was needed for this 12-piece band. And I could never seem to offer that alone. I couldn't produce enough volume to give everyone across this massive stage the security of feeling the backbeat and the groove. With two drummers, everyone on stage had real drums coming to them, and that seemed to put everyone at ease.

**RM:** Did your playing have to change any in that situation?

**AN:** Not really. The learning aspect was trying to make two drummers sound like one. I don't think I ever sounded as good with Jim as say he and Gordon in Mad Dogs and Englishmen; or Ricky Marotta and Steve Gadd; or Keltner and Ringo. There have been a few combinations of double drummers. Personally, I don't feel like I'm one of those drummers who fits in with other drummers real well. It's funny. When you're playing with another drummer, if you start to think about whether or not your backbeats are landing together or flammings, then you get in trouble. It's like meter. If you think about whether you're speeding up or slowing down, you probably will. The more you focus on a problem, the more it becomes a problem. It's the same with working with another drummer. If you start *trying* to make it happen right, something is lost.

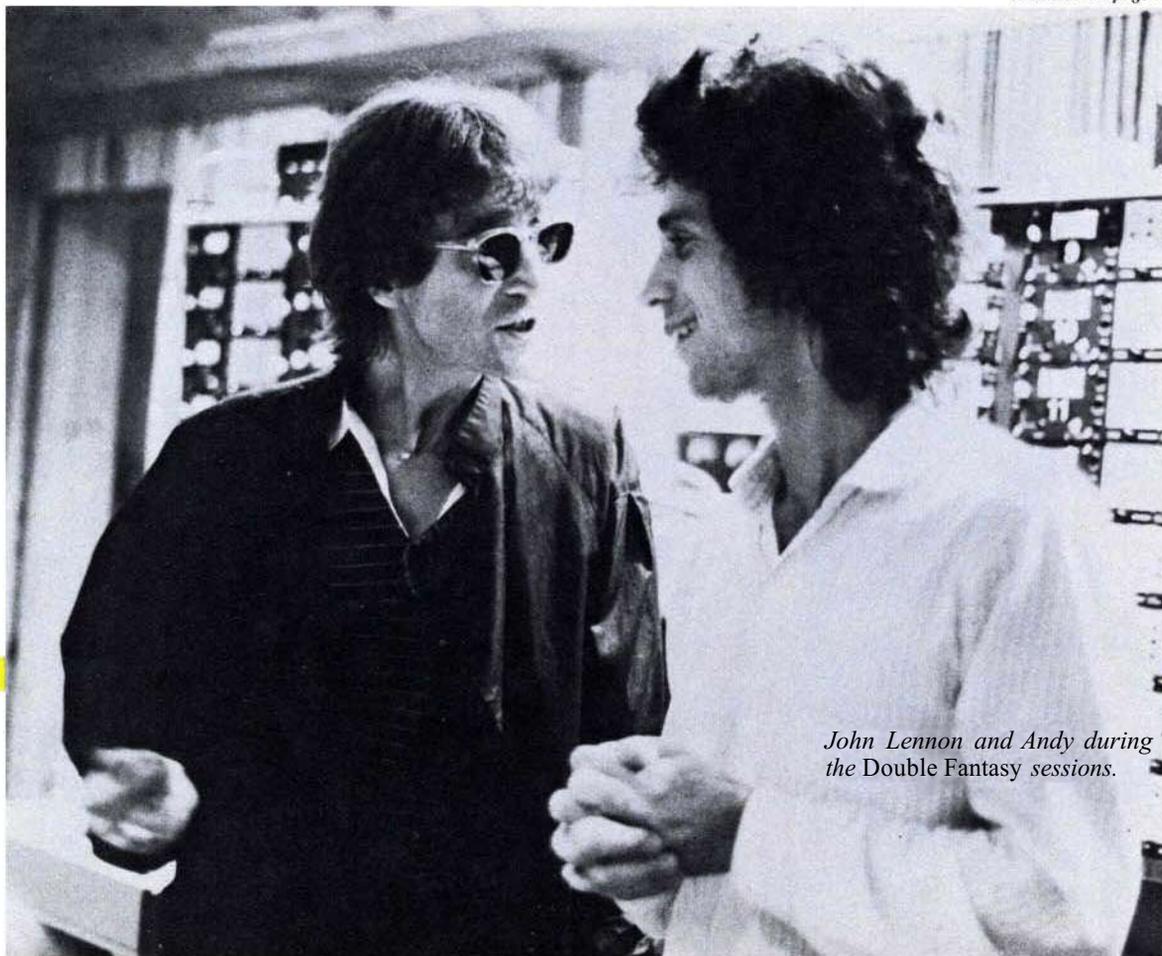
**RM:** Do you get off on the idea of playing with another drummer?

**AN:** Not as much as playing alone.

**RM:** I'm thinking back to what you said earlier about how, in order to make a simple groove feel good, you've got to be into playing a simple groove. If you're not naturally attracted to the idea of playing with another drummer, then maybe that's why you don't feel you're especially successful at it.

**AN:** Well, certainly we do create results in life. Our thoughts create the reality. If I have a negative thought about it, I may very well create a negative result. You've definitely got to be into the fact that it's two people sounding like one. There's a very subtle perfection in two drummers playing together. You have to appreciate it, and there were moments when I certainly got off on that. Drummers are used to playing alone, so two drummers have to behave themselves. You've got to constantly be weaving in and out of one another. When you play alone, you're steering the ship by yourself, and if you decide you're going to do a drum fill here, you do it. I could never do what I did with Roxy Music, for instance, with two drummers. I had manipulated that whole show to where I had certain licks I wanted to play in certain places, and I could be as out to lunch as I wanted. Not that I could forget about my responsibilities as the timekeeper, or any of that stuff, but I did it in my own weird little way. Having two drummers in a band is like having two

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*John Lennon and Andy during the Double Fantasy sessions.*

*Photo by Bob Gruen/Siarfille*



Photos by Steven Ross

## Andy Talks About His Drumset

A four-piece drumset tends to make me play more groove conscious. Ninety-five percent of the time, I'm playing only hi-hat, snare and bass drum. So by not having too many other options around me, it keeps my approach more groove oriented. In fact, I've even gone to sessions and been on stage with just a bass drum, snare drum, hi-hat, and one little cymbal that could act as a ride and a crash combined, because to me that's what my drumming comes down to really.

I always had a problem having a second mounted tom-tom, because it never allowed me to place my ride cymbal exactly where I wanted it. I had to put my cymbal up higher and further to the right of the drum, and that's not where I like to play my ride cymbal. So by not having that tom-tom there, I actually get to have my ride cymbal in the most comfortable place for me to play it.

I also don't feel the need to play fills with lots of drums. I don't put down those who do it, but a couple of extra tom-toms tuned to various notes just don't do that much for me. I think it sounds great when other people do it, but I don't like the sound so much that I want to crowd my drumset with more toms. I like what happens to me when I play a real basic drumkit, because it alters my approach, as it would any drummer. You have to work within limitations, and when you put governors around yourself, trying to extract the most out of a little is a big challenge. Pop music is the same three or four chords over and over again, and the challenge is to find a new way to play those three or four chords and get something new out of it. It's the same idea with getting the most out of a little drumset as opposed to having lots of drums.

Also, I might add, in the studio, engineers get off on a small drumkit immensely, because it's a much more easily controlled sound. There's less spill into other microphones. It's a tighter drum sound and much easier to work with.

I play a Yamaha kit. I have a 24" bass

drum for a big sound—I have a very, very heavy foot. A big part of my sound is the bass drum. I have an 8 x 12 tom-tom mounted on the bass drum, and I have a 16 x 16 floor tom. I also have a 9 x 13 tom-tom, which I sometimes will use in place of the 8 x 12, depending on what I'm doing. Generally I lean towards the 8 x 12, because I get a high note from it. If I'm only going to have two drums, I like a big difference in pitch, so I've got high and real low. I have the *Recording* series, and I also have the same kit in the *Tour* series. I have a Yamaha snare drum, which is 5 1/2 x 14. I've never been able to play snare drums deeper than the regular depth of 5 1/2". When I play live, I tune the snare drum real tight, and 99% of the time, every time I hit it, it's a rimshot, because it gives me a lot more volume and cuts through anything. With a deeper drum, I seem to lose that real sharp crack that I can get out of a 5 1/2" drum, which is a very fast response and very piercing. With a deeper drum, I tend to get a mushier sound.

I use Remo white-frosted *Ambassador* drumheads, top and bottom. The bass drum has a blanket inside, folded up neatly, and the front head has a hole cut out about a foot in diameter in order that microphones can be placed in front of the drum. Those Remo heads are very important to my sound. I've played on lots of strange drumkits because I very rarely get to take my own. So I always take a case full of Remo heads to wherever I'm going in the world, put them on whatever drums I'm recording with, and I always sound like me. I've used those heads on everything I've ever been on, and a lot of people think they can recognize me on a record. They feel very strongly that they know it's my sound when they hear it. I'm sure the heads have something to do with it. I get a very warm, thick sound from those heads and I won't play any others.

I tune my snare drum tight for a high-pitched crack. It's not tuned to any kind of note. In fact, if you hit the drum softly, it

won't sound very good, but if you hit it at the volume I hit it at, it works on stage. In the studio, I tune it way down and usually put a little piece of tape or a little *Kleenex* or something on the side just to take some of the ring out.

With the toms, I tune both sides identically, so that if I hit the top of the drum or the bottom, it's the exact same pitch. There would be no right or wrong side to hit—they're tuned the same. I tune the floor tom to the lowest possible note before the sound starts to distort and buzz from being too loose. With the mounted tom-tom, I look for the note that will ring the longest. I like the toms to resonate for the full life of the drum. So I find the note that will ring the longest on the high tom. That's usually not its lowest note and certainly not its highest note. It's the place where the note seems to go on for the longest amount of time. I don't put any muffling on the tom-toms. I like them to be very natural and have their own decay.

The bass drum is not tuned to anything. The head is very flat. There's no pitch at all because I have a blanket inside. So I tune it down as low as I can before the head actually starts to wrinkle, and then I'll go up half a turn on each lug to take it out of that area.

I guess you can say, in the toms I look for a note that has a life to it and a ring and a decay. The bass drum and the snare drum are noteless—it's a "thump" and a "crack." I want a thump that hits me in my gut. Hopefully, people fall over if they walk in front of the bass drum when I hit it—their knees crack or demolecularize. The snare drum is tuned to kill many decibels of your hearing ability if you happen to come into the room without protection over your ears.

The cymbals are Zildjians. I use one 20" ride cymbal. I have a K., and I also have an A.—I switch back and forth. I use two crash cymbals: one over the little tom and one over the floor tom. Those two cymbals could be any combination of 16", 17", and

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# Kenny

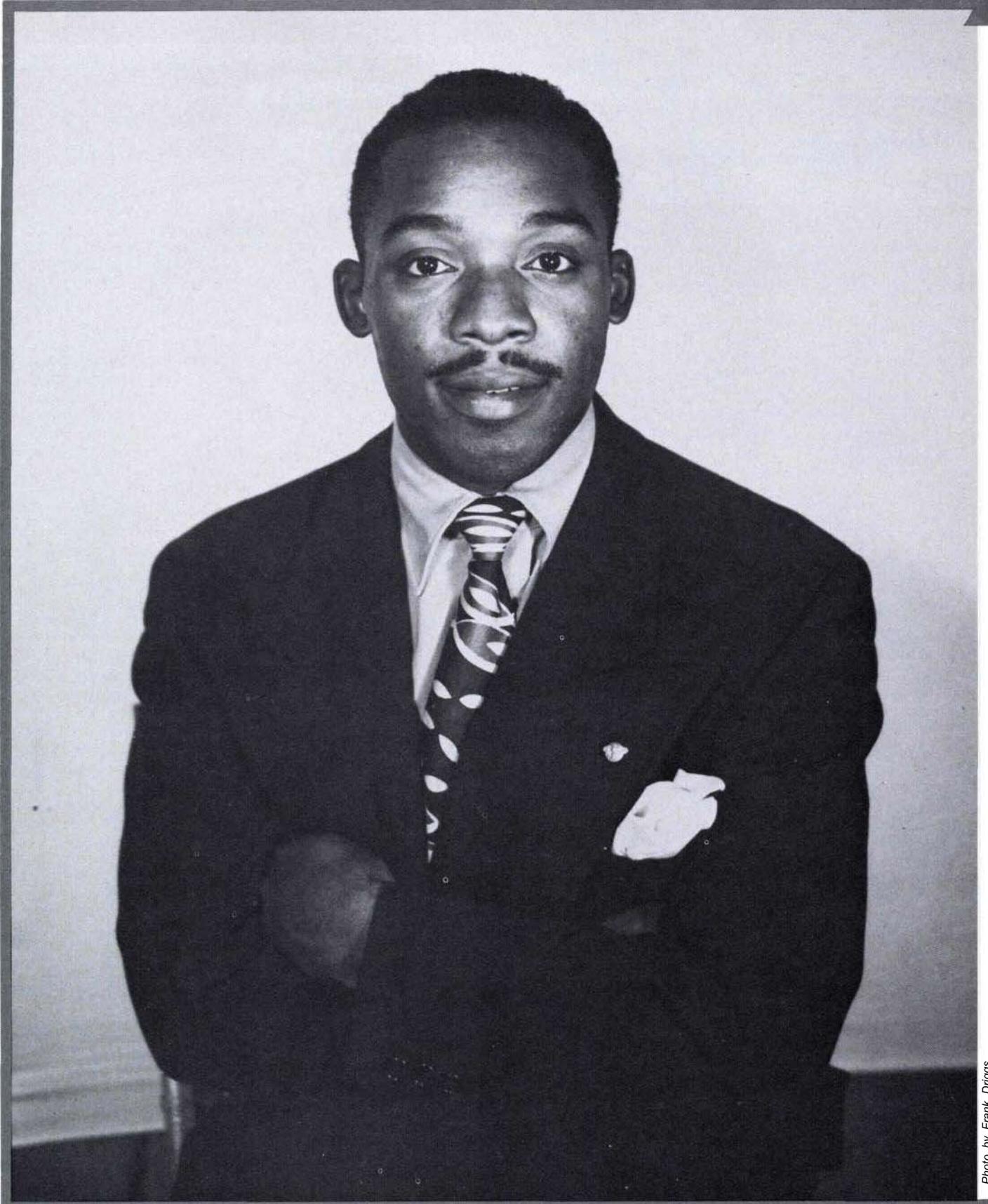


Photo by Frank Driggs

# JAZZ P

*It's sad in a way, yet the fact remains that most drummers under the age of 25 probably aren't all that familiar with the name Kenny Clarke. The truth of the matter is, Kenny Clarke is perhaps more responsible for the evolution of modern jazz drumming than any other single individual. The man is, in fact, the ultimate pioneer.*

*It's understandably difficult for a young drummer to imagine that the various components of the drumset were ever utilized in a manner unlike the way they are today. In actuality, the approach was, at one time, considerably different, and Kenny Clarke had a whole lot to do with changing it all. His drumming led the way towards usage of the bass drum for accentuation as well as timekeeping; the establishment of a jazz-time rhythm for the ride cymbal, and freedom from a strictly metronomic role, forcing the bassist to share in the responsibility of timekeeping.*

*Kenny Clarke can also be credited with freeing the left hand so it could interact with the soloist—the obvious reason why thousands of young student drummers still sweat over Jim Chapin's Advanced Techniques For The Modern Drummer, a classic text which captured the elements of "bop-style" drumming and documented it for us all. Most importantly, Kenny Clarke is primarily responsible for giving jazz drummers an opportunity to fully express themselves on the instrument, and unleashing the chains that bound them up to that point.*

*Born in Pittsburgh in 1914, Kenneth Spearman "Klook" Clarke began his career as a swing band drummer, enjoying a moderate degree of success with the likes of Roy Eldridge, Claude Hopkins, and The Edgar Hayes Orchestra. However, dissatisfied with the relentless press roll, and four-to-the-bar bass drum style so prevalent at the time, Clarke began to venture off in new directions, often losing gigs as a result of these daring rhythmic experiments. That is, until 1940, when he took his jazz drumming concepts to a place called Minton's, a smoky little club on 118th Street in New York City. The rest is history, for it was here that the new style of drumming began to mesh with the musical ideas of Dizzy Gillespie, Charlie Christian, Thelonius Monk and Charlie "Yardbird" Parker in the formation of a new music soon to become known as "bebop." It was a drumming style which would have an immediate impact on people like Max Roach, Art Blakey, Tiny Kahn, Stan Levy and Shelly Manne, a group of young drummers who would ultimately take the style to even greater heights.*

*To say that Kenny Clarke was "important," or "influential," or even "a key musical figure," does not do his contribution justice. To state, unequivocally, that he was drumming's all-time Great Emancipator, a man to whom every jazz drummer who's ever lived owes a debt of gratitude, is perhaps a much more honest appraisal.*

**ET:** I'd be interested to find out how you started. Did you start on drums?

**KC:** Well, not really. My father played trombone and my brother was also a musician. I was in a school where they had all kinds of instruments. We had a little parade band, and we used to parade all the time, sometimes for the Masons if they wanted a band. I actually started on peck horn. That was the easiest way, you know. Then I started playing the baritone horn, which was a little bigger, and then the trumpet. My mother also started me on piano and she taught me how to read music. She really instilled a love of music in me. In high school, I studied piano, trombone, vibes, theory and finally drums. I was working gigs in and around Pittsburgh as a drummer when I was in my teens. After I finished high school, I started hanging out with all the people who were in bands, and learning to improvise and spread out a little bit.

**ET:** What happened after that?

**KC:** I went to Cincinnati. We had a very hip band with Leroy Bradley. The young cats were so hip in that band. We were using stock arrangements, but sometimes we would invent things. I also worked the Cotton Club in Cincinnati and played all the shows.

**ET:** You once mentioned that, in order to play shows in those days, you had to play all the percussion instruments. Drummers really had to be percussionists in order to get work.

**KC:** Oh yeah, sure. And bass players had tubas; a big tuba sitting right on the stand. I had vibes; I always had vibes.

Anyway, on the weekends, all of the great big bands would come in: Duke, Don Redmond, Earl "Fatha" Hines. And that's where I got to meet all of the great musicians of the day. After that I worked for a short while with Roy Eldridge. Roy was really chief of the trumpets at that time, you know. He could blow everybody out. Man, he was fantastic.

When I came to New York, I started working in the Village with some small groups, and then I got the opportunity to go to Europe with the Edgar Hayes band. We toured Finland and Sweden—all over—and I made my first recording with that band.

After the tour, I moved on to work with Claude Hopkins and then Teddy Hill. I worked at the Savoy with Teddy's band, and that was great because that's when I first got the chance to work with Dizzy. Diz had already been with the band in Paris and that's when I first heard him.

**ET:** Who do you remember as being your very earliest drumming influences?

**KC:** Well, there weren't that many really good drummers then. There was a guy named "Honeyboy" who did all kinds of tricks and stuff, but he wouldn't settle down and keep the thing together. He'd be playing and singing, and sparks would be flying. He was a fantastic showman.

But there was *one* cat who taught me everything about cymbal playing. His name was Jimmy Peck. He was a pilot and he had fought in the Spanish-American War. Later he became one of the directing engineers at Bell Aircraft in Philadelphia. He was mean, baby—a smart player.

Of course, there was Baby Dodds, and though I had heard about him, I never got a chance to see him because he never came to my town. Anyway, I never liked that style of playing; that heavy, rolling type of drumming. It took too much time. I didn't like it, but I played it to get into the clique. But through all of it, I was always thinking, there must be another way, you know. To "dig coal" all night long, man, you got so tired that you couldn't pick up your bag the next morning. I used to say, "There must be an easier, simpler way to get the same effect and keep the band together without straining your arms." I thought about it for many years. I was still basically playing the old way, but every once in a while I'd go up there and do that cymbal thing. Ding-ding-a-ding. The other guys would say, "What are you doin', man? Get back on the snare drum."

**ET:** You were actually moving the time feeling up to the cymbal.

**KC:** Yeah, yeah. I figured you could hear it better than on the snare drum. "Diggin' coal" would cover it all up.

**ET:** You once mentioned that you were quite tuned in to melody and harmony, and it seemed as though you wanted to complement that more.

**KC:** Sure. A lot of people said, "Klook, when you play drums, it sounds like a melody." Well, that's just what I was trying to do. When they'd say, "Take a solo," I'd just hum "Sweet Sue" and keep on playing. And it would always come out right. They all knew when I'd taken a chorus. You knew when the 32 bars were up. That was my little trick for solos.

**ET:** After you got to New York, and you

Clarke in Paris with the  
Jacques Helian Orchestra circa 1956.

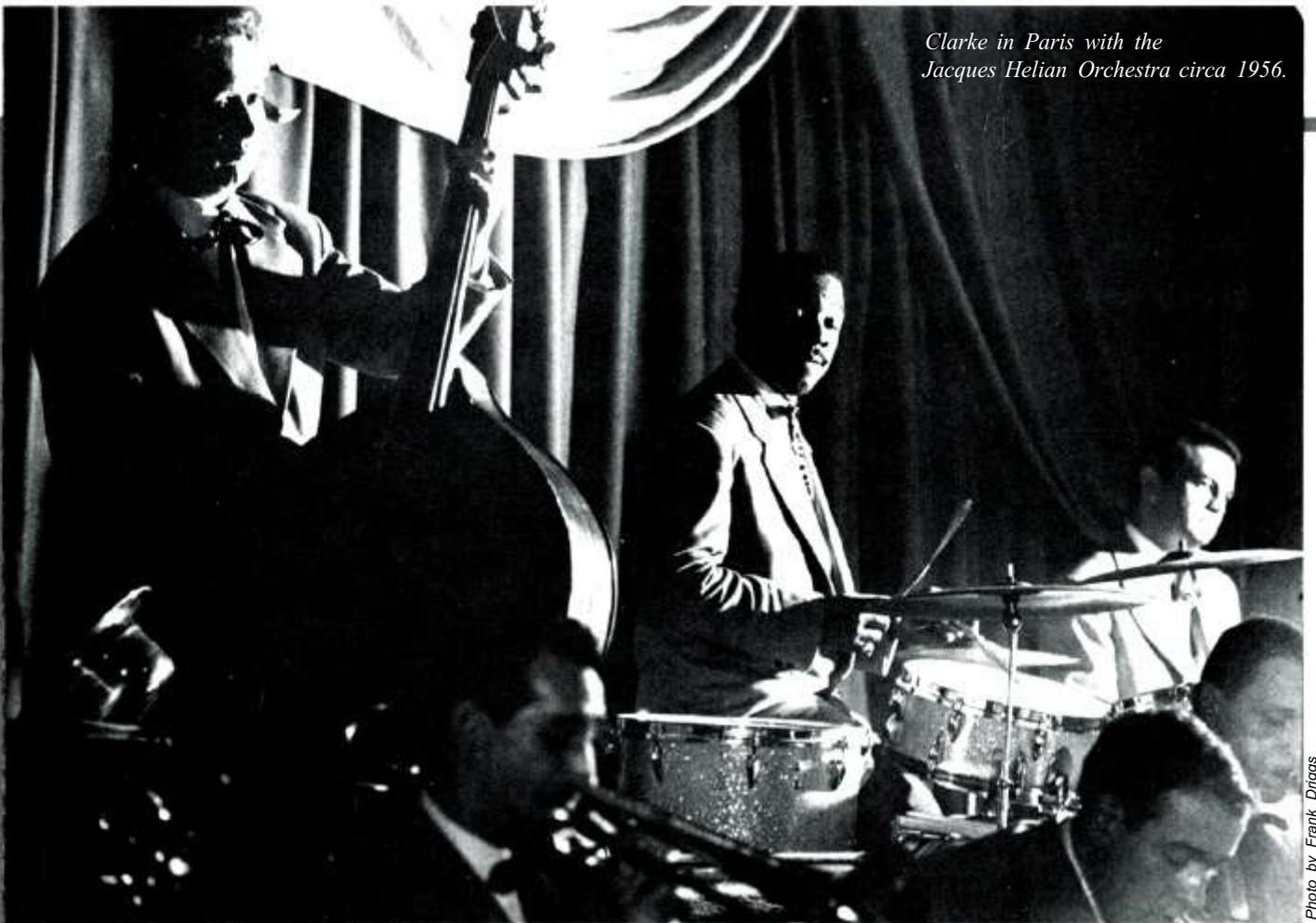


Photo by Frank Driggs

were playing with swing bands more, I imagine it was acceptable to be playing that ride rhythm on the cymbal, right?

**KC:** No, not in a big, organized band. They didn't go for it even up to 1937 or 38. When I went to Europe with Edgar Hayes, I was playing a mixture.

**ET:** But it was still mostly on the snare drum?

**KC:** Yeah, and I'd say, "Oh man, I gotta do something to drive out the monotony." Some guys would say, "Yeah man, pretty hip." I'd say, "Look man, I can't dig coal all night. I gotta do something." So I'd play the figures with the brass, but then I'd have to start diggin' that coal again. I was always trying to get away from that.

**ET:** Those press rolls?

**KC:** Yeah. You see, we didn't really have a ride rhythm. I was trying to perfect that. I figured if I could perfect it, it would be a feather in my cap.

**ET:** When did the ride rhythm finally become more or less acceptable?

**KC:** It wasn't accepted until we went up to Minton's in 1940. I had gotten everything I was trying to do together by that time and my style was pretty well set.

**ET:** Tell me about the scene at Minton's during those great days.

**KC:** Oh man, those were the days. When

Teddy Hill became the manager at Minton's, he turned the whole back room over to the musicians, and we could pretty much do as we pleased. I organized the first house band for the place with Monk, and Joe Guy on trumpet. All the great musicians in town would show up to sit in. That's where the bebop movement was born. Teddy never told us what to play, or how to play. We just played whatever we felt. Work was pretty scarce at that time, so Teddy just wanted to do something for the guys who had worked for him.

Cats used to come from all over to listen to what we were doing and to sit in. Musicians from all over the country—Dizzy, Hot Lips Page, Georgie Auld, Roy Eldridge, and even Lester Young—would come around a lot. Lester loved what we were doing. All the musicians from whatever bands were working in town would come up after work. Jimmy Blanton, Duke's bass player, was always dropping in. There was a lot of sitting in.

**ET:** I'd be interested to hear what you recall about some of the pioneers of the movement who would come up to Minton's to sit in, like Charlie Christian, for example.

**KC:** Charlie was a very quiet, very reserved little guy, and we used to really

look forward to him coming up. He usually came in every night after he finished working downtown with Benny Goodman. Charlie talked about the place and what we were doing so much that even Benny came up once in a while. He sat in too.

Charlie contributed a tremendous amount to the new music and we were always swinging hard when he came up. He wrote some really great tunes as well. At the time, we didn't even have a name for the music we were playing. It wasn't even called "bebop" at that time. We just called it modern music.

**ET:** Dizzy?

**KC:** Diz was the most advanced of all of them as far as harmonies and rhythms went—very progressive. Roy Eldridge and Diz would always have these cutting contests, and at the time, Roy was always the favorite. People understood what he was doing more. But as time went on, the musicians started to catch on to what it was Diz was doing, and after a while, everybody kind of forgot about Roy. Then Diz became *the* trumpet player at Minton's. But Roy never stopped coming up, though he never really did change his style. I owe a lot to Roy actually, because he always encouraged me when I was working out my ideas

for a new style of drumming.

**ET:** Tadd Dameron?

**KC:** Tadd really impressed all of us. He was using flatted fifths in chords back as early as 1940, and though it sounded very odd to us at first, he was definitely a fore-runner of the movement. He was also one of the first people to play full, 8th-note patterns in that real legato style.

**ET:** Charlie Parker?

**KC:** Bird first came to New York with Jay McShann's band. He was working at a place called Monroe's. The sessions were always either at Monroe's or Minton's. Well, Monroe's used to open up after Minton's closed, about four in the morning. So, we'd leave Minton's and then go there.

We first went to hear Charlie at Monroe's because the word was out that he sounded like Pres. Actually, Pres was the pacesetter at the time, so everyone was really interested to see what this young cat named Charlie Parker was doing with the music. Well, when we first heard him, we realized that this was a man with a whole lot *more* to offer. He'd play things that no one *ever* heard before—incredible stuff.

Bird was a very, very quiet guy. He was not talkative at all. He'd never talked much about what he was doing with the music. He'd just get up there and do it. I don't think he ever realized himself the changes he was bringing about.

**ET:** What about the drummers who would come in?

**KC:** Well, when I was at Minton's, nobody had really caught on to what I was doing with the instrument. I remember Sid Catlett came up one night, and he listened and listened. Finally he said, "Are you still playing the bass?" I said, "Yeah, but I make the accents off the four beats." I couldn't give that up and play with *no* bass drum. The accent wouldn't have come in right.

Big Sid said, "Yeah, that's it." I looked around, and he and Jo Jones were both playing like that. Of course, Jo was a hi-hat man. But, I couldn't make that hi-hat thing. I wanted my arms free.

**ET:** So you moved over to the ride cymbal.

**KC:** Yeah, I just moved over from the hi-hat to the ride and played the same thing that I'd been playing on the hi-hat. The hi-hat then became another instrument! I could play with my left hand. It opened up the whole set, you know.

Before that, cats didn't use the cymbal except for accents, endings and stuff like that. I wanted to use it *all* the time. But, I was always getting fired. I knew after the first night that I was out, so I would just pack up and move out. The boss would

come over and say, "Look, we've got to get another drummer for tomorrow night." And I'd say, "Okay man, I was just leaving. I've got my stuff packed." And I'd split.

**ET:** But you persevered, which is what an innovator has to do.

**KC:** Oh, I did believe I was on the right track; that what I was doing was right. If nobody else liked it, the hell with them. I'd just keep playing like that anyway.

**ET:** Well, fortunately, not everyone closed their ears to what you were doing.

**KC:** No. They used to come to Minton's. I'd look out there and it would be all drummers. Art Blakey used to hang out there a lot and he got the style down real good. And Max too.

But it took a long time to figure out what to do with my left hand. A lot of cats helped me. They saw it was a usable style coming into action. Jim Chapin, cats like that, would hang around *all* the time. He'd never leave me to see what I was doing with my left hand. And, of course, he wrote the book on it. He wrote down all the stuff we did. But I didn't care. As long as it got to the cats, I was happy.

**ET:** Your whole approach has always been from the standpoint of playing the drums as a musical instrument.

**KC:** Yeah, it was to integrate them into the music. I thought that approach would give the soloists more freedom, rather than fencing them in with, "boom, boom, boom, boom."

Actually, the bottom never changed. I just put it up on the cymbal to kind of ease the weight of the bass drum which I played very softly. It was always four beats, but I would syncopate the bass drum. Whatever accent the band was playing, I would make it, but they could always feel it. I'd just say

**"HE HAD ONE CYMBAL;  
IT WASN'T VERY BIG.  
WE USED TO CALL IT  
THE MAGIC CYMBAL  
BECAUSE WHEN  
SOMEBODY WOULD  
SIT IN ON DRUMS  
AND USE HIS SET,  
IT WOULD SOUND LIKE  
A GARBAGE CAN,  
BUT WHEN HE  
PLAYED IT, IT WAS  
LIKE FINE CRYSTAL."**

**-Dick Katz**

to the guys, "Put the time in your head and play. Don't listen for the drums because the drums are not working for you. They're working for everybody." The best thing to do was to feel the beat and not listen for it, you know. Once they got it in their heads, then I went upstairs to stay. I played ding-ding-a-ding up there and it gave my left hand freedom to do other things.

It was another way to play. I wasn't trying to be hip, but I wanted to make it easier than diggin' coal all night. I was just figuring it out for *me*.

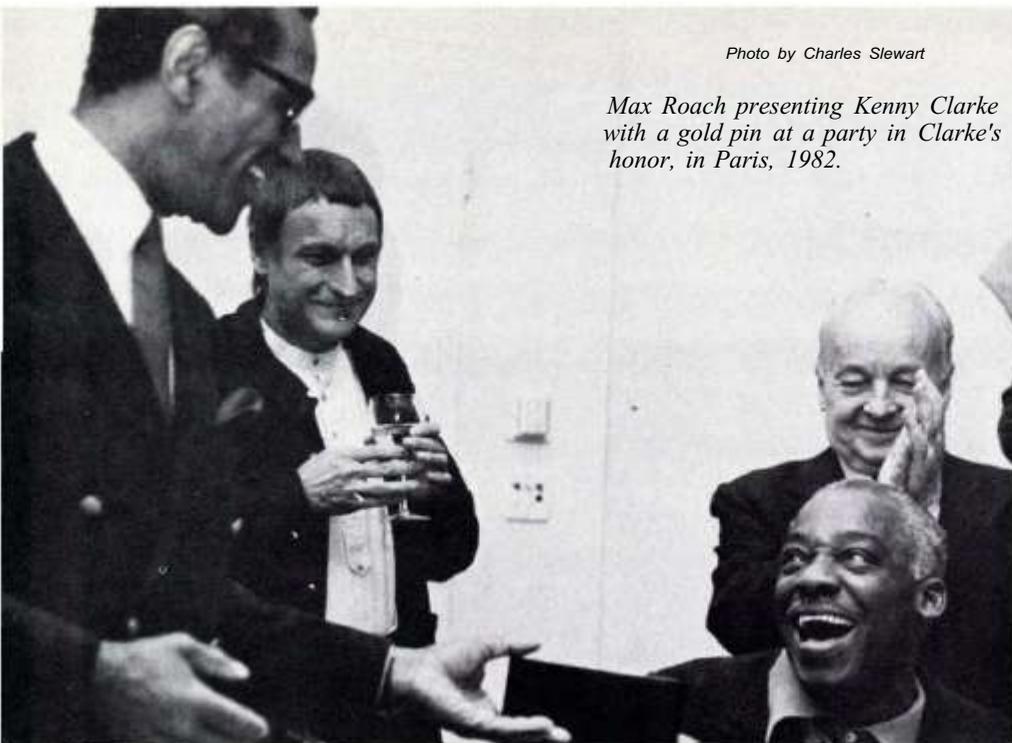
**ET:** What other bands were you able to work with prior to the bebop era?

**KC:** Claude Hopkins, Teddy Hill. Hill was just beginning to accept my style of playing. But they all still wanted to hear the bass drum. They'd stop playing if they



Photo by Charles Stewart

Max Roach presenting Kenny Clarke with a gold pin at a party in Clarke's honor, in Paris, 1982.



didn't and there would be all kinds of confusion. I'd say, "Why don't you just feel it the way I want to play?" They'd say, "No man, we have to know where the beat is." **ET:** What about the bass players?

**KC:** Most of them were slap bass players until Jimmy Blanton came on with Duke. Sonny Greer's drumming was mostly for color, more or less. Jimmy carried the pulse. That was his job.

When I started playing up on the cymbal, the bass players would say, "Man, when I hear that bass drum going all the time, I can't concentrate on my solo. Just play that cymbal." So I started playing the bass drum real soft and just making accents. The four beats were there, but it was real soft. I still play like that today.

When I played with Oscar Pettiford, I would be in the background going ding-ding-a-ding with a real soft bass drum, and he'd get out in front of that mic' and shine. He'd say, "Man, just keep that rhythm on the cymbal and that soft bass drum, and everything will be cool." So I began to practice with just a cymbal—no bass drum. I just played from hand to hand. Oscar would say, "That's it. That's what I want!" I had to work with him all the time because no other drummer played like that. Then I started playing it with the big bands. The cats would say, "Yeah man, that's hip." I remember one time with Mingus' band, I sat down and started to play. The whole reed section stood up and said, "Yeah!" So I figured I was on the right track.

**ET:** Years ago, when I first saw you, you used a big, thick felt beater.

**KC:** Well, that's because I was trying to play very soft. I knew if I played soft, I

could just say "Boom," and it would be loud. I didn't have to go too far to play loud. But if I played, "BOOM, BOOM BOOM, BOOM," there wouldn't be any accents. The accents would have to be louder and that would mess up the whole band. I'd play soft for the most part, and the accents would come out better.

**PLAYING SINGLE BEATS, BUT YOU'D GET A CONTINUITY. YOU STILL GOT THE I FEELING OF DING-DING-DA-DING.**  
— Roy Haynes

**ET:** Your time beat was almost like a straight four, but it wasn't. It was right on top, almost like a 64th note, or closer, on the second and fourth triplet.

**KC:** Well, this cat I was telling you about, named Jimmy Peck, he just sat me down and said, "Look, if you're going to play it up there, make it sound pretty. It's all in here, in the wrist, and you kind of throw it out." When you throw it out, it changes the sound. There are so many things you can do when you get the idea.

Actually, a guy named Joe Garland, a tenor player with Edgar Hayes, would write things for me. He'd write out a trum-

pet part, and he'd leave it up to me to play whatever I felt would be most effective. I'd play the figures over the regular beat. That's how I first got the idea to play that way. Then I developed the idea further with Roy. Most of the guys who'd played with Roy didn't do anything with their left hands. Almost everybody was just copying Jo with that hi-hat thing. I was looking for something new. When I started to play that way, the guys in the band would always kid me about not playing the hi-hat like Jo, but I didn't want to copy anyone. I wanted to be an original.

**ET:** Could you trace your career after the Minton's years?

**KC:** Well, I went on to work with Louie Armstrong, and then Ella Fitzgerald's band. I spent a year with Benny Carter in 1942, and then I worked with Henry "Red" Allen in Chicago. I came back to New York right after that and went into the Army in 1943. I was in Europe during the war.

When I came out in '46, I was a little fed up with the music business and I was actually considering doing something else, but that idea didn't last very long. I went with Dizzy's band later in '46 and stayed for a year before joining Tadd Dameron's band. I went back with Diz in '48 for a tour of Europe, and I stayed on in Paris after the tour to do some teaching and recording. Then I came back to the United States in '51 to tour with Billy Eckstine.

**ET:** Just to backtrack for a moment, didn't you once spend some time with the great composer, Darius Milhaud, in Paris?

**KC:** Oh yeah. That was in 1949. A trumpet player by the name of Dick Collins was living in Paris and he was a student of Milhaud. He told him about me and Milhaud wanted to meet me. Well, Dick and I played for him, and he was taking notes. He'd stop us and take notes. Then we'd play again and he'd stop us again. He was very interested in the ride cymbal beat and in what I was doing with my left hand. He really knew a lot about jazz and he was very enthusiastic.

**ET:** Many people don't realize it, but you were involved with the original Modern Jazz Quartet before you moved to Europe permanently.

**KC:** We did that in 1952. That was with John Lewis and Milt Jackson. That was some quartet; made a hell of a racket. It was so beautiful, you know. And Bags, he could hear around the corner. He had the power to do anything he wanted to do.

**ET:** Before you moved to Paris permanently in 1956, you did a lot of recording in New York.

**KC:** I did most of the work for Savoy, and I also worked as an A & R man for them. We recorded people like Cannonball, Donald Byrd, Lee Konitz and Lennie Tristano.

I went to Paris in '56 to work with this big band over there. The band eventually broke up, but I stayed on in Paris. I did some work with Quincy Jones and I worked at this club in a rhythm section that backed up most of the great American jazz players that came through. I also did a lot of studio work. I liked it better over there. It was a peaceful life, and I could always work. I'd always say, "I'm gonna go back home," but I never got around to it.

**ET:** In 1960, you were co-leader of the Clarke-Boland Big Band, until it disbanded in '73. How did that come about?

**KC:** Oh, that was weird. We started out with a duo—piano and drums—just Francy [Boland] and me. Gigi Gryce had an ice cream parlour in Cologne, and he would clear the tables in one part of the place so Francy and I could play. Then, Jimmy Wood came in, and he looked up and didn't see any bass. So he went out and got his bass. Then we had a trio. And that's the way it went. The band just kept growing and growing.

Then some cat from Blue Note came over and we recorded it. We were eight pieces at the time. Well, the record sold so well that we decided to make another one

with 13 pieces. We added the saxes and we started recording again. Gigi would record everything when we got together. We did the *Jazz Is Universal* album with 13 pieces, and it turned out pretty fair.

**ET:** That was an international band, wasn't it?

**KC:** Oh, yeah. We just picked cats up from everywhere.

**ET:** You had two drummers there for a while; you and Kenny Clare.

**KC:** Well, what happened there was, I had

**"KLOOK PLAYED  
DRUMS JUST  
THE WAY I WOULD  
HAVE PLAYED THEM  
IF I PLAYED  
DRUMS."**

**— Dizzy Gillespie**

an engagement in Morocco for the Moroccan Red Cross, and I had booked it months in advance. Gigi had a transcription date in Cologne, so Ronnie Scott said, "I've got a good drummer to bring in. He can fill in for Klook." So they brought in Kenny

Clare. When I got back from Morocco, they played the tapes for me and I said, "When did I do that? I don't remember doing that." It sounded like me all through the thing; sounded like everything I did. They said, "Kenny Clare did that while you were away." I said, "Who is this guy? Bring him over." There was no use in him being over there and me being here when we played alike. So we brought him to Cologne and tried a couple of tunes. He would always follow me. He'd say, "Klook, you're the leader." When I'd take sticks, he'd take brushes. He didn't want to get in the way.

**ET:** He's very *simpatico*, isn't he?

**KC:** He's a great drummer—a fantastic player.

**ET:** It's very difficult to get two drummers synchronized properly in one band.

**KC:** Well, we started getting things together, you know. We'd play different patterns, because if we both played them, it would be too pronounced. But we figured out the patterns and it worked out.

**ET:** I'd like to touch on your activity in education for a moment. I have the original series of books that you and Dante Augustini collaborated on. Both of you worked seven years on developing the *Dante Augustini Methods*, didn't you?

**KC:** Yeah. I had the ideas and he had the bread. He paid for everything. He was very

*continued on page 72*

*Kenny Clarke with the Edgar Hayes rhythm section*



# Guide To Drumset

**D**rum tuning is a series of choices. Unlike other instruments that tune to a specific pitch, the tuning of drums has no absolutes. All you need is a drumkey, a pair of ears, and an understanding of the basic principles so you can make the best possible choice in a given musical situation. Too often, this freedom of choice results in out-of-tune, poorly tuned, or even un-tuned drums. When MD decided to do an article on drum tuning, I first set out to more clearly define the wealth of choices that we drummers have.

Through tuning, muffling, and head selection, a drummer can alter certain aspects of a drum's sound and performance. These include: *Pitch*, the highness or lowness of the sound; *Tone Color*, the brightness or darkness; and *Duration*, the length of sound. Other factors governed by the state of the head are *Clarity*, the definition and crispness of attack; *Projection*, the distance the sound will carry; and *Stick Response*. *Durability*, how long a head will last, is often the primary consideration of a drummer, and this too, can be controlled through tuning and heads.

Chart I shows which of these factors are affected by Tuning (tension, muffling and relative tension) and Head (type, weight and match). Note that, many times, a combination of adjustments can affect one factor. For obvious reasons, this method of achieving a drum sound could be called "cause and effect."

Once you understand how to go about changing a drum's sound, you then have to decide on the type of sound that will be appropriate for the style of music you play. For the purposes of this article, the various styles have been broken down into studio, rock, country, fusion, big band, jazz, classical and general playing, each requiring a distinctive drum sound.

*Studio* drumming has a low, dead sound that many drummers try to capture in their live playing. *Rock* drums sound low too, but a bit more open for projection. *Rock* drumming also requires a drumhead that can take the punishment of loud playing.

*Big Band*, *Jazz* and *Classical* situations call for a higher pitched, brighter sound, as well as good stick response and sensitivity.

*Fusion*, *Country* and *General playing* borrow from the other styles, yet still have a sound and a feel of their own.

You probably have a better idea of these different sounds in your head than can be described on paper. If you don't, listen to recordings of the top drummers in each style. Knowing the sound you want and knowing how to get that sound from your

drums are two essentials of playing drums, neither of which is that difficult to attain.

## HEAD SELECTION

If a drumhead is dented, stretched, slow to respond, or mushy sounding, it's trying to tell you something. You *don't* have to wait until it breaks to replace it. The length of time it's been on the drum is not a true indicator of a head's musical effectiveness.

In selecting drumheads, the type, weight and match between top and bottom should be chosen to suit the way you play. (See chart II.)

## MATERIALS

Fiberglass drumheads are made from a cloth-like material. They have a darker tone than plastic, are less resonant, and have a slower stick response.

*Kevlar* is another woven material. Bulletproof vests are made from *Kevlar* so it's extremely durable. These heads have a longer break-in period than plastic, but once the head is mounted and set, *Kevlar* heads have a larger tuning range than plastic and offer extreme sound capabilities,

from the deadest to one of the brightest.

Plastic heads have been around for more than 25 years, and during that time, they've become accepted as the standard of the industry. Plastic offers a wide range of tonal qualities, stick response, durability, tunability and visual appearance. However, each manufacturer uses a slightly different synthetic material which does result in some variation of overall performance.

## HEAD TYPE

Though each material does have its own properties, the characteristics of the drumhead are determined by the way the material is processed in the construction of the head.

*Muffled-type* heads are very dry and deep sounding. The muffling effect can be accomplished by the nature of the material itself, by coating the head at the edge with a substance that restricts vibration, or by injecting a muffling agent, such as oil, between the layers of a 2-ply head.

In an effort to find a more calf-like drumhead, the engineers at Remo discov-

CHART I						
FACTOR	TUNING			HEAD		
	TENSION	MUFFLING	RELATIVE TENSION	TYPE	WEIGHT	MATCH
PITCH	●				●	
TONE COLOR		●	●	●	●	●
DURATION	●	●	●	●		●
CLARITY	●	●	●	●	●	●
PROJECTION	●	●	●	●		●
STICK RESPONSE	●				●	
	●			●	●	

HEAD WEIGHT	HEAD SELECTION: WEIGHT		
	THICK	MEDIUM	THIN
PITCH	low	in-between	high
TONE COLOR	dark	in-between	bright
DURATION	short	in-between	long
CLARITY	dry	in-between	wet
PROJECTION	near	in-between	far
STICK RESPONSE	slow	in-between	fast
DURABILITY	more	in-between	less
SUGGESTED USE	rock studio	country fusion big band general	jazz classical

# Tuning

by David Levine

ered a method of *laminating* other materials to their plastic drumhead. The particular material they ended up using not only sounds and feels like a piece of cowhide, but it also looks remarkably like it. In terms of sound, this type of head (*Fiberskyn*) is more mellow and dark than a

regular plastic head.

Heads with a reinforced center were originally developed to add durability without muffling the entire head surface. As it turned out, they also gave a better pitch center and cleaner attack. They were, and still are, excellent for single-headed

drums and many double-headed applications.

*General Purpose* heads have a coating applied to the surface which makes the sound crisp and bright. The coating **also** provides a rough brush surface.

*Smooth* heads have no brush surface,

CHART III HEAD TYPES AND WEIGHTS							
FIBERGLASS	THICK	MED-THICK	MEDIUM	MED-THIN	THIN	EXTRA-THIN	SNARE SIDE
<b>CANASONIC</b> M (No Overtone)			Heavy		Medium		
R		Heavy		Medium			
R	DuraStripe						
G (Regular)			Heavy		Medium		
SS							Snare
<b>KEVLAR</b>							
<b>DURALINE</b> M	Studio						
R		Concert					
G			Magnum		Bottom		
SS							Snare
<b>PLASTIC</b>							
<b>EVANS</b> M	Hydraulic*						
G					Orchestra Batter		
S	Heavy Duty**		Parade Batter				
SS							Orchestra Batter Parade Snare
<b>LUDWIG</b> R	Studio	Silver Dot					
G (Coated)			Heavy		Medium		
S (Clear or White)			Heavy		Medium		
SS							Snare
<b>REMO</b> M	Pinstripe						
R		Controlled Sound					
L (Fiberskyn 2)		Super		Medium		Thin	
G Coaled		Emperor		Ambassador		Diplomat	
S (Transparent or Smooth White)		Emperor		Ambassador		Diplomat	
SS							Diplomat Ambassador Emperor

**KEY: M = MUFFLED**  
**R = REINFORCED**  
**L = LAMINATE**

**G = GENERAL PURPOSE**  
**S = SMOOTH**  
**SS = SNARE SIDE**

\*Blue-X, Red-Head, Glass

\*\*Blue-X, Red-Head, Glass, Looking Glass, Black Gold, Eldorado

but they have a wide-open, bright, glassy sound.

In selecting drumheads, certain factors can be attributed to either the top or bottom heads. The top head is chosen for *pitch, stick response, clarity* and *durability*. The bottom head is responsible for the *projection, tone color* and *duration of the sound*. The fact that the two heads function differently inevitably led drummers to try different head combinations. This relatively new practice of head matching has expanded the choices, more subtly altered the drum sound to fit the music, and has been another important development in the evolution of drumming.

While there is nothing wrong with using the same type and weight of head on top and bottom, it's useful to know that any head can be used on the top *or* bottom, depending on the sound and response you want. The key to finding the sound you want is in knowing the capabilities of each head. (See chart III.)

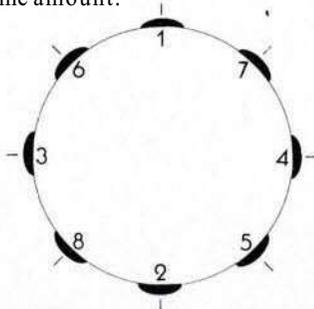
#### MOUNTING THE HEAD AND BASIC TUNING

The most important part of tuning your drum is getting the head mounted properly in the first place. If the head is tuned evenly at this stage, the drum is pretty much guaranteed to perform at its best level and produce its best possible sound. A well-mounted head will last and feel better than one that is unevenly stretched across the drumshell.

After removing the old head (and inspecting the bearing edge for smoothness and regularity), place the new head on the shell. Check to make sure that the internal muffler isn't touching the head. Remove any other muffling devices and turn the snares off.

Place the counterhoop on the head and screw the tension rods in until they make contact with the hoop. You can use your fingers, a regular drumkey, or any of the various "speed" keys.

Next, pick a lug (1) and tighten it with a key two or three half turns. Then go to the lug directly across from it (2) and tighten it the same amount.



Continue this process, following the lug positions indicated in the figure. Repeat this procedure, going around the drum a couple of more times.

At this point, the head will probably be tighter than you'll want it for most playing situations. That's okay. Remember, the purpose of this is to seat the head uniformly on the shell. The tightness will allow the head to settle. You may have to leave the drum alone for a few hours or even overnight for this to happen, but once it's done, you'll be able to tune the head over a wide range and still get decent tone and response.

Before you go on to the next drum, fine tune the head by tightening any lugs that are low in pitch to match the higher ones. Tap with a drumstick or finger at each tension point, first across the drum, and then around the drum. Bring the low lugs *up* to the pitch of the higher ones. Now the drum is in tune with itself and you're three quarters of the way home.

#### TENSION, MUFFLING AND RELATIVE TENSION

The factors that you considered when choosing heads are the same ones you must deal with for tuning. Pitch, tone color, duration, clarity, projection and stick response are also affected by tension, muffling, and the relative tension between the heads of a drum. Picking the right head and *tuning it properly* for the music are equally important parts of achieving your sound.

Like the rest of the terms used thus far, "tension" is a relative term. How tight is tight, or how loose is loose, can best be determined by finding a point somewhere in the middle. Once the midrange of a drum is established, *tighter* or *looser* become just two more of the many choices you have.

The choices that contemporary drummers have weren't always so abundant.

Until the mid-'60s, there were only a few options available in drumheads, sizes and sounds. New recording techniques, the plastic head, and rock 'n' roll changed that, and the combination of these developments led to the midrange theory. Prolific studio drummer Hal Blaine was most responsible for the success of this concept.

Basically, the midrange theory held that since most of the other instruments sound best in their midrange, so should the drums. This was quite revolutionary at the time, but soon drummers all over the world were lowering their tuning and taking the bottom heads off. To keep each drum in its midrange, the drumset was expanded by the addition of smaller drums for higher sounds, and larger drums for lower sounds.

Another way of looking at the midrange theory is to examine its application to timpani. The 29" timpani, for example, has an overall range of F to C. The F usually sounds tubby and would be better on a 32" drum, while the C is generally choked and better on the 26". G, A and Bb sound best on a 29" timp because they're in that drum's *midrange*.

Lower tunings and a darker sound fit the new music so well that concert toms became an overnight sensation. More recently, as the trend has shifted back to double-headed drums, concert toms have faded from style.

However, the validity of the midrange theory has remained and paved the way for a wider range of drum sizes, sounds, multiple setups and the latest addition of power toms to the drummer's arsenal.

To find the middle register of your drum, loosen the tightly mounted head a quarter of a turn at each tension screw, going around the drum. Gently push down on the center of the head with the palm of your hand to help release the tension. Repeat this process as the drum sound opens up. Continue loosening the head until it

CHART IV

TENSION	LOOSE	MODERATE	TIGHT
PITCH	low	in-between	high
TONE COLOR	dark	in-between	bright
DURATION	short	long	short
CLARITY	wet	in-between	dry
PROJECTION	near	in-between	far
STICK RESPONSE	slow	in-between	fast
SUGGESTED USE	rock studio country	fusion big band general	jazz classical

the head until the desired resonance is restored.

After retuning the drum, check that the head is still in tune with itself by tapping at each tension point. Bring the low lugs up so they're all the same pitch. From this point, tightening the heads will make the drum sound drier. Loosening will also take out some of the ring. See chart IV for more precise tensioning guidelines.

View muffling as a last resort. Muffle *only* after all your options with a drumkey have been exhausted. Any kind of muffling restricts the vibration of the head and limits the amount of sound the drum can put out. In an effort to re-create the *studio*

*sound*, there's been a tendency to over-muffle drums to where they sometimes sound more like the boxes they came in. Remember, what sounds ringy to you may sound just right to the rest of the band or audience. In any situation where a powerful drum sound is needed, excessive muffling is *not* necessary.

If you have your heart set on muffling, buy a lifetime supply of tape. Or if the musical situation requires it, acquaint yourself with the variety of muffling techniques available. The amount, type, and placement of the muffling materials *do* make a difference. Experiment with muffling the same way you would with new heads and tunings. (See chart V, page 82.)

Try muffling at a point across from where you're hitting the drum.



This should mute the drum less than the same material placed next to the playing

*continued on page 84*

## ... More on Muffling

by James E. Murphy

Before any muffling device is applied to a drum, several things should be considered: *Type Of Head:* Proper head selection is of the utmost importance. If you're looking for a "thud" from your toms, start with a head that produces as close to that sound as possible. Why buy a thin, light-weight head which will produce a crisp, light tone, and then add tons of tape or crank the muffler all the way into the head to get the sound you're looking for? Start with a head that has a sound that is close to the one you require, and *then* add a little muffling.

Remember, any kind of muffling is merely a means of exerting pressure on a drumhead to reduce volume, overtones, undesirable ring or extraneous noise. Too much pressure of any kind *on any head* will affect the tone quality, carrying power and natural sound, perhaps more than you desire.

*Tuning:* Why buy the right head and tune it wrong? Don't buy a muffled-type head and tune it so high that it loses all its deep tones. When you're comfortable with the tuning, then add the muffling. If the muffling changes the sound or makes the tone sound unnatural, take it off and start over. Tuning should always be done first. It's great to have eight toms with that deep, booming sound, but if they're all booming on the same note, you'd probably do just as well with one tom.

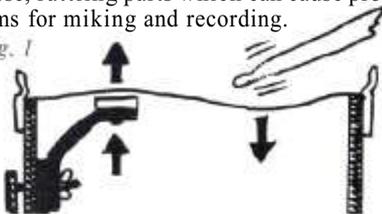
*The Shell:* Shell material will affect how much muffling you may or may not need. Wood will not require as much as metal, acrylic or fiberglass.

*Acoustics:* The sound achieved in different studios or on different stages will vary. Because acoustics vary, it's best to use muf-

fing which can be adjusted to the situation. There may very well be nights when you'll need little or no muffling, and others when you'll have to pad your drums heavily.

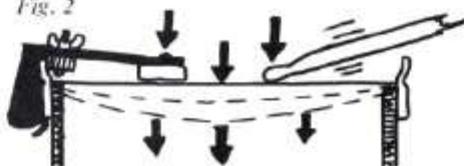
*Internal Muffling:* Internal muffling devices have advantages and disadvantages. On the good side, permanently attached internal mufflers don't get in the way of the player. They're attached to the inside of the drum and are a permanent device. On the negative side, they restrict the natural movement of the head (see Fig. 1), mute some or all of the natural tone and warmth, may cause head tension and tone to change if over-tightened, and may have loose, rattling parts which can cause problems for miking and recording.

Fig. 1



*External Muffling:* External muffling allows the head to move in the same direction as the stroke (see Fig. 2). It puts no restriction on the head and lets it move freely on attack. It also reduces overtones without reducing volume, and will let the head breathe by not restricting natural movement.

Fig. 2



External mufflers can also be switched

on and off quickly, and tend to flex *with* the head. On the negative side, they may get in the way of the player and could come undipped, or break through constant use or packing and unpacking.

If you decide to go with the external system, remove the old internal muffler and plug the holes with wood dowels. If you're recovering your kit, be sure to do this first so the new finish covers the dowel plugs. Then simply clip the external mufflers onto the rim and adjust accordingly, being certain to position the muffler so it does not interfere with your playing.

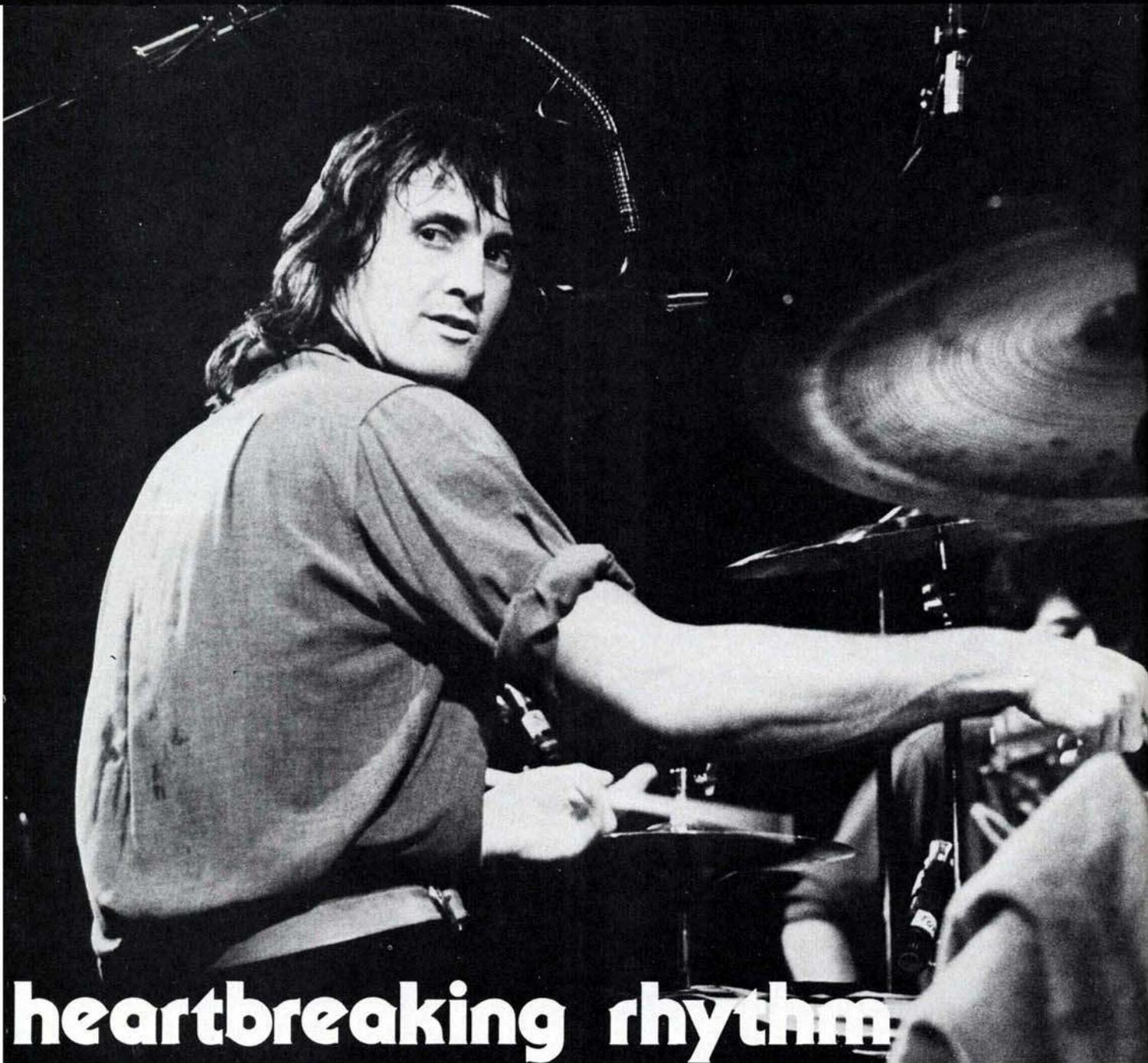
Other external or internal muffling devices, such as tape, foam rubber, pillows, blankets and felt strips, are all effective, but are not easily adjustable and may cause the head to produce unnatural tones or unwanted noises. Also, in certain situations where time is a factor, such as studio work or live concerts, quicker muffling methods may be needed.

In clubs, remember that your tuning and muffling needs will change as the room fills with people. The crowd will change the acoustics of a room considerably, so you may have to adjust.

It should also be mentioned that *any* muffling device should be noise-free, sturdy and reliable, especially in a studio environment. Muffling devices that fly off, become loose, or lose their effect during performance should *not* be used.

In the studio, it may be necessary to take a back seat and let the producer or engineer work with the muffling. They'll most likely be familiar with the acoustics of the studio and the drums themselves. If you're trying to get a certain sound, tell the producer and engineer, and try to work *with* them.

# STAN LYNCH



## heartbreaking rhythm

**W**ith \$100 in his pocket, Stan Lynch drove his dad's VW bus from Florida across country to L.A. in 1974. For \$40 a month, he found the ultimate luxury of a Laurel Canyon basement sans kitchen and bathroom, and got a job at a record store, but quit when he found himself peering into the wrong end of a gun during a holdup.

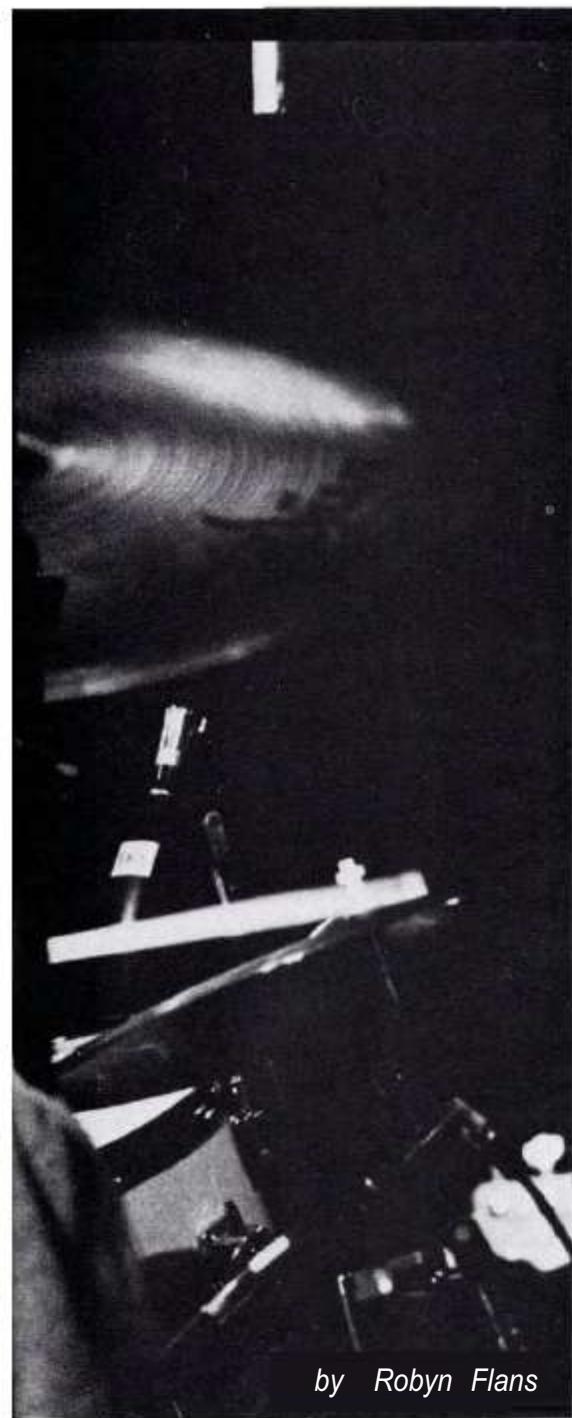
Shortly thereafter, Benmont Tench phoned him to play on some songwriting demos. Tench had been the keyboard player in a Gainesville band which rivaled Lynch's band "back home." The whole group, minus the drummer, had journeyed to Los Angeles and now Stan found himself in the studio with them on that momentous occasion. Tom Petty, another member of that rival band, dropped by that night to play harmonica, and about a month later, he called Stan to ask him to assist on his project. His solo album

was not coming together and he wanted to know if Stan would be interested in coming down to work on it.

"The next thing I knew, the record was out and we were going to Europe," Stan recalls with a smile. "It all happened mystically in a way. There was no plan for any of this. All that was going on in 1976 was disco and we were coming out of leftfield. We were making a very inexpensive, crude rock 'n' roll album with a record company that barely existed. Somehow we lucked out and 'Breakdown' got on the FM soundtrack. And something happened."

What happened was that Tom Petty and the Heartbreakers became one of the most successful bands since 1976 and Stan Lynch has been living out his childhood dream since then.

RF: What impressed me most about seeing you play with Petty was how much you did and the sound you got from such a small setup.



by Robyn Flans

Photo by Robert Mathew

Everyone assumes that a rocker should have an Alex Van Halen-type monster set. Has a small set always been your orientation?

**SL:** Definitely. I guess I've been as far out as to use five pieces at a time, but four pieces have been pretty much my setup ever since it's made any difference. I've gone through all the phases. I've tried two bass drums, but it didn't suit me, physically. I couldn't play what I wanted to play on that big a drumset. Physically it was too much work to get around it. So the small kit has worked out really well and it has forced me to learn to tune those drums really well because I don't have an alternate place to go. If you only have one or two tom-toms, they'd better sound very good or you can make a complete ass of yourself trying to be impressive. It's that fine line. Some people are really upset by that too. I've had people say, "Oh man, your drumset looks so stupid," but I think for a band like the

Heartbreakers, you've got to have the songs and you've got to play the part that makes the song work. You can do that with a real small kit and still be cool. You can definitely play it down.

**RF:** Do you find that a smaller set makes you more creative sometimes?

**SL:** You just have to be real steady. You have to be real solid if you play a small set of drums. The player is very visible on a smaller set. If you take Max [Weinberg] or Charlie [Watts] or any of those guys who are playing a minimal setup, when they make a mistake, it is almost physically obvious in their body because their body language shows it so much. You can see everything the drummer is doing. It is like doing magic in a small theater. You can't hide behind a small set at all, so it's real exciting. It's really cool.

**RF:** Can you expound on your tuning to a single note?

**SL:** You take a song, and if the song is in A, you've got to have tom-toms that don't ring in competition with that note A, so you have to tune to a triad that complements A. Basically you can do that by, say, going to a piano or a guitar and hitting an A chord—most drummers can do that—and finding the triad in A. Tune your tom-toms to that—root, third, fifth—and tune the top and bottom heads to A. A lot of drummers make the mistake of not listening closely enough and just think it's close enough. You've heard that expression—"It's close enough for rock 'n' roll." Well, it ain't! If you want to make good rock 'n' roll, sometimes it requires that you really bust your butt to get it right. Sometimes it doesn't matter, but if you've got a tom-tom that is going to be featured, that is going to be mixed up loud and big, and that is in B while the song is in A, it's going to sound like hell. Drummers are really notorious for being kind of sloppy individuals.

I think there's been a lot of overemphasizing of the technical thing, though. It's just a feel thing. Every drummer interprets music differently. They beat their feet differently; they pat their hands differently; they clap differently; therefore, they play the same beat differently. What's important is that the drummer thinks like the band or the band thinks like the drummer, whatever way you want to look at it, so that they all interpret feel the same way. So many times in a group, people tell you, "Groove and feel," and if you don't know what the hell they're talking about, it can infuriate you until you suddenly realize that what they're saying is so simple. They're not asking you to do anything more than just what it implies: "Feel the music our way. Just feel it." Groove means just enjoy it—groove on it. You've got to feel the music and you've got to groove on the music. That's so much more important to me than chops.

**RF:** This may be an impossible question to answer, but while you can go to school to learn technique, how do you learn feel?

**SL:** You don't learn it; you just do it. You just practice. It's important that the people around you are hip, too. I'm lucky. The band I'm in is a very grooving, feeling band. They're not robotic at all. They're very groove oriented. We all listen to Booker T. and the MG's and the best of a lot of groups—the best of the Byrds, even the best of Steppenwolf. Every band, as weird as they were, did something usually pretty cool and the trick is to find what they did, digest it and synthesize it, take it in and turn it into something you like. Any band that can't groove, I can't listen to. Any band that rocks is different from any band that grooves. AC/DC rocks, but they really groove too. The drummer who recently quit was great. He could really make that stuff work. But just the average heavy metal band, sometimes to me doesn't groove and they lose me. But it's important to appreciate all kinds of music for what it is.

**RF:** How do you see your role in Petty's band?

**SL:** To try to make that song work. He'll come up with real scattered ideas and sometimes you can see that he's like a songwriter in a supermarket with his ideas. Tommy's got a warehouse of ideas—some of them are like in the antique department; some of them are frozen—they're all over the store and he'll come in with just pieces.



**"I THINK THERE'S BEEN A LOT OF OVEREMPHASIZING OF THE TECHNICAL THING . . . YOU'VE GOT TO FEEL THE MUSIC AND YOU'VE GOT TO GROOVE ON THE MUSIC. THAT'S SO MUCH MORE IMPORTANT TO ME THAN CHOPS."**

He doesn't really know where the feel, groove or beat is going to be. It's not concrete in his head.

**RF:** How does he present an idea?

**SL:** In the eight years, I've seen songs come in every possible way and under every possible condition. I've seen them come in as completed demos. I've seen them come in as an acoustic guitar riff that turned into a real electric guitar riff. I've seen them come in on piano with no lyrics. I've seen them just come in as "What the hell is that going to be?"

**RF:** Can you give me specific examples, and how you dealt with each situation and worked with it?

**SL:** On some I contributed the drum idea more than others. On some, the drum idea has been self-explanatory. Let's start from the early, early band days. "Breakdown" was a riff on a Wurlitzer piano and Tommy helped me find that beat. He was trying to describe it, using every kind of language in the world. We found a beat between the piano and the drums, and then the band fell in on top of that. On the second album, "I Need To Know" is an obvious example. At that time, Tommy was very adamant about showing the drummer the song first. He wanted the drum part to be together before he invited other people to learn chords. He wanted me and him to play it—not the whole song, but just the feel—to get somewhere close to what this record was going to sound like. We were learning those first two records in the studio while the tape was rolling and by the time I had learned the song, we had gotten the take. I'd always want to do one more, but it was, "Well, that's the record." The first two records were very fast. He showed "Listen To Her Heart" to us in the rehearsal studio. We were going to go to England for the first time and we had already done the first record. He showed us that song just in passing, like, "I've got this song. It has an Everly Brothers harmony." I remember his showing me the riff and saying, "Just give me something real straight on the kick, just four on the floor, something real straight so it will sing easy for us." That one just sort of happened. At the time, we were into real, real simple drums. They really wanted primitive drum parts—nothing too excessive at all. A drum fill was almost excessive. If I took a fill it was like, "Oh no, can we talk you out of it?" "Okay, no problem." Those first couple of records were very straight forward and then the third album was kind of when all hell broke loose. We got [Jimmy] Iovine, a real producer, and a real engineer and the songwriting really walked a mile. Those songs were presented almost in demo form. Michael [Campbell] wrote the music to "Refugee" and he had it almost as a completed track, so the drum track was pretty well defined to do it something like the demo. The feel was already established. I just had to duplicate it, which is pretty difficult in itself. Boy, "Refugee" almost broke up

the band. That one took its toll early in the game. That was a hard record to make for some reason. It was so simple that it was impossible.

**RF:** Why?

**SL:** That was a transition for me. I was a lot younger and I didn't understand that they were trying to move into more of a rhythm & blues record. I was trying to make a metal record out of it. I really wanted that record to be loud and I thought heavier than they did. I now understand. I'm always about two years behind them. I was still trying to move into R&B with more dynamics, up and down. The new producer wanted to hear more tom-toms, more explosive drum actions, and I was still sort of behind it. It took me a while to catch up. It was really the whole band, not just me.

**RF:** According to *Rolling Stone*, that was the album you left the band on.

**SL:** Oh yeah. I've split on every record, I think. I split on the third record and I split on the last record we just made.

**RF:** Why?

**SL:** Musical differences. It all works out fine in the end, but I'm unhappy and then they're unhappy, or they're unhappy and then I'm unhappy. I don't feel the need to make music-making such a horrible experience. I just leave. Then you can work it out however you want, with me or without me. You can use a machine. You can do anything you want.

**RF:** What makes you so unhappy?

**SL:** Being told that I have to "do this or else," musically, especially if I think what they're doing is wrong. Then I have to split. That's all there is to it. The reason we had a problem with the last record was that I was just real unhappy with the way I was being treated as a person, and I was having a hard time dealing with it. It felt like they weren't my friends. I didn't enjoy being around them. I'd walk to work and I'd get a stomach ache. I'd go to the studio and I'd feel bad, so I knew I had to go home. It all worked out fine. I came back in and we did the record. There was no problem, but I was unhappy, so I had to leave. I don't want to die doing music. It's very important to me, but there are other things that I really enjoy doing too. I really enjoy water-skiing, and if I'm not enjoying music, I'll water-ski. I can't see why it has to get so damn hot when you're making these records. I just can't see it. I'm a different person than those guys are and a lot of times that really shows up when we're confined to close quarters. In the studio, it really comes out how different I am from them. It all goes full circle and we're not immature about it. I don't stomp out. Nobody freaks out, points a finger and says, "You're fired!" It's very mature. It's simply, "I've got to go. I can't be in this room anymore." I'm not even asked to explain anymore after ten years. And I'm not the

only guy in the band who does this.

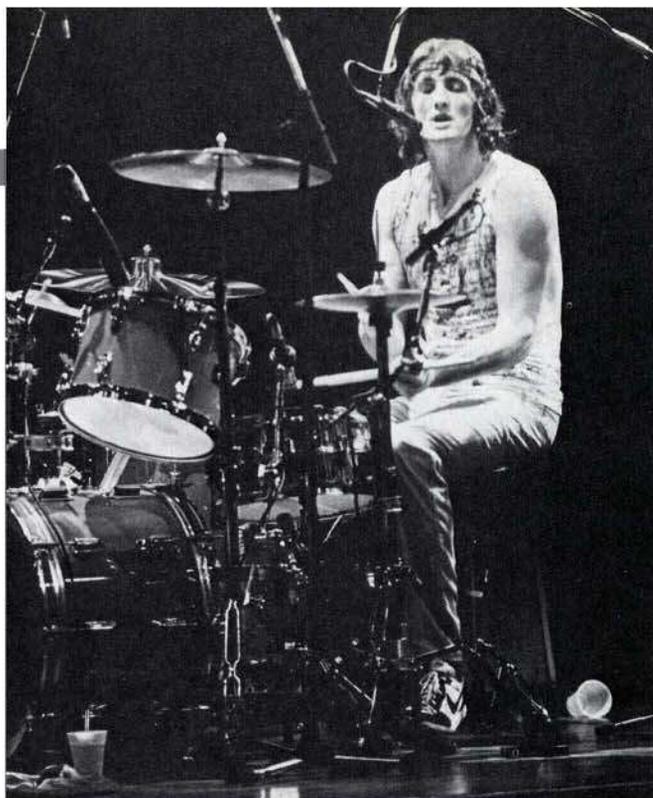
**RF:** So then what makes you stay?

**SL:** I really like it. It's a good band, and ultimately, they *are* my friends. They're the only people who would put up with me for any length of time.

**RF:** Why are you so difficult to put up with?

**SL:** Because I'm a nut. I'm real excitable; therefore, I'm prone to being real excited or real depressed. Middle ground is boring to me. When I play a concert, I want it to be really great, or I'd just as soon play our 20 songs and split. I'm not going to sit there and fake it. There's very little show in me. I just want it to be really cool or really bad. That's how I feel towards life. Not that it's all or nothing, but I just don't bullshit with people who aren't my friends and make them think they're my friends. I either tell people I love them or tell them to get lost, and with the band, I expect that. Sometimes it gets a little grey and I make pretty heavy demands on people. I demand their time and I probably monopolize the group a lot. That's why I'm difficult. When we're traveling, I want them to talk. I want them to be more touchy-feely than they want to be and it probably wears them out. But now we've worked it out. That was really a few years ago. Now it's sort of like, "Ah, it's just Stanley." The band is coming around more to my way of thinking and I'm coming around a little more to them. I've learned not to expect them to be like me and vice versa. Plus, I've grown up. When I got into the band, I was 19 years old. If you could imagine that when I was 20 or 21, we were already on our second tour of Europe and I was totally hysterical. For the first two years, I was loco, out of my brain. These guys had a few years on me, and when you're 19 and they're 24, that's a big difference. They'd already been through all the crap. I give them a lot of credit for not just flipping out and booting me. They had a lot of patience and they still do. The gap closes, but there's still a big difference between us. They're older, they've got kids and I respect the hell out of those men. I'm amazed that they still put up with me because sometimes I think I'm still 19 going on 14.

So on the third album, they really wanted more sophisticated chops. They wanted the band to grow. That's really what all the fighting has been about—growing. Sometimes I think it's growing in a direction I don't want to go in or I was hoping it would go in another direction. I was hoping that we'd all get together after six or eight months and it was going to grow this way. You get together and say, "I wasn't prepared for that," so you consciously or subconsciously fight it and you end up being aggressive about it. Then you calm down and realize that this is the way the band is going. I'm either on the bus or off the bus. I want in or I don't.



Photos by Paul Natkin/Photo Reser

The *Torpedos* album was really good. *Torpedos* was fairly worked out. The tracks that weren't worked out are probably more fun to discuss. "Refugee," "Here Comes My Girl," and "Don't Do Me Like That" were worked out. "Shadow Of A Doubt" was a real obscure song on that record that wasn't worked out. That was great. That one just came in a real raw form and it worked as a real good record. "Even The Losers" was not worked out and that came real naturally. Tommy showed that one all at once because he wanted to hear the collective energy. Tommy's very intelligent. He knows how to work his records. If he wants a tight record with a concise rhythm section, he'll show the drummer his song. If he wants collective energy, he presents a song to the whole band, of which the drummer is now part of the ensemble. "Even The Losers" was presented to the group and it was instantly arranged. We never rehearse for albums. The record is learned as we record it, which is why every time I hear a record, I say, "Why didn't we just do one more take? I could have really done a good record." But that's all part of his energy. He likes not knowing what's going to happen and if it works, it works great. If it doesn't, boy does it not work! "Even The Losers" was really loose. All the stops and starts were organic. There are a lot of stops and starts in the song.

*continued on page 94*



Photo by Paul Natkin/Photo Reser

# Terry Bozzio



**PAiSte**

**TERRY BOZZIO**

Engineered by Matt Forger,  
Assistant Engineer, Terry Bozzio

PLACE COIN HERE FOR  
33 1/3 RPM  
STEREO  
SOUNDSHEET  
833330XS

Paiste Cymbal set-up for this recording:

18" S.C. China w/404 14" medium hi-hat top inside  
20" S.C. China  
20" S.C. Dark Crash  
20" Rude Ride Crash  
18" Rude Crash Ride  
18" S.C. Dark Crash w/16" Rude on top  
14" Rude hi-hats (left side)  
14" S.C. Dark Sound Edge hi-hats  
(closed - right side)  
8" 2002 Bell Cymbal  
13" 404 medium hi-hat top

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**PAiSte**



Modern Drummer  
February 1984



"When I play the drums, I play lyrically, melodically. I think compositionally, and in terms of colors and textures. This approach to drumming has led me naturally into the role of composer, lyricist, arranger and producer for my new band 'Missing Persons.' My musical background has taken me through formal training, classical symphony orchestras, latin and jazz fusion bands and, of course, my work with Frank Zappa."

Terry Bozzio has been called radical and unconventional, with a flair for the dramatic. His choice and use of Paiste sounds reflect his exotic taste: inverted hi-hats inside china cymbals, crash cymbals on top of ride cymbals, etc.

"I've found I don't use the concept of the ride cymbal to keep time anymore. Instead I use a permanently closed set of hi-hats with a bell cymbal above and doubled crash cymbals below for accents."

Being an artist and craftsman himself (Terry designs and sometimes fabricates Missing Persons' striking neon, plastic and aluminum stage sets) he appreciates the modern methods employed in making these cymbals—symbols of consistency, strength and quality.

"At this point in my career I could have any cymbal I want. My choice is Paiste."

Paiste's cutting-edge technology and traditional Swiss craftsmanship make them a little more expensive than other cymbals. But if you're as demanding as Terry Bozzio, you'll agree that it's a small price to pay to play the very best.

**PAiSte®**

# JAZZ DRUMMERS WORKSHOP

by Scott Robinson

## Jazz Coordination Studies

Jazz-oriented independent coordination is basically the ability to play any rhythmic idea with your left hand and/or right foot, without ever breaking the time flow being played by the right hand on the ride cymbal.

Below are some exercises designed to help you improve your ability in this area. Remember to start with a slow enough tempo to enable you to play the 64th notes. However, don't baby yourself. With enough practice, you'll be amazed at the tempo at which these exercises can be played.

Ex. 1

Exercise 1 consists of two staves. The top staff is for the Right Hand (R.H.) and features a series of eighth notes with 'x' marks above them, indicating cymbal hits. The bottom staff is for the Left Hand (L.H.) and Right Foot (R.F.), with notes and rests corresponding to the R.H. part. The exercise is in 4/4 time and includes repeat signs and a double bar line at the end.

Ex. 2

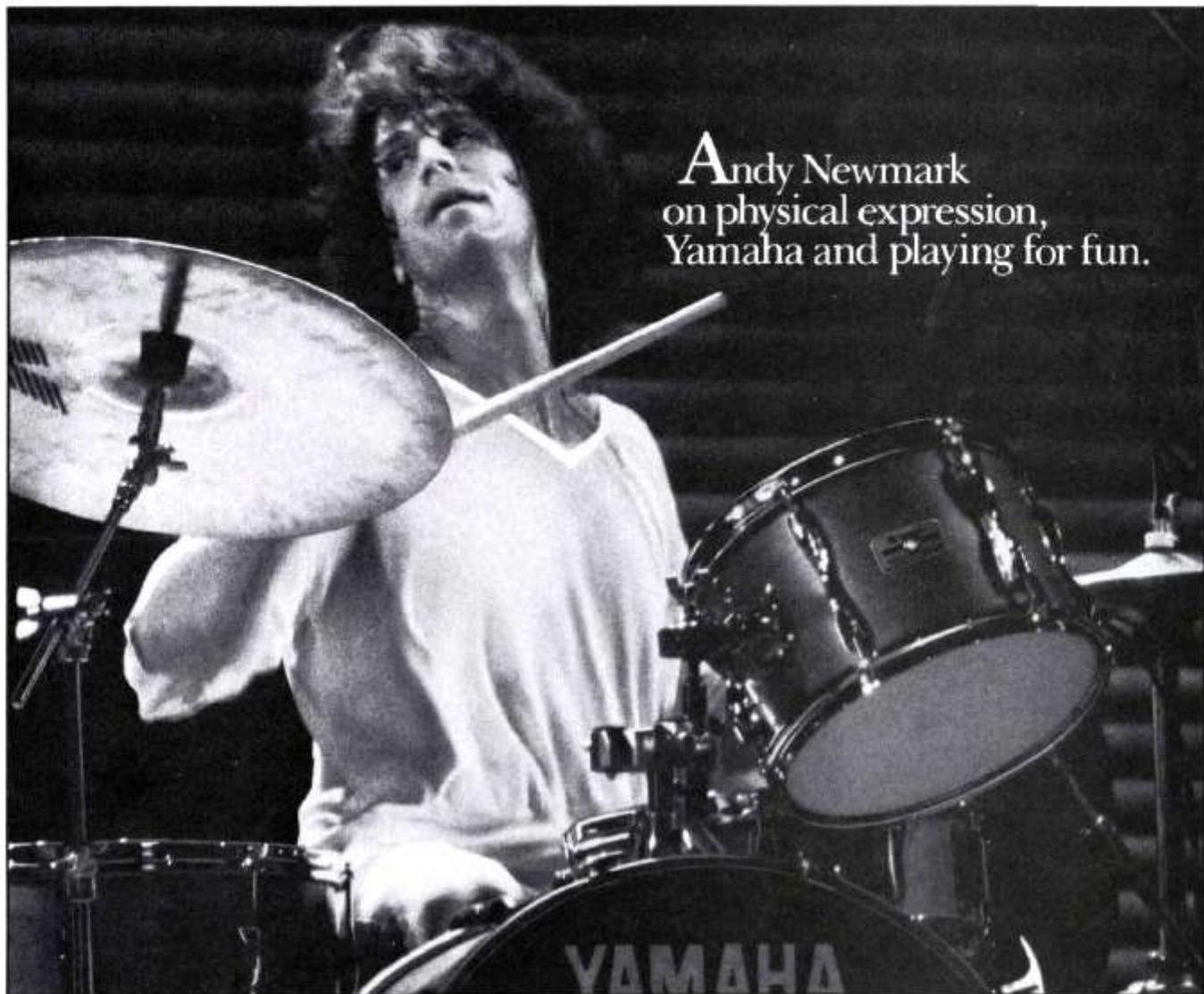
Exercise 2 consists of two staves. The top staff is for the Right Hand (R.H.) and features a series of eighth notes with 'x' marks above them, indicating cymbal hits. The bottom staff is for the Left Hand (L.H.) and Right Foot (R.F.), with notes and rests corresponding to the R.H. part. The exercise is in 4/4 time and includes repeat signs and a double bar line at the end.

Ex. 3

Exercise 3 consists of two staves. The top staff is for the Right Hand (R.H.) and features a series of eighth notes with 'x' marks above them, indicating cymbal hits. The bottom staff is for the Left Hand (L.H.) and Right Foot (R.F.), with notes and rests corresponding to the R.H. part. The exercise is in 4/4 time and includes repeat signs and a double bar line at the end.

Ex. 4

Exercise 4 consists of two staves. The top staff is for the Right Hand (R.H.) and features a series of eighth notes with 'x' marks above them, indicating cymbal hits. The bottom staff is for the Left Hand (L.H.) and Right Foot (R.F.), with notes and rests corresponding to the R.H. part. The exercise is in 4/4 time and includes repeat signs and a double bar line at the end.



Andy Newmark  
on physical expression,  
Yamaha and playing for fun.

"In general, my whole approach is very physical. It becomes like a body language when I play. The sound that comes out seems to be an extension of my personality. I dance on the drums. What I do basically is to try to project an attitude for the length of a song. My 'sound' could be called warm and thick, and my playing is deliberate.

"If I tapped the drums lightly and was very civilized about the situation, it wouldn't have the same sound. And my Yamahas can handle it. They don't choke when you play harder. They take on a quality that hits you physically. These drums have the kind of bottom that cuts through *everything*.

"Even though I use a small kit, there are a lot of textures coming out, and it's from the dynamics. Or from hitting the drums in different places. With less drums, I get to know each one better."

"Up until Yamaha, all of the drum kits I'd used were like 'six of one or half a dozen of the other'. Frankly, it didn't matter which one I

played. The minute I sat down and hit the Yamahas, they sounded like an EQ'd drum set after it's been mixed for an album. I actually wondered if they'd somehow managed to 'synthesize' my drum sound. Before I owned these drums, I never cared if I took my own kit to a recording session. I have an ally in the studio now."

"I can conduct music like a business, but I never had any delusions that it was just about *that*. I started playing drums because it was fun and that's still why I do it. Forgetting about the phone calls, the diplomacy, the politics — when I'm actually playing the drums, I still get that same childish joy. It's fun."

The reason why Yamaha System Drums meet the demands of many of today's top drummers is because they're "Drummer Designed". For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, P.O. Box 7271, 3050 Breton Rd. SE, Grand Rapids, MI 49510.  **YAMAHA**

# YAMAHA SYSTEM DRUMS



Photo by Joanne Johnson

## Carl

Some people get all the breaks. They're the ones who just happen to be in the right place at the right time and luck out with the glamour gigs that every aspiring musician dreams of. The pattern is a familiar one: A big star comes to town, just happens to catch the house band at some local club or hotel, just happens to have a spot opening up in the band, digs the drummer (or guitar player or piano player or whatever), and instantly swoops up the lucky one, thereby rescuing said musician from a life of small-town obscurity. It happens all the time.

Then there are those people who make their own breaks. Through their own hard work and determination, along with a healthy dose of *chutzpah*, they make things happen. Their persistence eventually pays off, and they are ultimately rewarded with the prize gig they sought after. Carl Allen, currently playing with trumpeter Freddie Hubbard, is the classic example of the latter case.

After pursuing Hubbard for nearly a year, his persistence finally did pay off. "I had been attending William Paterson College in New Jersey, but I was just sick of school," Allen recalls. "The professors of arranging were actually teaching jazz arranging by having you study Greek string arrangements. So I said, 'I gotta get out of this.' Right around this time I read in *down beat* that Freddie was coming to New York to find a young drummer with some energy. I didn't pay much attention at first,

but I was so sick of school. I wanted a gig. Freddie was playing at Fat Tuesday's, so I went down there to see him. I walked right into the dressing room to talk and he said he'd call me for an audition. So I stayed up all night for about two weeks, just woodshedding and psyching myself up . . . I never got the call, which is famous for New York."

However, Allen didn't give up. The following summer he returned to his hometown, Milwaukee, Wisconsin, to work some gigs with local singers Jessie Hauck and Penny Goodwin. That summer, Hubbard came to Milwaukee to play the city's big outdoor music festival, Summerfest. And again, Allen sought out the famed trumpeter, this time at his hotel. "He remembered me, but he seemed kind of 'iffy' about it," Allen remembers. "He was testing me. He said, 'So, you want to join my band, do you?' And I said something like, 'Well . . . that would be alright.' And he kind of looked at me like, 'Oh yeah? Who is this kid saying that to me?' But I was trying to establish right from the start that there would have to be some kind of mutual respect there. I told him he'd have to respect me as a musician and as a man, and pay me on time."

That nervy stance was enough to impress the feisty trumpeter, but it didn't win Allen the gig. And yet, the 20-year-old drummer still didn't relent in his campaign to get the gig. "After he left town I was

calling his place in Hollywood a couple of times a week, leaving messages, trying to get some time with him. I mean, I was bugging him. I was just hustling for the gig. And now one thing Freddie says he likes about me is that I remind him of himself when he was young and hustling for gigs."

The trumpeter returned to Milwaukee a few months later to play with the all-star group, the Great Quartet (featuring Elvin Jones, McCoy Tyner and Ron Carter) at Milwaukee's Kool Jazz Festival. As Allen relates, "One night after his gig, he came down to the club where I was playing. He heard me play. After our set, he came up to me and said, 'I'm going to Europe and Japan for six weeks. I need a drummer when I get back. You're my man.' This was in late July and I actually started working with him in November."

Since then, Allen has traveled all over the world with Hubbard. At first, he admits, he was leery of joining the group because of the infamous Hubbard temper. "I used to hear horror stories about Freddie kicking cats' drums off the stage. But he's changed. He's more relaxed now. He used to have a real bad temper, but I've seen him change from the time I joined the band.

"Freddie has helped me out a lot. Just the way he plays and the way he runs the band has made me a better musician. And he's taught me a lot about the music business and some tricks of the trade. I respect Freddie very much. And knowing that Freddie has played with such great drummers as Max Roach and Art Blakey, it's a great personal honor for me to be playing with him."

Allen, now 22, is trying to share some of the knowledge he's gained from his mentor by conducting workshops for aspiring musicians. "I try to start off with the roots of the music, let them get to know where the music comes from, talk about the rhythms that come from Africa, and describe how each thing that was played on the drum actually meant something. Then I try to relate that to the music of today, and I try to get the drummers to understand that whatever they play, they should make sure it has meaning. I try to stress the point that whatever kind of music they might be playing, whether it is polkas or Bach or bebop or Dixieland, it has a groove. And I stress that

by Bill Milkowski

# Allen

it's important to record themselves, to listen to themselves and criticize or compliment themselves for various things.

"But most importantly, I try to tell the drummers to make sure they learn as much as possible about the keyboard. I try to get them to learn theory and composition and arranging. There's this myth that drummers can't play melodies, and I don't agree with that. Unfortunately, a lot of musicians think that a drummer's role is just to be a rhythm machine—just to keep time. I think that's been a big mistake. I believe it's everyone's job to keep time. But it seems that a lot of the younger musicians today have the attitude, 'Well, I don't have to keep time. That's the drummer's job. I can just play whatever I want to.' Then if the time goes out the window, it's the drummer's fault. But to me, music entails having a whole concept together."

Allen highly recommends the George Stone books—*Stick Control* and *Accents and Rebounds*—to his workshop students. "I've had these books for years and I'm still working out of them. They are the type of books that you can't outgrow, I don't care who you are. Joe Morello also preaches these books. Regardless of how good you get, you can always do something with them." Other drum books he recommends include Jim Chapin's *Advanced Techniques For the Modern Drummer* and Charles Wilcoxon's *Advanced Swing Solos*.

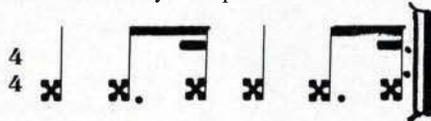
"Another thing that I think is good for drummers is transcribing solos by people like Herbie Hancock, Miles, J.J. Johnson, Freddie, and Coltrane. I transcribe each person for a certain thing. Miles, Freddie and 'Trane—that's intensity and tone. These cats concentrate so much on tone, where they can just play one note and let it ring, and it has so much effect. I think that's another thing that's been neglected by drummers—tone. As opposed to trying to get an actual note or a certain sound out of a drum, they just go 'blap-blap-blap.' They don't try to get any quality out of their drum or cymbal.

"I listen to Herbie for his rhythmic sense and his use of space. The way he punctuates his comping and his lines is incredible. When I hear Herbie, I see where piano players and drummers have a whole lot in common, because what a drummer is do-

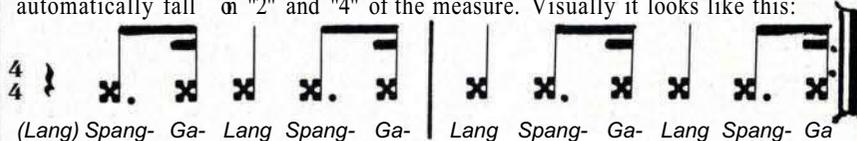
## The Spang-ga-long and Ti-ti-boom Concepts

by Carl L. Allen

In jazz drumming there is a defined cymbal pattern used that is very much relied upon.



As simple as it may seem, this pattern is too often played incorrectly—it doesn't groove—and this is a very crucial element in any form of music, especially jazz. One helpful factor in establishing a groove is being able to feel the accented pulsation of "2" and "4." This is where the Spang-ga-lang concept comes in. If you count in common time and start saying Spang-ga-lang on "2," the accents should automatically fall on "2" and "4" of the measure. Visually it looks like this:



Thinking of this concept while playing jazz, or even just listening to it, should help you feel the music a little bit better, and will hopefully help you establish a groove.

The Ti-ti-boom concept helps define the triplet pattern that is the backbone of mainstream jazz. The pronunciation of the term "Ti-ti-boom" fits the rhythmic pattern of an 8th-note triplet pattern.



The Ti-ti-boom pattern can be played with any two drums or cymbals. For now we will deal with just the snare and bass drums, and this would be illustrated as such:



Illustrated below is the same pattern in 4/4 with the ride cymbal and hi-hat added.



Although you may use various combinations, you must use the 2:1 pattern.



By incorporating the Ti-ti-boom concept with your individual time feel and personal groove, you should be on your way to some hard swinging mainstream jazz.

ing on a snare drum is basically what a piano player is doing while comping. Listen to Billy Higgins. He is the master of comping. He's dancing on the drums just like a piano player."

Another thing that Allen stresses in workshops is the business side of being a musician. "I try to break some of the myths about endorsements and explain to them that things aren't quite so glamorous

as they might seem. I tell them how it's often difficult to get a full endorsement from a company, and that it's often just a 50% endorsement, especially for jazz drummers. I mean, cats like Ronnie Burrage, Tony Reedus, Jeff Watts, Kenny Washington and myself are playing all over the world and a lot of people are seeing us. We are actually giving the companies free advertising, and we're basically helping to



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sell the product. Yet, we have trouble getting full endorsements from some drum companies. So now, a lot of drummers I know are putting a piece of tape over the bass drum head so the company doesn't get a free plug.

"It just seems to me that some drum companies have a definite bias against jazz. And it's funny because, as a jazz drummer, the things that I ask a drum company for are very small compared to what the rock cats ask for. I may want two small sets but the rock drummer might want five sets, and their sets usually include ten different drums. So these companies just aren't willing to go out on a limb with us jazz drummers. And I'm not asking for money; I'm just asking for some cooperation. Give me some drums, work with me on some clinics and together we'll sell some drums."

Allen also enlightens his workshop students about the harsh realities and rigors of being a drummer in a touring jazz band. "A lot of times with a jazz group, you don't have road managers, press agents, wardrobe people, or all the things that pop groups have, so you have to take care of a lot of things yourself. When you're young and you go to see a concert, it's like being in a fantasy world. Everything is fine and dandy in the limelight. But it's not always that way. A lot of things are just taken for granted. For instance, you probably expect that if you're touring with a major artist like Freddie Hubbard, you automatically have someone to carry your drums around, so that when you get to the club, your stuff is already set up. But it just doesn't happen in a straight-ahead jazz gig, unless you're Elvin or Art or Max. I set up my own drums and I take them down. If I break a snare head in the middle of a song, there's no one there to give me another one. I have to deal with it myself. So it's not all as glamorous as it may seem."

Other useful information he shares with young drummers includes how to pack your equipment, how to pack your bag, what to keep with you on the plane ("Always keep your sticks and your cymbals by your side"), what to do if the airline damages your drums, and how to ensure the safe arrival of your drums ("Always tip the skycap . . . generously"). "I've had some bad experiences with having my drums shipped overseas," Carl explains. "I remember when I first went to Europe, my drums came off the belt in Barcelona, Spain, and my cases were in pieces. Fortunately, I was able to get a settlement right away. But sometimes when you're in foreign countries, it can be difficult to get some kind of satisfaction. If an airline company damages something, they'll say, 'Well, send in this application and in four weeks you can get reimbursed.' They have no concern for what's happening. They don't realize that what they're throwing on the plane is your life.

"I've had some things lost, and some-

times it takes weeks or months to get your money. All the airlines I know of are offering a maximum of \$750. I remember one time Billy Higgins had his whole set completely lost, but \$750 doesn't cover that—the bass drum alone might cost that much. Or sometimes an airline company will say, 'Get it fixed and send us the bill.' I mean, how long does that take? So the only thing you can do is try and pre-plan how you might deal with a bad situation when it does happen. One thing you can do is always take your cymbals, snare and sticks with you. At least that way you have the basic essentials to do the job in case your set gets lost and you have to play with some broken-down, borrowed set in some foreign country."

Allen plans to gather all these bits of useful information in a book he is now preparing. Included in this instruction drum book will be advice on warming up, exercises to practice, and tips on how to swing by using his "Ti-ti-boom" and "Spang-ga-lang" concepts. Allen was introduced to those concepts himself while in high school. He had originally picked up the drums at the age of eight when his older brother lost interest in drums and gave up his sticks to younger brother Carl. That initial interest led Allen into the high school drill team and eventually into a number of Motown-inspired bands.

"The funk then was a lot simpler than it is now," he says. "Back then it was just the strong backbeat. Everything was based on '2' and '4'—those James Brown grooves. The role of the drummer then was to just keep time. There was very little use of cymbal work and the only time you heard toms was in a fill. But I always wanted to have a musical approach to the drumset. I was always listening to the melodic instruments and trying to incorporate those ideas on the drumset."

He studied classical drums in Saturday afternoon sessions while his friends were out playing baseball and football. Then at the age of 13 he bought his first jazz record, a trio date featuring Ramsey Lewis. "At the time I thought, 'This stuff is too out.' I couldn't understand the concept. Then I bought a Ben Webster record for 50 cents and for some reason it made more sense to me. Also during this time, my older brother Eddie was always giving me records to listen to, pointing out the similarities between what Kool & The Gang were doing and what jazz was all about. So I started trying to relate to that."

Allen's first drum idol was Billy Cobham. "I thought he was THE cat. But then after I got into high school, I started really listening to Blakey and some of the pioneer cats like Ben Riley and Billy Higgins. The band director at school was also a jazz drummer and he would bring records to class for us to check out. We would hear cats like Elvin, Jimmy Cobb, Mickey Roker, Philly Joe and even some of the earlier drummers like Big Sid Catlett and



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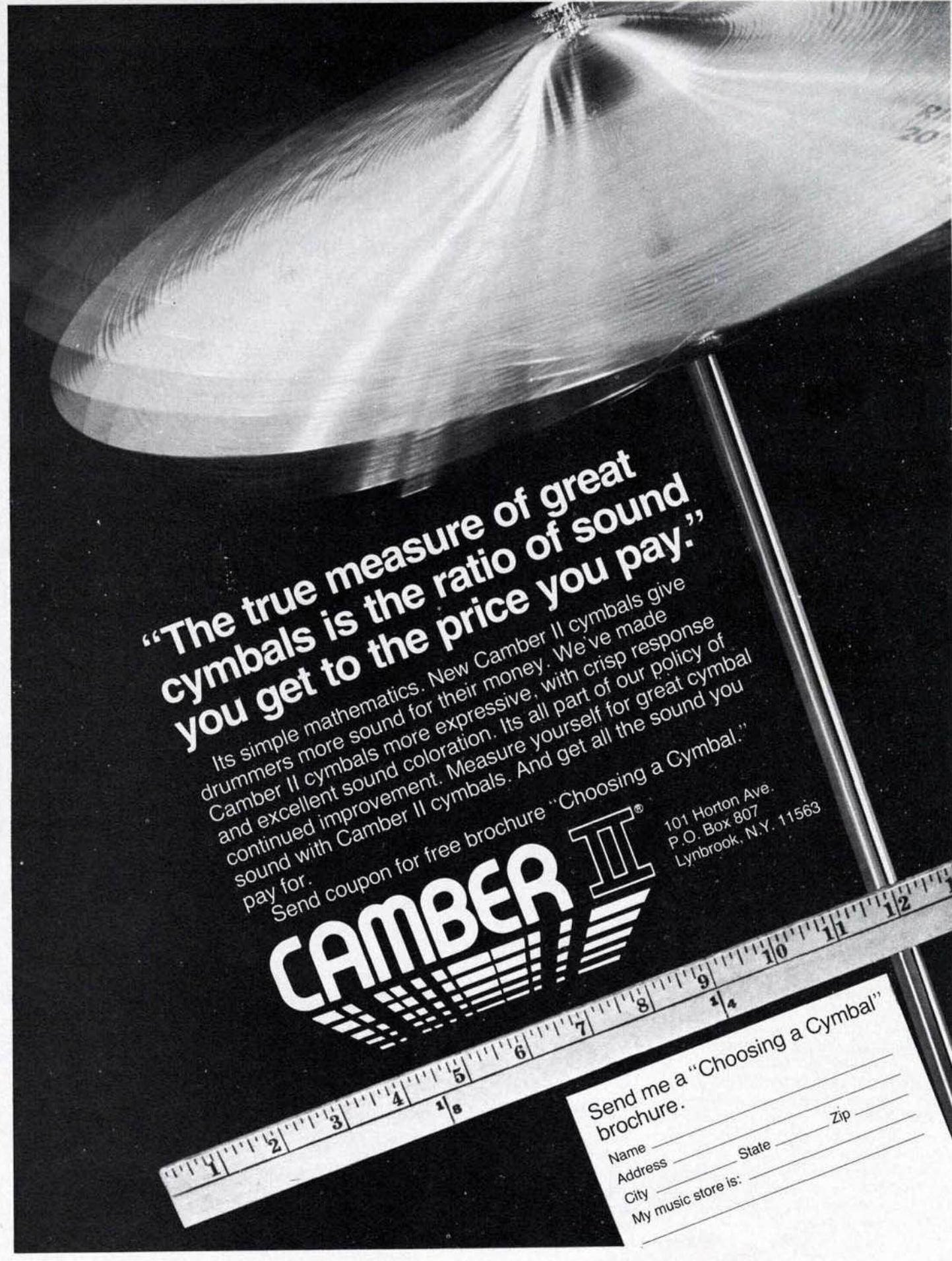
Baby Dodds. I liked what I was hearing but I didn't know what they were doing."

So this period between the ages of 13 and 16 was a significant transitional period in Allen's musical career. By the ninth grade he was determined to become a jazz drummer, not a fusion, pop, funk or any other kind of drummer—and especially not a classical drummer. "I'm a very hyper person by nature and so relaxing didn't come naturally for me. But I was always much more relaxed playing jazz than playing classical music. When I would do classical recitals, I was always tense. It just wasn't natural to me. There's so much anticipation involved. Everything is so precise, so exact and very restricted. It was good for discipline and I am glad I went through that experience. It's very important to have that formal training. But I just get too tense if I have to work within a tight frame where it's expected to be precise and note for note. Whereas, if you're playing straight ahead, you can veer off the frame and be more creative. That comes more naturally to me."

After high school, where he participated in both the all-city jazz ensemble and the all-city drum corps, Allen went on to college at the University of Wisconsin, Green Bay. There he met drummer Mel Lewis, who was instrumental in Allen's decision to move to New York to seek his future in jazz. "Mel came there to do a clinic. I met him. He liked me and told me to audition for an opening in the Basie band. But I didn't feel that confident about my playing at the time, so I passed. I kept in touch with Mel and he's given me a lot of guidance and inspiration along the way. He was a big influence on me and was actually the one who encouraged me to come to New York."

Allen transferred to William Paterson College in nearby New Jersey, which led up to his fateful meeting with Freddie Hubbard. Now, as a young drummer making his mark in the jazz world, Carl Allen is always mindful of paying his respects to those pioneer drummers who made it all possible for him. "I think this is a problem today," he says. "A lot of the younger cats aren't doing that. Much too often a lot of the creators are forgotten. All the young people today are praising cats like Steve Gadd, but what they fail to understand is that he got his style from so-and-so. I mean, it's good to have new heroes, but I think these new people should give credit to where they come from."

And with that, Carl Allen would like to thank the following fathers of the music: Louis Armstrong, Tony and Leroy Williams, Alan Dawson, Baby Dodds, Big Sid Catlett, Elvin Jones, Art Blakey, Miles Davis, Lester Young, Bud Powell, Max Roach, Freddie Hubbard, Connie Kay, Freddie Waits, Mickey Roker, Papa Jo Jones, Al Foster, Michael Carvin, Joe Chambers, Eddie Gladden, Roy Haynes, Cozy Cole and about a hundred others. 



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by Bob Saydlowski, Jr.



## MPC MUSIC PERCUSSION COMPUTER

From the makers of *The Kit* comes the British-made *MPC Music Percussion Computer*. This drum machine is user-playable and can link up with a computer for graphic pattern displays. The *MPC* is housed in a foam-lined flight case with an adaptor underneath for a mic stand. It is made up of eight drum pads plus a bank of controls. The pads are constructed of ABS plastic (like the material used on road cases) and are shaped in elongated octagons. They are touch-sensitive and are spring-based to approximate real drum-head response. Each pad has its own designated sound: bass, snare, tom-tom 1,2,3,4, open hi-hat and closed hi-hat. A flick of a switch changes these designations to bass, snare, tom-tom 3 and 4, cymbal, clap, open hi-hat and closed hi-hat, all with corresponding select LEDs. An overall "mute" button for dynamics is also included.

There are five groups of controls for the pads. The Toms section has controls for level, decay, pitch, bend, and head noise mix (stick attack); the Bass has level, decay, and pitch; the Snare section has level, decay, and snare noise (for tighter or looser sounds). The Cymbal controls are for level, decay, pitch, and tone, while the Hi-Hat controls adjust level, pitch, tone, and tightness. All sounds on the *MPC* are synthetic, not real, sounds—very close to the sounds on *The Kit* (reviewed in April '83). There are individual outputs for everything. A metronome click is also provided, using the hi-hat sound.

The *MPC* can record four rhythm groups of two bars each in real-time recording. Groups can sequence up to 199 events. There is also a facility for alternate bar lengths—two bars of 16 beats, two bars of 12, three bars of 12, and three bars of 16. The metronome will tick off every

three, four, six, or eight beats, depending on the bar length involved. However, not all bar lengths/time signatures will work, which is a little discouraging when you want to program some odd-time patterns. The unit also has a 16-key, on-board processor for controllable record, playback, tempo, bar length, time signature, sequence program, and accent program.

The idea of having playable pads on the unit allows simultaneous manual playing over or without the programmed rhythms. It should be noted that tom-toms 1 and 2 do *not* record; they are for play only. So you could record with two toms, and then use the pads for a "live overdub" using all four toms. Also, any beat recorded on the cymbal/clap pad can be played back as *either* a cymbal or a handclap. Various other controls and jacks on the *MPC* include master mix/output level, headphone level, stereo mix output socket, and headphone socket. The unit has a sync input and output for linking two *MPCs* or other drum machines, plus it will sync to and from tape.

Comparing this unit to other machines like the Linn, Oberheim, E-Mu, etc., I have found two major points: (1) After hearing the digital sounds on the other machines, the *MPC's* synthetic sounds are a bit of a disappointment—unless you expressly want the synthetically produced drum sounds. (2) There are more "fine-tuning" controls on the *MPC*, but its system of programming is somewhat limited, and at first, difficult to get used to.

While playing the pads, I found there to be an annoying impact click of the sticks against the plastic pads. The manufacturer does include rubber insulators to fit over your drumstick tips, but it seems they only fit certain stick sizes. What really makes this unit different from all the others is its capacity to interface with a computer (namely the Timex-Sinclair 1000) for a graphic display of drum patterns. Using the computer also allows for increased storage and more complex pattern programs. When linked to the *T-1000* and its 16K *Rampack*, memory capability is increased to 26 different bars of rhythms, containing up to 20 beats each.

## MPC and Instant Replay

After you hook it up to your television, the first display you see will be the "Master Directory"—a menu from which you choose to work on bars, sequences, songs, dumping to tape, loading from tape, or downloading from the computer to the *MPC*. For explanation's sake, let's choose to compose Bars. A different display now comes up on the TV screen, having one block for Bar A and one for Bar B. Each voice on the *MPC* is shown by a plotting line made up of 16 dots, which I assume are to be thought of as 16th notes. Wherever you want a beat played, you must move the computer's cursor (shown on the screen) to that location and then press the "plot" key on the computer keypad to write it in. To write a snare backbeat on "2" and "4," the cursor would have to be moved to Dot 5, and then to Dot 13. By doing this, you are actually "writing music." After you get through with your composing, there is an option to add accents to beats (all voices at that beat will be accented), and if you desire, bars may be copied. An alternate method of writing beats is simply to tap the drum pad corresponding to the sound you want after you get the cursor into location.

To write sequences, another display is shown, giving eight lines of eight bars. To write songs, there is yet a different display. The computer also allows tempo adjustment, erasure of beats and bars, and playback. With the 16K *Rampack*, bars can also contract or expand for different time signatures (one to twenty steps).

The addition of the Timex-Sinclair increases the versatility of the *MPC* and makes it most interesting from an educational standpoint. It is a bit limited when trying to write odd groupings such as five over two, and for that matter, even triplets. For basic beats, it works out just fine. The manufacturer has plans for future extension to external stage pads, removed from the "brain," which would certainly make the unit worthy of live playing.

The *MPC* retails at \$1,300; the computer interface lists at \$130. (You must supply the Timex-Sinclair and TV.) For more info, write: On-Site Energy Systems, 3000 Marcus Ave, Suite 2W7, Lake Success, NY 11042. (516) 775-5510.



### ELECTRO-HARMONIX INSTANT REPLAY

*Instant Replay* is a new innovation from the people at Electro-Harmonix. This unit is capable of digitally recording and reproducing any sound at all up to two seconds in length. The unit comes in two separate pieces—the control board and an external trigger pad. The controls are simple: variable pitch/speed, pad sensitivity, mic' input level, and record function button (with an LED). The unit has a single mic' input, a 1/4" output jack, plus jacks for external triggering and synthesizer interface. The pitch control also works as a tempo control when playing back in repeat mode. The trigger pad is similar to their *Space Drum* pad, being a circular rubber disc mounted in a metal box, with a 1/4" input jack on the back to feed from the control board's signal. Hardware is provided to mount the trigger pad onto *RotoTom* or cymbal stands.

*Instant Replay* will accept any sound from a microphone or electronic instrument, record it, and then play it back on command, either as a continuous loop or just once. The possibilities are limitless: handclaps, Simmons snare, gong, trains, barking dog—anything! All sounds, once recorded, are very true-to-life.

One problem with the unit, however, is that it is AC-powered and has no back-up battery for storage. This means that once the power is disconnected, the sound is lost forever and must be re-recorded. Now, how will you record that perfect dog bark again when you're setting up on a gig? One possibility is first to tape the sound you want onto a good-quality cassette recorder, and then load it into the unit (after setting up on stage) via a good portable cassette player. The noise level is increased a bit, but with a little patience it does work.

For easier use, perhaps Electro-Harmonix will come up with a second version with memory back-up, and separate pitch and tempo controls. *Instant Replay* is a fun little unit, capable of giving sounds in live performance which, up until now, were not quite possible. Retail: \$299.00.

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Photo by Steven Ross

Newmark continued from page 14

drivers in a car, if you accept the fact that the drummer is the leader of the group. I suppose in *Modern Drummer*, at least, we accept that the drummer really sets the mood. So, if you accept the drummer as the leader, then it's like having too many chiefs. At some point there will be a clash of egos, because, I guess, drummers each want to control their group a certain way. I certainly do.

**RM:** These days, a lot of drummers are playing with another drummer in the form of a drum machine. The first time I ever heard a drum machine used in a song was

on the Ron Wood album.

**AN:** It had been done before. It was my idea in that instance, but that was because I had just been with Sly. The *Fresh* album was done with a drum box. Eight months later when I was with Ronnie, I suggested that we try it.

**RM:** Many drummers are still opposed to the idea of working with a drum machine. How were they viewed back then?

**AN:** Well, back then everyone associated those little drum boxes with organ players at Holiday Inns who couldn't afford a band. When I first started using it with Sly, I was turned off. I thought, "I waited all these years to play with one of the hottest bands in the music business, and now I'm in the studio overdubbing drums all by myself through a drum machine." So it took some getting used to. But then I saw that it affects the groove in certain ways. Your timing is perfect. A drum machine takes away from the music sounding live and high-energy, but it also does something else on another level as far as keeping the groove very consistent. It's a challenge for drummers to work with, I think, because the minute you play with a metronome—that's what it is in essence—you discover where you speed up and slow down playing certain kinds of licks, or where you get off of playing straight time. It points out to you where you have bad habits immediately, because you're out of sync with the machine very quickly. Then you have to stop the recording and start again if the discrepancy is too great. So it's good discipline for a drummer to be able to play with one of those. And now, ten years later, it's the "in thing," except now they've got them sounding like real drums.

Everyone's making records now with these things. Seventy-five percent of the work I'm doing in the studio now consists of playing along with an electric drum of some sort. The people making the records like it because they can make up the drum part and get it on tape in an hour with no musicians hanging around. Not dealing

with the human aspect saves a lot of time and money in the studio. Some producers don't feel that they have as much control over a session if there are five musicians out there all playing live. By using the drum machine and then taking each instrument separately, they can concentrate fully on each instrument as it goes on the record. I don't mind this myself. I've had to find a way to like it, which I did even with Sly. After a few days, I managed to get into the challenge of playing perfectly in meter. It takes the responsibility off the drummer of having to keep perfect meter through the whole four minutes. I think as players adapt more and more to playing with a drum box, it won't make them feel restricted. Once you get the knack of it, it's sort of fun.

**RM:** When the machines really hit a couple of years ago, a lot of drummers resisted them. But there were also people like Jeff Porcaro who were saying, "If you want to use the machine, fine. Hire me to program it."

**AN:** Well, during the Roxy tour, Phil Manzanera said to me, "You should get a Linn and become familiar with it. Consider it a part of your instrument. You can program the Linn and also have ideas about playing your drums over the Linn—where to mix in real drums, and what works well on the drumkit with a drum machine and what doesn't." He's right. It is what's happening. I guess I should be open to being familiar with the machine and working for the same fee that I would if I were playing the drums. They're going to hire someone to do it, so it may as well be the drummer.

**RM:** When you are called into a session to overdub on a track that was done with a drum machine, do they usually want you to duplicate the part that the machine played? What would be a typical situation? What happened on Roxy Music's *Avalon*, for instance?

**AN:** On *Avalon*, a drummer couldn't have reproduced what the machine was doing because they set up some patterns that were very unusual—tom-toms coming out of nowhere—so they used the Linn as its own instrument. I was just asked to play along with it; not copy it. I find that you don't have to copy these machines. You can play something different and it won't sound like a fight going on. Most people basically have a bass drum going on "1" and "3" and a snare drum going on "2" and "4", so it's a simple beat, just to keep time. It's easy to play around that; it doesn't really get in the way of anything you would want to do. Most of the time, in pop music, the foot is landing on the "1" and the "3" anyhow, with whatever additional notes are going on. You inevitably will end up playing a bit more than the machine, I think. But if it's all in time, it usually won't conflict.

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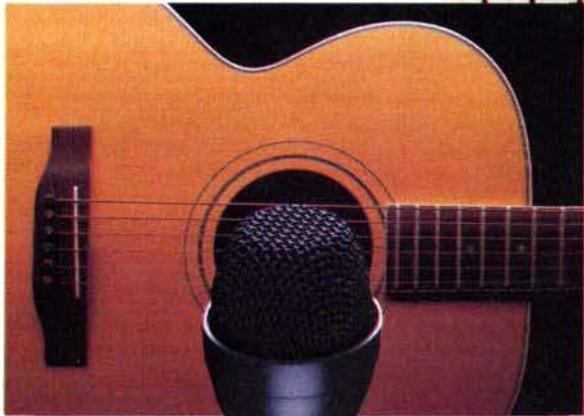
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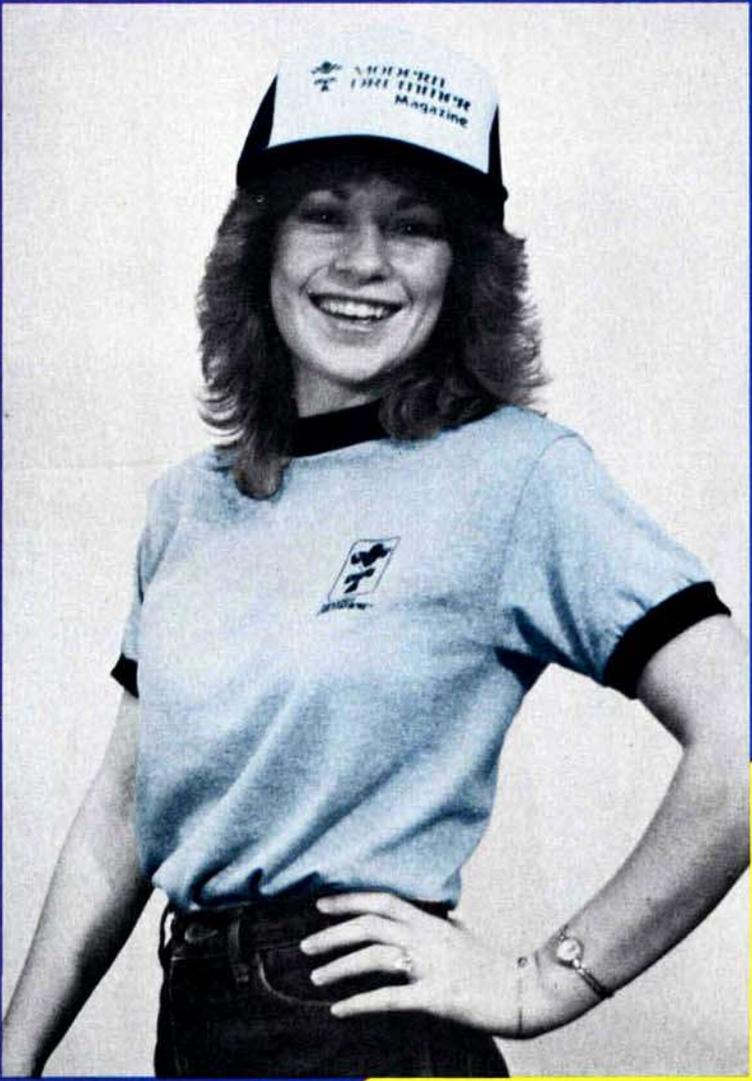
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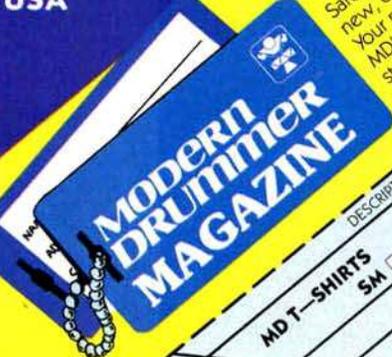
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On *Avalon* they weren't really using the drum machine to sound like a drumkit. They had much more going on than what a drummer could play. I just played pretty much a straight beat through a lot of that record. I felt that some of the songs on that album would have carried fine without real drums even. So I played less than the drum machine on that record. Then they mixed them so you could hear both in the mix. There's no typical situation though.

**RM:** Is there any psychological benefit to playing with a drum machine as opposed to playing with a click track?

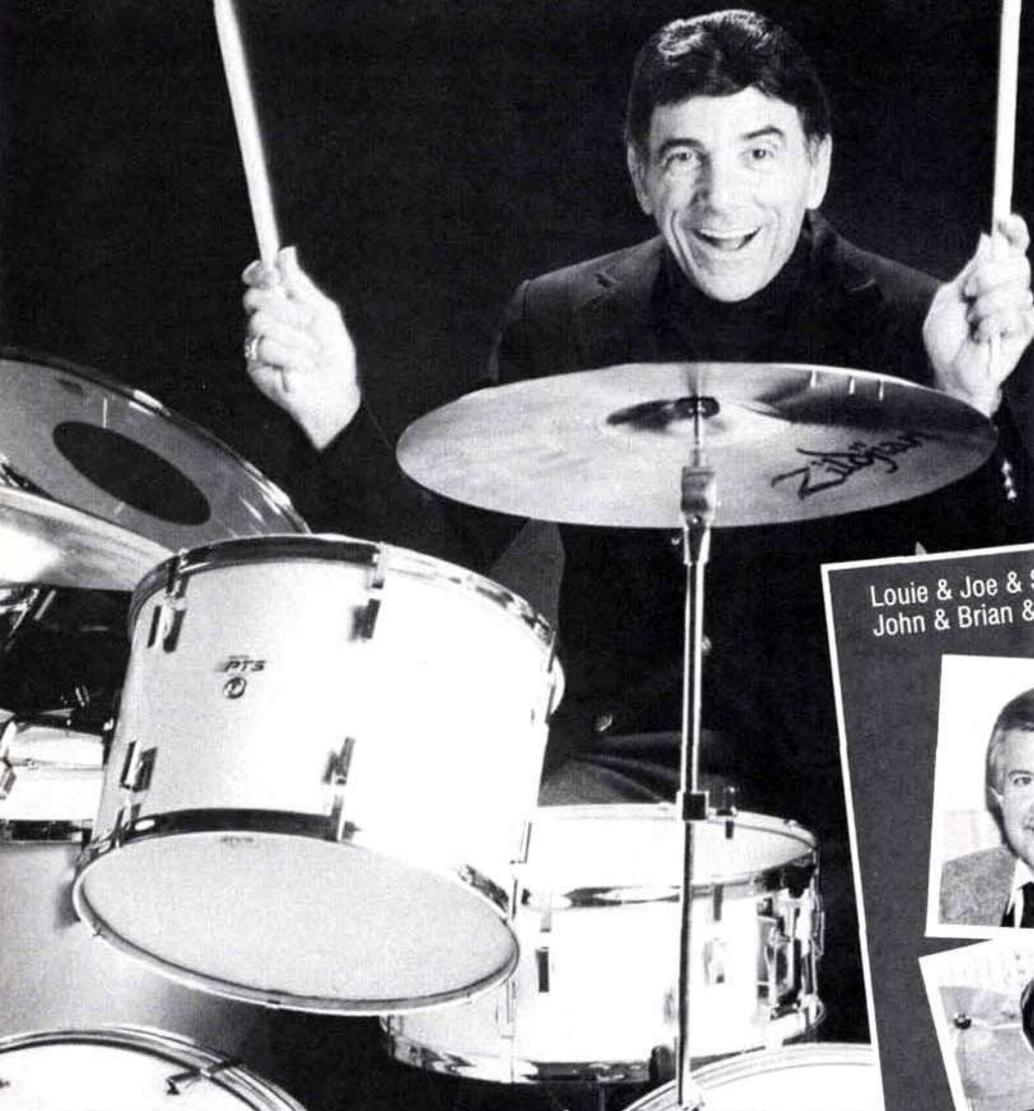
**AN:** Probably there's a little psychological benefit. I think that what might make it easier with the drum machine is that you have the 8th notes on the hi-hat going, as well as a bass drum and a snare drum, as opposed to the click, which would just be quarter notes. It's easier to lock in with something that sounds like a drumset. There's more flow. It sounds a little more musical. For me personally though, I think that I should be equally effective with the machine or the click, because I've played so much with both. I can lock into either and get off on it.

Every record I did for CTI was with a click, and I thought that was amazing. It was supposed to be jazz—free, improvised, musicians playing for musicians—and there was a click; that perfect dance tempo. I got off on it though. I just had to find the challenge of trying to play as free as I would normally play without the click. Another funny thing about the CTI gig was that the artist was never there. We would just be handed the music. You wouldn't know if it was going to be for a George Benson record, an Esther Phillips record, or this one or that one. We would cut track after track, and in the section of the song where that person would solo, it would say on the chart, "Solo." We would just leave 32 bars there for a solo and then go back to playing the melody or something. It was like a factory. I'm not putting Creed Taylor down for that, because he helped a lot of artists. But after dreaming for years about playing on CTI albums, I got there and it was like making disco records.

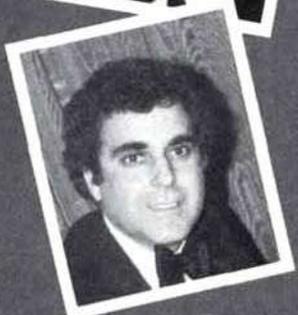
**RM:** If you have your choice, how do you feel about overdubbing in a studio by yourself as opposed to interacting with other musicians?

**AN:** Well, it really depends on my mood. If I'm in a good mood and I'm not tired, then it's fun to be in a studio with other players. I'll respond at the moment to what other people do, and it will show up on the tape. But if I'm with musicians who take an eternity to get their parts together and I'm ready to get a take within the first half hour, I may lose some of my enthusiasm for the track by the time they're ready. I would rather that those people get their parts together with the Linn, and then let me come in and do it fresh. But if they're

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all good players, it's more fun to play together.

**RM:** How much do you depend upon the other people for inspiration?

**AN:** Well, I suppose I never *depend* on them. In other words, I'm prepared to go in, not be inspired by anyone, and still find a way to turn myself on. It's a lot more fun if you're with great players because they play things that just make everything fall into place around them. They have that sixth sense of what's right for making records. It obviously is much better if you're inspired by other players. But it seems that a lot of the work I do consists of going off to far corners to play with bands or groups of people who don't have a drummer. And oftentimes, they're looking towards me to provide that something special. In other words, I often may be the strongest player on a lot of the work that I do, and I find that they're bringing me in to be that special ingredient or the inspiration to turn them on. Sometimes that load is difficult to carry. Oftentimes, I'm doing projects like this and wishing to myself that I were surrounded by stronger players, because I feel that too much responsibility is being put on me to turn everyone else on. I can do it, but it tires me.

I've seen takes drag on for six hours over one song just because the other players weren't able to get a concept together quickly on what to play to make that rec-

ord gel. That is sort of an art in itself which has nothing to do with technique or chops. The art of making records is just knowing what to play where to make the record hang together. And if you're with people who are used to thinking in terms of making a four-minute record and what to do to accomplish that quickly, it's much easier.

**RM:** Listening to a lot of your work, I wouldn't have guessed that a click or a drum machine was used. It felt too good. Although I later discovered that machines were, in fact, used on some of it.

**AN:** It's certainly possible to groove just as heavily with a click track or a drum machine. A lot of people have the idea that it's somehow not going to feel as good, but that isn't true. It's certainly possible that it could hinder players on a certain session so that they somehow aren't able to override the presence of that click, and you have something sterile sounding. The first time I had to play with a click track, I was a nervous wreck. I mean, I really had problems. I was hung up on listening to the click, and if I couldn't hear it, I inevitably went out of time with it. You just have to get over the nervousness of it because this machine is going. You know it's perfect and you know you're not, because you're human. I make believe in my mind that the machine is Ralph MacDonald, and he has a cowbell, and everyone accepts that "Ralph" has perfect time, so we will follow him. I

can sort of play behind the click a hair so that the record can still have the tension of a backbeat that's slightly behind the beat. I've learned where I can sometimes get a little on top of the click. Sometimes doing a fill, I get on top. But I've learned to listen as I'm playing the fill, so that as I start the time again, it's an even transition. I've discovered a way to play around these machines so they don't inhibit me. That was the challenge for me with these machines—to record and not have the track feel sterile. How do you play with something that's perfect? What makes the difference between some records that feel stiff and others that don't? It's a good question and I'm not sure what the answer is. I just know that I've managed to find a way. Part of it may be psychological. I often overpower the click—not with volume; with attitude. I almost make it sound as if the click is playing with me as opposed to me trying to keep up with it. I get an internal rhythm going in my head and the click is just part of that. I'll start singing to myself and get a train motion going. The head is first and the body is second. Once I get that motion going, I just let the hands follow that train-like rhythm. There's a looseness in my body that's listening to this little message in my head which is in tune with the click, so my hands don't have to dominate the situation. There's a flexibility in there that allows me to play along with this thing but it doesn't interfere with the feeling. This is hard to put into words. Each drummer has to find a way not to be put off by this electric drum, but instead to incorporate it into the beat. Needless to say, when drummers practice, they should practice with a metronome, because if you fall into a situation with an electronic click, you've got to at least be able to execute simple stuff in perfect time.

**RM:** I remember when people would warn against practicing with a metronome. They felt that either you would depend on it and wouldn't be able to play without it, or you would sound like a machine. Now, all of a sudden, people realize that a metronome is great to play with.

**AN:** When I practice, it's always with a metronome, because it makes you understand the time value of notes. There's a certain conviction when you're playing perfectly in time and each note has its full value. It's the difference that makes a drummer sound real good. When you listen and say, "It's so simple but it sounds so good," it's because the notes are being given their full value of time. It's putting the air in between the notes, and it's all that air which makes the note itself sound good, because the note after it didn't come too soon. It's almost as if it's not the notes we play, but it's how we break up the silence that creates the feeling. When you breathe that air between each note and things are even, it sounds great. That's the real fine line that makes the difference be-

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tween the drummers who really sound good and the ones who have all the chops and technique, but who are missing that intangible thing.

I think that a big part of it is understanding that every note has to have its time and its space to live. When I practiced with the metronome, it pointed out to me just how fine the space is in there. When you feel those spaces in between the notes, it really brings meaning into what you're doing. And I stretch the time as far as I can. I put as much space as I can between every beat. If you can tune into those subtleties, that's the difference between the studio players and all the other drummers. You've got to have that sense of time and space. And it doesn't even necessarily mean that slight speeding up or slowing down can't happen. It can, but there's still that inside thing.

When I went to Berklee for summer session, I was a chops fanatic, playing everything as fast as I could, hours and hours a day. I was 19 and I met Fred Buda, who was the professor there with Alan Dawson. He said, "Here, play this for me very slowly." He put a metronome down to 60, and he said, "Play a paradiddle." I was fumbling. He said, "You thought you had chops. You could play fast, but it's bullshit. You don't have chops. Anyone can play fast—it's like a muscle spasm." He was right, and he opened up a whole new

world for me. And so he gave me this book called *Accents and Rebounds*, and for three months, he had me playing the exercises down at 60. I thought, "Is this all I'm going to be doing?" But I slowly got into it to the point where the click itself was like *this big* around each beat. I could hear the difference if I was at the beginning, the middle or the end of each click. I was so tuned into it that I had pulled it apart. I had magnified it to where I really began to see what this thing about time was. For three months, I diligently did two or three hours a day of just *Accents and Rebounds* at a very slow tempo. He made me see what control and real chops are, and he taught me about being able to play evenly. That's when my playing started to change.

As far as that comment about sounding machine-like or depending on it is concerned, do you know what's happened to me from working with this thing so much over the years? I hear an imaginary click now when I play the drums, even if it's not there. It's almost like I've got this friend now. It's a sixth sense. The minute I play something and my hands speed up or slow down, I know it.

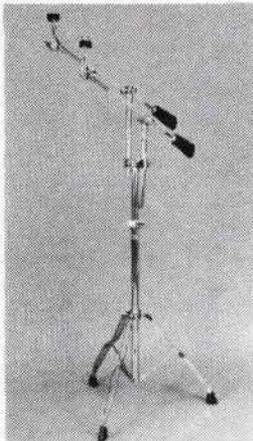
**RM:** You called yourself a "chops fanatic." Did you assume that having more technique was the answer to everything?

**AN:** Yes, because I started taking lessons in the fourth grade. The first three years I studied drums, I never owned a drumkit. I

just had a pad, and I was learning the rudiments and learning to read. That sort of training tends to make one very chops conscious. I didn't have a drumkit until the seventh grade. But I continued studying and I was very study/technique oriented. Through all those years in high school, I was constantly inflicting my exercises and drum lessons on the band—trying to play things that were not musical, but were drumistic. It went too far; I became too chops conscious.

I remember an audition with Al Kooper. Ricky Marotta, who I grew up with, turned me on to the audition. He had been playing with Al, but he was leaving. I was into this chops thing when I went down to the audition. I was trying to imitate the Tony Williams' Lifetime. All Al Kooper wanted was a simple backbeat, so I blew that audition, and a few more like it. Ricky brought it to my attention very quickly. He said, "This is all bullshit. Save it for your basement. This is rock 'n' roll. They don't want to hear all that." Fortunately, I was open enough to realize, "Yeah, a friend of mine is telling me that; another drummer." So I wised up.

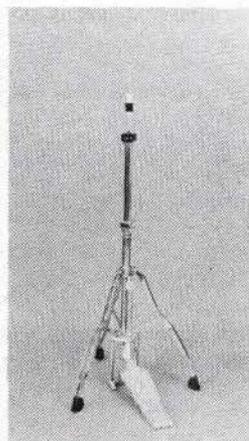
Ricky is not technically oriented at all. He's just a natural. He picked up drums at 19, learned one beat, played it through everything, and it always sounded great and felt great. Here I was practicing my butt off for hours every day to see how fast



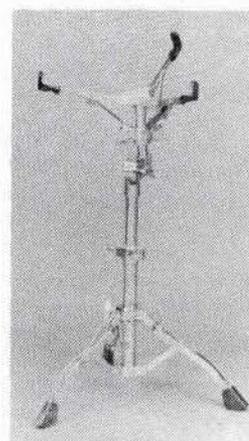
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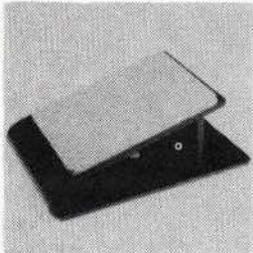
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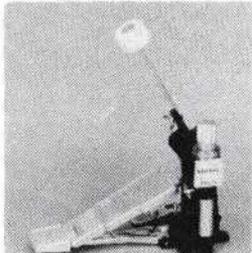
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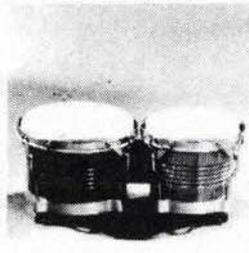
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I could play paradiddles, and Ricky was working more than me when we were 19 or 20. He was out just playing that simple beat, being paid lots of money, and people were loving it. I was still trying to imitate Tony Williams, and I wasn't working, [laughs] I thought, "This isn't right." I had always played in bands, and I knew that music had to feel good. I wanted to make things feel good with a lot of chops; I wanted to incorporate both. But I was open enough to see what was happening and immediately revamped my program, which was not a problem for me. I had started out playing simple, but I'd gotten away from that. I had been taking so many lessons and was putting so much energy towards developing chops that I started to inflict it on the musicians I was playing with. So it wasn't hard for me to get back to the simple approach.

I am a product of the Beatles. Pop music is what turned me on. I'm not a jazzier at heart who had to sort of get into this other head of playing simple. I was born musically when the Beatles came out. So I knew about playing simple but I just got away from it. That was an important lesson. I knew that if I wanted to work, it just had to feel good. All these chops didn't matter. And Ricky, my good friend, was the best example of a guy with no chops but who could always make the music feel good.

Shortly after that, I got the job with

Carly Simon. She was a Russ Kunkel fan. Russ was on her first album, so she wanted a drummer who could sound like Russ. He was one of the first simple players who made it sound great. So I thought, "Okay. Survival. Carly Simon loves Russ Kunkel." I went out, got the records he was on, and checked out his whole trip. "Okay, this is what she wants. She'll get it." And I got onto that track.

So since then, I've learned to rebuild. I think you have to transcend notes and technique. When I play under ideal conditions, it's no longer just notes. It just becomes one big feeling. The drum ceases to become a separate object. It's not notes, drums, a drummer, and a stool. It all becomes one. That's how I have played for the last ten years. I have to put that technical stuff out of my mind. It's for practice at home. When you play, you've got to go just for the feeling—the attitude. Then, you sort of learn how to incorporate some of the drumming chops inside of the groove without breaking up that feeling. That's been the real art of it for me, over the years—slowly incorporating the slicker parts of drumming into rock 'n' roll, which is a raw, uncivilized, barbaric feeling. The challenge is to keep that attitude going when you're playing, but also to fit in your favorite licks without breaking that up. Sometimes, I still catch myself trying to force myself to play something which

I'm finding difficult, and for a second I'll continue to try to do it because it's like "Damn it. I want to do that." But if it's not feeling right, I have to immediately forget it. Just let your hands fall in with the rest of the music. Don't try to inflict your exercises onto the music. Just find the basic common denominator there among everyone. Find that root first, and then, when you have that foundation, you can start to elaborate a little. You just have to let yourself go with the flow of the music. Drummers seem to be the worst offenders of trying to inflict lots of technique into music. It interferes with the music a lot. And most drummers go through a stage like that. I did. Thank God I saw the light and understood what had to be done to take care of business.

**RM:** A lot of people really don't have any conception of what drums are all about. They hear Buddy Rich described as "the world's fastest drummer" and assume that being fast is the most important criteria for being a drummer.

**AN:** Yeah, except he's not just a guy with fast hands. It's musical when he does it. You can't explain that to a drummer who is obsessed with playing fast. You've got to want to play the other way, or see the beauty in it. See, oftentimes, drummers don't realize that it's enough *to just make the music feel good*. When you think about it, the drummer has almost more responsibility than any other member of the band. They're relying on the drummer to make the music feel good. I have to remind myself sometimes that if I'm just making everyone feel good, that's a lot. Even if I'm not using any chops or technique, or playing anything fancy, if everyone around is tapping their feet because it's got a good feeling, that's a lot. It's what we're supposed to do.

**RM:** I've often heard you defined as a "studio drummer." Is that how you think of yourself?

**AN:** Well, to blow my own horn, I think I have the good aspects of what that expression "studio drummer" means, in that I have a certain amount of finesse required to work in the studio, and the discipline to play something over and over for six hours, fine tune it, and not lose the feeling. The part of that term that insinuates "drummer/robot" or "autopilot," no. I hope I'll always escape that. I've never been a part of the nine-to-five working crowd of session musicians in New York City. I don't work that much doing, say, jingles in the morning, then in the afternoon doing a record date for this one, and that evening, a record date for someone else. I never became a part of that. For many years, I chased it because I wanted to work in my own back yard, but it never materialized. Maybe that's just as well, because I had spread myself too thin, I might have started to drum in the "autopilot mode." So, in the good sense, I think

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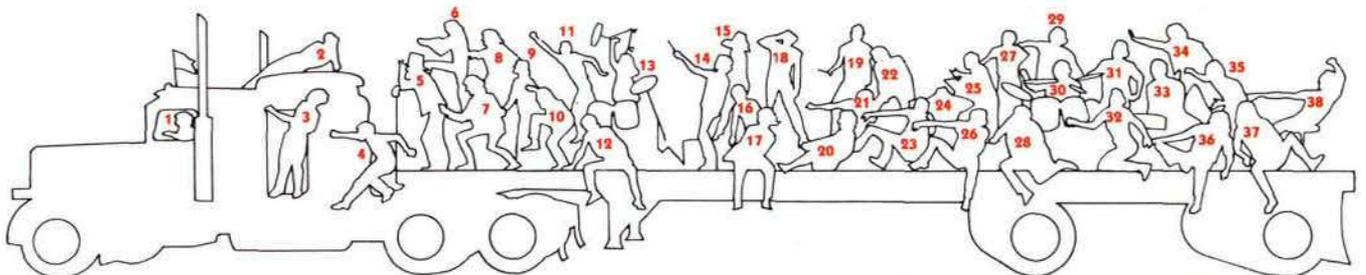
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The down side of not being a regular working player in New York City is that, in between all the projects I do that people see and hear about, there's a lot of idle time for me. People think I am much busier than I really am because I've been on John Lennon, George Harrison, Ronnie Wood, and Roxy Music albums. They assume I'm working 52 weeks out of the year and turning down tons of records. It's not true. I go off and do these projects, and there's an intense amount of work for two weeks, a month, six weeks, or until that episode is finished. Then I return home to New York City, and often there's nothing happening for me for weeks at a time. I've even gone months at a time where I've been waiting for the next project to kick in. I don't have that filler work to keep me going here in New York. I hate to burst anyone's bubble out there in *Modern Drummer-land*. It's just that the projects I'm associated with—all this superstar, elite, upper echelon rock 'n' roll—create an illusion. In fact, there are big gaps in between these projects.

**RM:** Do you think that maybe people don't hire you because it just doesn't occur to them that you might be free?

**AN:** Yes, that probably happens. And I've been told by a lot of people that they just would never have thought of calling because (a) they didn't know how to get in touch with me or they thought I lived in England or Los Angeles, or (b) that I would have been too out of their price range. It's funny—a lot of people feel that I'm connected with so many special things that they're a little intimidated about having me on something that they feel isn't so special. I do sense that with people.

**RM:** For years, I assumed that the thing to do was to be on a couple of hit albums, and after that you would have it made. Yet, apparently it can almost be a reverse thing. If you make it too big, you can actually jump above where most of the work is.

**AN:** That's a good point. What it does prove is that being on one, two, three, or any number of top-10 albums with major artists has nothing to do with consistency in work. What enables someone to work is being part of a camp or a clique and being constantly available—not on the road. There are drummers I know who work six days a week, constantly, and have incomes well over six figures, but I don't know if any of them have been on a top-10 album in the last two years. I'm not saying they haven't—maybe they have, but the fact is that they're part of the working crowd.

The contractors know them, the producers know them, and the other musicians know them. Being on the hit records doesn't guarantee work. For instance, I was on *Anticipation*, but I wasn't in New York when the record was happening. I was out touring with Carly. So that record didn't give me any momentum locally. And then, of course, I went off with Sly. That *Fresh* album I did with him was certainly the most important record of my career. It was me all over the record. Everyone knew me personally, and loved all those beats. I got compliments from here to China. But yet, come back home to New York and work? "Andy Newmark, oh yeah. Where does he live? Is he from California? Oh yeah, he lives here but he's on the road with Sly." So, being on these records doesn't mean you have your bread-and-butter turnover work. For that stuff, *you must stay in town*. If they think you're on the road, they cross you off the list.

That doesn't mean you can't have both. Steve Gadd is constantly on big albums with valid artists, and he's working constantly. I feel that Steve had a crowd—Ralph MacDonald, Richard Tee, Eric Gale—and wherever they went, they went together. Toto is another example of a rhythm section that can move together. That kind of teamwork helps make your work flow more consistent.

**RM:** You and Willie Weeks used to work together a lot. I was sensing at one point that the two of you were in the tradition of drummer/bass player teams.

**AN:** That's true. That was the closest I got to having a partner. We were a great team. He never said "boo" and I talked a blue streak. We played off each other perfectly as people. But he never could deal with the session mentality. He doesn't like being around new people every week. If you're a session player, every time you're around a bunch of new people, you've got to find out where they're at immediately, find the common link to communicate with them on, and make them feel relaxed. With most session players—myself included—you'll find that on the personality side there's this aspect that *might* be considered jive. But most of the good session players who work a lot have this "radar," so that the minute they're around strangers, they know how to make them feel at ease, find out what plane they're on, and be on that plane for the duration of the session. I've always thought of it like being a good whore [laughs] who knows how to make a customer feel extra special. They tune right in to what will turn someone on. It's cold-blooded, but session musicians are like that. For the time you spend with people, charging them these exorbitant rates of money to play the drums, you find out just what it is that turns them on and give it to them.

**RM:** That comparison should guarantee

that you will not become a busy New York studio drummer, [laughs]

**AN:** What the hell [laughs]; at 33, I don't know if it's that important to me anymore.

**RM:** A lot of people have never seen you. You seem to have this tendency to work for people who are notorious for not performing very much. Carly Simon is extremely stage shy and she basically gave up live performance. Harrison only did one tour. Roxy's not known for touring a lot, at least in the States. Even when Sly did tour, he didn't always show up.

**AN:** True. I find the winners. I'm sure there's a reason why I get next to these types. Everything happens for a reason. We align ourselves, whether we know it or not, with where we want to be in life. It's all a product of our own thinking. But, in fact, the non-performing aspect of those situations you mentioned was always a disappointment to me, because I love playing live.

**RM:** Suppose Brian Ferry called up tomorrow and said, "From now on we're going to spend three months of the year recording, and then we'll back up that album with a nine-month tour. You'll be employed with Roxy Music 52 weeks out of the year." Would you be willing to make a commitment like that, or do you, in fact, enjoy the freedom?

**AN:** I like that freedom to do different things. What I don't like is all the space in between. So, I would probably say, "Okay, you can count me in for a year." I don't know if I could do it for a second year, but I'd probably give it a shot. Those particular people that you mentioned are nice people. I get along with them off stage as well as on stage. So I could go off with Brian Ferry or Roxy Music for a year.

**RM:** Have you ever considered starting your own band?

**AN:** Yes, there was a time when I might have tried to get something going with Willie. But we were always making decent money and we didn't want to blow off everyone to pursue this band thing. Although, Toto made records and carried on doing session work. If their records hit, great. If their records didn't hit, they still were doing work for other people. I'd probably like to have an outlet to do a band trip like that, but I wouldn't want it to be the only thing I was doing. I'm quite happy working for other people. When I play with Roxy, for example, I'm just a paid employee, but there's nothing frustrating about it. I don't feel like I'm being limited. No one ever tells me how to play. People basically hire me to play the way I play, which is a wonderful position to be in. I'm thankful to be paid to do something I enjoy and not even be heavily monitored by those who are hiring me.

I read about a lot of musicians who feel that they have to have their own bands to create the music they feel is important. It's

funny. Even if I'm not playing music that seems that important, as long as I'm getting off on what I'm doing, I usually can find a way to enjoy it. And yet I meet musicians who are going through tremendous changes and emotional upheavals because they're working for people and it's not what they like playing. I haven't experienced that too much. Having your own band means having the headaches of running a band. Musically, I enjoy most situations, except I don't have the headaches. Most of the time, I'm thankful to be just a hired hand.

**RM:** Do you ever feel insecure about whether or not you'll get enough calls for work?

**AN:** Of course I worry about that stuff. But I've learned to live with all those things that scare musicians from being musicians, or that make parents tell their children, "There's no security in that. Get your college degree." It's all true, except now at 33, I've learned to live with it better than when I was 22. After 15 years now of doing this full time, I have an inner faith that, since I've managed to make a reputation for myself, and I've done this well for this long, it's not going to all end tomorrow. I'm not doing anything that should screw it up; I'm not an alcoholic, a drug addict or out of my mind. I know within myself that it will all work out in the end. The worry has been under control for years.

**RM:** Worry is usually fear of the un-

known, like "What will happen if I don't work for four months?" I guess at this point there have been periods where you didn't work for four months, and here you are.

**AN:** Yes, life goes on and you save a little money, so you have money for those droughts. If you're going to get into a business like this, you'll have to learn to cope with periods of unemployment. You have to learn to groove whether you're working or not.

**RM:** You said that the Beatles really started you off on music. The Beatles hit when you were in the eighth grade, but you've also said that you started taking drum lessons in the fourth grade. What inspired you to do that?

**AN:** All the kids at school started playing instruments in the fourth grade. That's when the school provided instruments. I tried the clarinet for a few weeks and I tried the accordion for a few weeks. I wanted to play an instrument but neither of them stuck. Then I wanted to take drum lessons. There was a kid at school in the eleventh grade who was giving drum lessons a couple of blocks from my house. I don't know what the attraction was at ten years old to take a drum lesson once a week for half an hour, but I immediately got into it. I would go home after school, get the pad, sit on the edge of the couch, and practice for one hour every night. I was determined to go back and do my lesson perfectly. I

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don't know what really motivated me to do that because I wasn't a big music listener.

And then in eighth grade, February, Sunday night at 8:00, my life changed. Within myself I was as hysterical as any of those girls screaming about the Beatles on the *Ed Sullivan Show*. I wasn't showing it on the outside but I was tingling all over. I was so excited. That was when music began for me. It was an incredible time. The world needed something and we decided it would be the Beatles. It gave me an identity. It gave my whole age group—all of us—a reason. There was a feeling coming from their music which seemed to say everything I felt. Yet I didn't know why or what I felt; I just knew that what they were doing seemed to express everything I was feeling.

In an overall sense, I'm just imitating Ringo. I've resigned myself to that now when I think about where the roots are for me. It's that simple. I just wanted to be in a band like the Beatles. This is why I do it and I don't want to let it turn into just a business. I feel that I have pretty much kept on the track. I still chase after the situations, as uncomfortable as they may be, of going off with this band, and going off with that one, and being on the road. I could settle into a New York existence and be a middle-class businessman with a house in Westchester who plays the drums. But I'm still hanging on to this dream. I do want to be on stage, and I do want to jump around. I still have this feeling in me that I want to express in front of people—that exuberance of simple music that feels good and makes people want to jump up and down. I try to keep a grip on those real, basic elementary things about it. If I lose that, then I think I'll have to go into another business and leave the drumming alone.

Mind you, I also seem to have an infamous reputation about money. There are a lot of people who are afraid to deal with me on a business level because they've heard stories of "Look out for him. It's like dealing with a lawyer." So in that sense I've been business-minded, but only because I felt that, for what we do, musicians have always been taken advantage of since day one. So I had to do that for survival. But music is still very special to me—the feeling. Music is fun when I'm actually playing the drums.

**RM:** I wonder what your thoughts would have been if you knew, watching the Beatles on *The Ed Sullivan Show*, that someday you would be playing drums with some of those people.

**AN:** It was a dream come true. I won't play that down. I met George Harrison at Ronnie Wood's house, and I must admit I was blown away. I was certainly well-behaved and polite. I didn't zoom in on the guy, assault him and question him. It was,

"Andy, I'd like you to meet George." "Hi, nice to meet you." I turned away and walked back to my drums and thought, "Holy shit! WOW." I was tingling all over. Then riding home in the car, "WOW. Willie! Hey man, WE MET ONE OF THE BEATLES." It was fabulous. And then to have George at Ronnie's studio after that playing with us, and chatting with him—I just sat there spellbound, listening to him reminisce about the Beatles.

Then Paul McCartney came down to Ronnie's, and it was the same thing all over again. He hung out, played some instruments on a track, overdubbed some stuff and started talking to me. He was the musician in the Beatles who could play everything. He had some ideas about new drum beats, and I remember him talking to me about it. He was super cocky and confident—he knew he could play every instrument in the studio, even upside down, which he has to because he's left-handed. Within like three hours, he played everything but the drums on this track. He was like a one-man show.

**RM:** How exactly did you end up on George's *Dark Horse* album?

**AN:** George came back around to Ronnie's house one night and asked Willie Weeks and me, "Do you want to come out to my house for a couple of weeks and play?" So we moved into Friar Park, which was this old monastery that he and Patti had converted. It looked like a castle. There are miles of carvings of nuns and priests in the woodwork, and it all tells a story. It was done beautifully. Beautiful grounds, too. The man who owned it before George created different parts of the world on each part of the property. In one place he had Japanese gardens and lakes, and somewhere else he had English gardens. It was like Disneyland. The studio was in the top of his house. It wasn't like a studio; it was more like a living room. It had a fireplace, candles, carpeting and stained-glass, church windows. And here I was sitting there, playing rock 'n' roll with this guy in the top of a mansion. [laughs] God, it was fantastic.

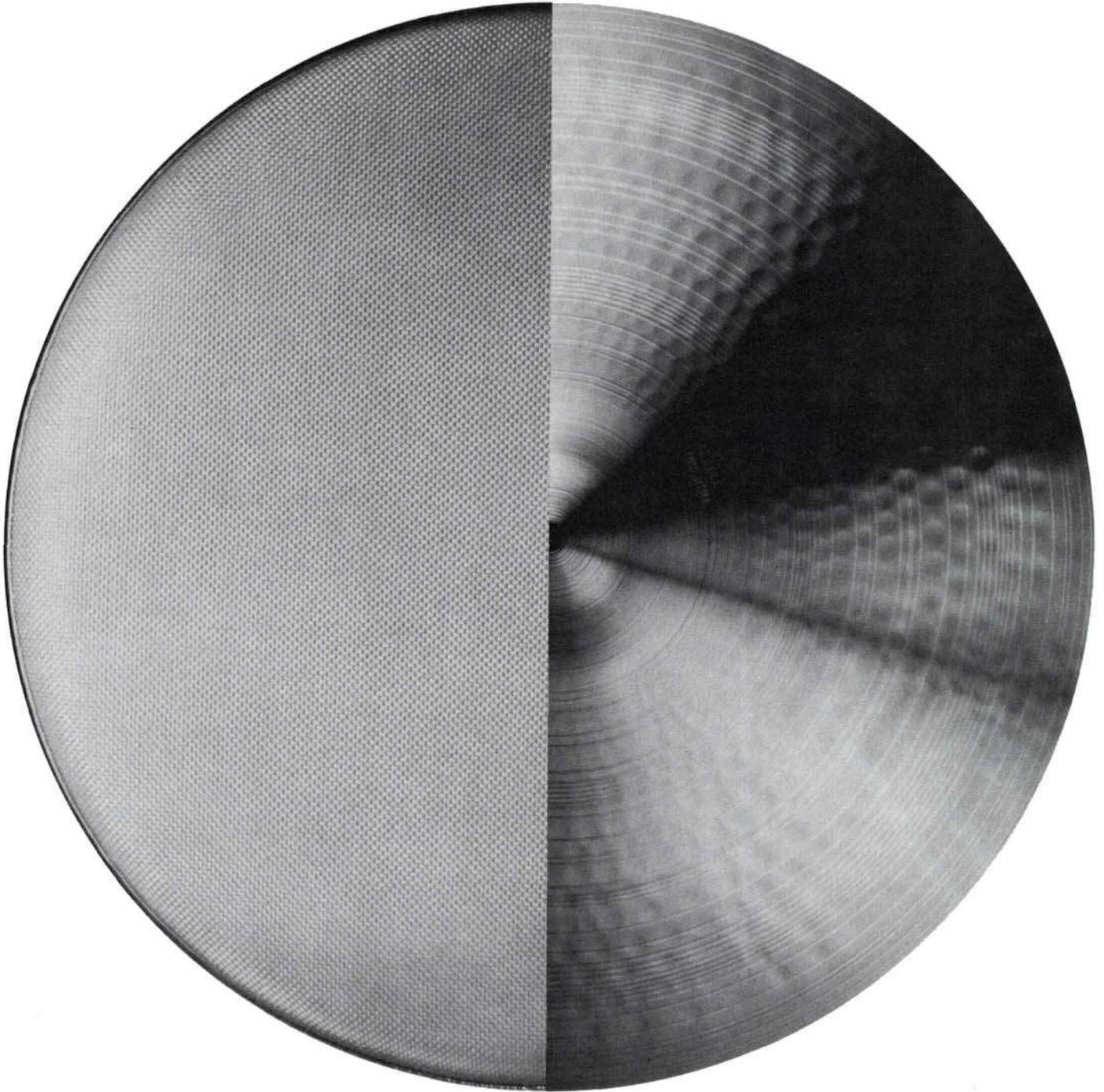
**RM:** How did you become involved with the *Double Fantasy* sessions with John Lennon?

**AN:** Not because I knew John. He came to the George Harrison show we did at Nassau in 1975, and I was introduced to him, but we didn't chat. That was the only time I ever met him. Then, five years later, I got a phone call. I was in Europe with Roxy Music. It was producer Jack Douglas' office that called me. Jack had sat down with John and they talked about players, and I think the first player they went to was Hugh McCracken. I think they asked Hughie who he thought would be suitable and Hughie suggested me, to my surprise, because I hadn't even worked that much

with Hugh. I was in a really cheap Coney Island-type town on the coast of Italy called Remini. It was my wife who told me that Jack Douglas' office called and wanted to book me for some sessions on John Lennon's new album. I immediately dropped the phone. I called her back about half an hour later after I pulled myself together. I said, "Okay, let's start again. Were you serious or were you putting me on? It's a joke, right?" She said, "No, here are the numbers and the dates. They want you to call." So I called Jack Douglas' office and spoke to Stan Vincent, who was contracting the dates. He said, "Yeah, Jack's co-producing John's new record at the Hit Factory, 12:00 to 6:00 with a possible two hours' overtime starting August 2nd. Are you available?" I was thinking, "I'll swim across the Atlantic if I have to." He said, "Okay, what about money? What's your deal?" I said, "It doesn't matter. Whatever you're paying anybody is okay." I would have done it for demo scale. I just thanked my lucky stars that the Roxy Music tour was over ten days before the date started. I didn't even tell the guys in Roxy. I was just walking around a foot off the ground, thinking, "How did I get this call? This man doesn't know me."

The first thing I said to John when I met him was, "Why am I here and not Jim Keltner?" He said, "I'll tell you, I needed to start with new people. I love Jim and I always will; I'm very close with him and his family. But I needed a different kind of working environment. I spent too many hours, days, months, and years in the studios with those guys. When we would record, it would be an excuse to get out of our heads on everything. It would take us eight hours and we would get one track if we were lucky. And now I have to get away from all that. I need to find new people, fresh people, and be able to come in and work with people who I can tell what to do. I was too tight with Jim and all the others to ever get on their backs and say, 'No, I don't like it.' I don't know you, so I can come in and from day one be the boss—be the employer. That's what I need, and that's why all of you are here. I'm the employer and you're the employees." It was very businesslike. It was great though. We were getting two tracks a day without blinking an eyelash. He was putting us through our paces and really taking care of business. His big buzz for the day was having a cup of Brazilian coffee with a lot of sugar in it, and he'd be fine. He wasn't getting high at all. You could tell. He was there bright and early every morning at 10:00 AM. We'd show up at 12:00. He'd already redone vocals, done overdubs, and planned out the work for the day. When we'd walk in, he'd be saying, "Alright, come on." It wasn't a loose 12:00; he

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wanted us there and was raring to record at 12:00 on the button. We'd steam right ahead until 7:00, and at that time, they'd bring in trays of sushi that would fill an entire table. It was like a dream. I love sushi. They'd bring in tons of it every night, and then we'd resume work.

It was very democratic. We'd do one of his songs, and then we'd do one of Yoko's. He would produce her track. He insisted that the same amount of time and respect be given to her from us, and he set the pattern by doing that himself. He took it all seriously. It wasn't like, "Look, it's my old lady. Go along with it. I know it's not real great." There was never an undercurrent of that from him. He was unified with her and that was that. "Right, okay, now one of Yoko's songs" and he'd go behind the board and produce the track. He made us give her as much respect and concentration as we gave to him. Her music didn't warrant it, but yet we managed to somehow get good tracks out of basically weak songs because he pushed us a little. She depended much more on the musicians being creative for her songs than John did for his, because he just wrote great songs. You knew what to play right away. Yoko's things needed more help; more innovative playing from us. So we'd go back and forth—John, Yoko, John, Yoko—like clockwork every day for a month.

The first day in the studio, everyone was very nervous. We got in, we all met each other, we chatted a little, and then John said, "Well, come on, come on. Get your stuff set up. Let's go. We're here to make records." He cut through a lot of the formalities very quickly. We started playing a song called "I'm Stepping Out," and it really wasn't coming together. We were nervous and no one knew quite what to do, how he wanted the song treated, if it was going to be high-energy rock 'n' roll, or if it was going to be controlled rock 'n' roll. No one knew where his taste was or how to interpret this song. He put his guitar down after about 20 minutes and said, "Okay, it's not happening. I'm going inside." He proceeded to sit down behind the board and said, "Okay, drummer, what's your name? Andy. Okay. Let's hear your drums. Everybody else shut up. Give me your bass drum," and I played the bass drum. "Okay, give me your snare drum." I'd see him in there patching the cables. He basically had taken the helm, just like that. He said, "Okay, let's hear the hi-hat. Now give me the tom. Right, your drums sound like a drumset now. What are you playing in this song, Andy?" "Well, this is what I was doing." "Alright, look, I don't like it. Here's what you're going to play. I want this on the foot. I want this on the snare. When you do a fill, I don't want it to be any busier than 'dat, dat, dat, dat.' No 'diddle, diddle, dum.' Now in the chorus you can double up on the snare drum." And within five minutes, he had Andy Newmark com-

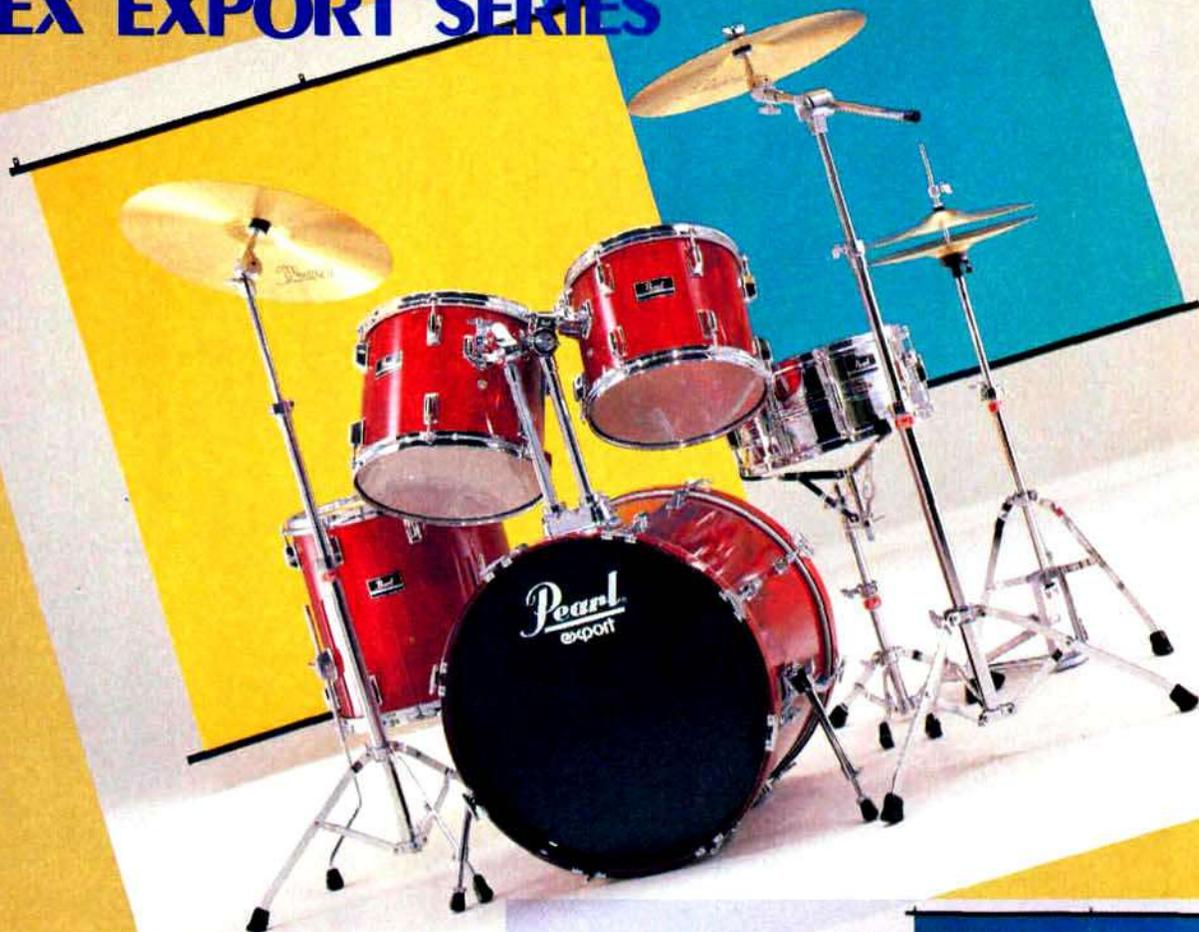
pletely sorted out. "Okay, who's the bass player? Tony Levin. Get in there. Let me hear your bass. What are you playing? Okay, I don't want you to ..."

He whipped everybody into shape, and within an hour and a half, there was a record with great sound and a great groove. He got us all in sync together, let us know how he thought and how he liked instruments to be played, with the attitude he liked. Despite five years of changing diapers, within two hours, he was back into record-making, but, I'm sure, with more conviction, more control and more confidence than he ever had in the past. From what he described to me later on, his earlier solo-album sessions were like an accident looking for a place to happen. But now, he really took charge in no time and did it in a way that didn't alienate anyone. He didn't offend us, because right from the first hour, he started with that real honest approach. It was, "Andy, that drum part stinks. Here's what I want you to play." But he would never offend you by it. He had a way of dealing with you that didn't offend you because it was the truth. There wasn't all this circling around and being polite, or diplomatic, or "Andy, what do you think about maybe trying something a little...?" It was none of that. It was just, "That's really awful. I don't want any of that on my record. Give me something else. No, I don't like that either. Give me something else. Okay, I like that. Let's live with that for a minute." He didn't hurt your feelings. You knew he wasn't there to try to tear you apart or play games—he just wanted to make a record. He had everyone very impressed by the end of the first day. He really knew what he wanted.

All the takes on *Double Fantasy* were fourth or fifth takes, because he was singing while we did it and he wanted takes fast. He wasn't into spending four hours on a song. His idea of making a record was, "Look, here's a song. It's real simple. You guys know how to play your instruments. Forget about all the frills. Just accompany me." You knew that he was going to start taking the thing within 20 minutes, and in an hour he wanted it done. It changed your whole approach to the recording because you knew you didn't have three hours to fuss around. It made you go for a gut performance in the recording because you knew you didn't have time to get fancy. He wanted the basic feeling, and if he had to sing it more than five or six times, he'd get fed up and say, "Right, forget it. That's enough. We'll do it another time. Let's try a new one." He wanted it fresh. So it made us all very much on our toes because we knew it was going to be history in an hour, and knowing it was a John Lennon record, you knew a lot of people were going to hear it.

It was probably the greatest month in my career. Getting up to go to work every morning for that record was really excit-

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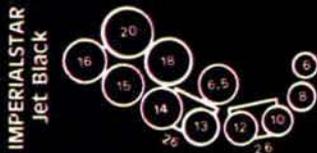
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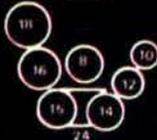
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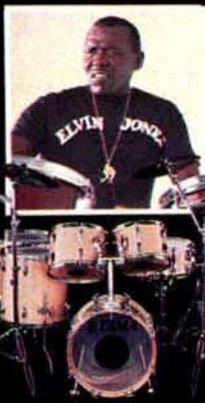
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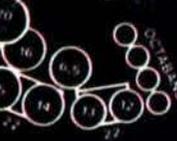
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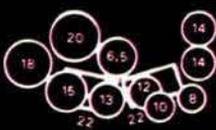


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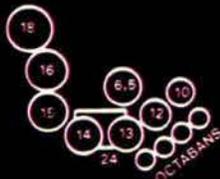
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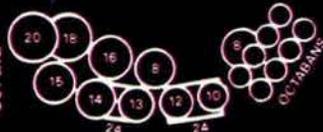
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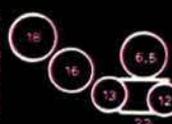
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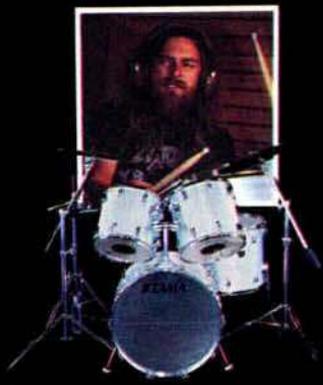
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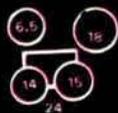
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ing. And of course, whenever there was leisure time, there would be the old Beatle stories, who he referred to as the "Bs." The "Bs" was his band. He could put them all in his back pocket. I'm not being nasty; it's just that I've met all of them and I know the general personalities. The minute you met John, you knew he was the boss. You got that sense of depth in him and a wisdom that wasn't just from having one life on this planet, but many past lives. The minute I met him at that session and I looked in his eyes, I got this really overpowering feeling from him that he was very *clear*, and there was a lot of calm strength there. He was the leader.

The stories were all related to things that were happening at the moment. We'd be cutting a record and he'd say, "Yeah, I remember trying to do this part in 'Penny Lane.' I couldn't play it and I got so pissed because Paul could always learn things so fast." Or, "Yeah Andy, do that beat that Ringo did on such-and-such," or "Gee, the Bs could never make records this fast. When we were making such-and-such record ..." There were constant referrals to the past and how different it was, and Beatlemaniac that I was, I was hanging on to every word.

**RM:** Would you say that he spoke of the Beatles with affection?

**AN:** Yes. He loved the group. He always spoke affectionately of them. He was

proud of them.

**RM:** In his own interviews he tended to play down the Beatles.

**AN:** I think he'd had time to put it in perspective. He always spoke like he was very proud of them. Enough time had elapsed so that he could look back and see the effect they'd had on the world. He had become old enough, I guess, to see it for what it was, and he seemed proud of the Beatles.

**RM:** Was there going to be a tour after *Double Fantasy*?

**AN:** Yes, they told me that they were planning a world tour, but it would just be two or three cities in each country—New York, Los Angeles, Tokyo, maybe ten major cities in the world, and they would possibly do a satellite broadcast. We recorded enough material in August for at least two records. The first record, *Double Fantasy*, came out in November, and John carried on working on the next record, which he wanted to put out in February or March. He wanted to follow up *Double Fantasy* right away with another LP, because it was all part of a continuing story, and then go on the road. I don't know how much we would have been "on the road," but he wanted to go out and play. It seemed to be a lot of fun for John to have music and records as part of his life again. It seemed to be integrated in a way that was healthy for him. He finally had his domestic and professional lives in balance.

**RM:** I understand that they are going to release the rest of the *Double Fantasy* music, under the title *Milk and Honey*.

**AN:** So I hear. I hope that whoever supervised the final overdubs and mixing after John's death did a tasteful job.

**RM:** I was going to bring this up earlier when you were talking about Sly and how important *Fresh* was for your career. It seems to me that another thing that you are known for is being on *Double Fantasy*.

**AN:** Yeah, that was a big record and it was certainly more recent. I would have to say that was a very important record. It wasn't innovative musically, but it was a very important record because Lennon's the one who started all this, and it was the last record he ever made.

**RM:** You mentioned to me once that career-wise, after Lennon died, you felt that everything else would be downhill.

**AN:** Yeah, after he died, it just sort of seemed to cap ten years for me, from 1970 to 1980. Just doing the record with him seemed like a peak to me; it was like the top of the mountain. I finally worked with this person who was sort of responsible for all that happened to me. So prior to his death, I thought, "Well, this will be like a little family situation with the people playing on this record." It looked like there would be pretty steady involvement on his projects for the next year between recording and touring. I was just getting lulled into feel-

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ing good about being part of that little family situation when he was killed. So that kind of pulled the rug out from what I had been gearing up to in my mind.

Needless to say, I had to rearrange my thinking, but I found that my thinking was kind of a feeling of not wanting to go on. All of a sudden, everyone else who I might have gone to work with didn't seem to stand up to John Lennon. It was like I had done it all, and I didn't want to backtrack. I wanted to carry on with what we had been doing. I had very little enthusiasm to play at that time. John's death, along with the fact that I ended a ten-year marriage with my wife the day after John was murdered, ended a major chapter in my life. So, not having much enthusiasm for anything, I did very little playing for over a year. I must have been putting a vibe in the air that I didn't want to be bothered, so people weren't calling me; it just seemed like I was being left alone. Maybe people thought they shouldn't call me, but for whatever reason, it was very quiet and I didn't care. I was more concerned about my emotional survival than I was about going out and playing, although maybe work is the best therapy in times like that. I didn't particularly want to be in the studio, or around musicians, or playing rock 'n' roll.

**RM:** Are you still resigned to the fact that nothing will ever match that?

**AN:** I would like to think that there will be more great experiences in my career, but let's face it, there was only one Beatles, and the impact they had on my life can never be duplicated.

**RM:** So what have you been doing lately?

**AN:** Roxy Music kept me pretty busy for the last year, and I'm currently working on Brian Ferry's solo album. Also, I just did an album with ABC, and that was a new experience for me. It marked the beginning of a new chapter, because the members of ABC are in their early 20's. All of a sudden, for the first time in my life, I found myself being looked up to as one of the elder statesmen of rock 'n' roll. In other words, they've been seeing my name on the backs of albums since they were 12 years old. So for them to meet me was like me meeting Bernard Purdie, Chuck Rainey, or Sly. For the first time, I was on the receiving end of that exchange between the younger and the older. They would sit me down and want to know what it was like when the Beatles came out. They didn't know. They would listen to me with their mouths open. "What was Sly like? What was this like? What was that like?" And they would bring records in from their collections and say, "Andy, what about this track here from 1972 ..." I felt like the granddaddy, and that's the first time that that ever happened to me. But it was a nice feeling. You have to eventually assume the responsibility of being one of the older guys. That is a responsibility in itself. It was a nice feeling to be the oldest one of the

group as opposed to being the young kid who's just coming up ... although I guess it's just another nail in the coffin. [laughs] **RM:** It's nice that you can work with "old veterans" like Roxy Music, and still relate to new groups like ABC.

**AN:** Music is changing fast and furiously. A lot of people who I've grown up with just don't dig what's happening in pop music anymore. These kids today have all their own bands, dances, and subculture. They've got their own thing happening. One thing which certainly relates to drummers is that the tempo has changed. The happening groove today is three times faster than the groove was five or six years

ago. The new rock 'n' roll is not a funky, nice, middle, meaty tempo where you can get some air in there and play artsy kinds of fills. The happening groove today is real fast 8th notes, like "Maniac," and the kids have dances for that now. They're not thinking about that slower stuff that we got off on for so long.

So for drummers, it's a big change. It's not as drastic as the change from bebop to 8th notes in the '50s. All of a sudden a new world of musicians came along who were into 8th notes. We haven't changed from 8th notes, but the feeling has gotten real fast now. There's a whole new attitude when you're playing rock 'n' roll at that



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tempo than what we were doing a few years ago.

**RM:** Have you listened to any early Beatles records lately? When I go back to the first few albums, I'm surprised at how fast they were, and then I start remembering that rock was pretty fast then.

**AN:** Yeah, you're right. It was faster then, which means maybe what's happening is that the cycle's starting over again—the 20-year cycle. Maybe it's going to evolve again, and maybe in a few years the tempos will start to drop. Some artist may come along who has much more of a mid-tempo groove, and all of a sudden things will start to slow down again. Maybe it's just a repeat of the cycle.

**RM:** A moment ago, you mentioned that you feel a new chapter is starting for you.

**AN:** The new chapter is starting very slowly. It's been three years now since John died. The last 18 months have been pretty busy since I went back on the road with Roxy Music. It seems I'm developing a momentum again. It's nothing that's particularly exciting to me; it often feels like whatever I'm doing, it's all something I've done before. Maybe that's just called growing up and accepting that you have to push yourself to find new challenges in your work. What I'm experiencing might be just what any person would experience after doing something for 15 years. I'm not crying the blues or complaining; I'm just acknowledging how I honestly feel to my-

self. But I'm not panic-stricken about it or particularly down about it. I'm taking it in stride, and probably it's just that I've been doing this for so long now that it's bound to be repetitious. There's no excuse though. They say people who are bored are boring. As a drummer, I know if I were to start practicing, opening up new doors for myself and my instrument, and putting in a few hours a day, I could probably start getting back into creating new things, finding new ways to play old things, or finding a different slant on the drums so that it would become more interesting again for me. But I just don't play now unless I'm working. You get what you give. If you start practicing on your instrument, you're going to start opening up new avenues in your head, and it becomes more enjoyable because you start getting back more. But if you're not putting in the time, what can you expect? You keep playing the same old licks and could feel a little tired of hearing yourself playing the same old licks.

**RM:** I've seen plenty of bored musicians, but when I saw you play with Roxy a few months ago, you didn't look or sound like you were bored.

**AN:** Yeah, on stage it is more exciting. I tend to get a lot more turned on because I have one hour to really blow it all out and have a good time. If I know people are getting off on the band I'm on stage with, I get excited. There is an energy that comes from the audience. I usually manage to entertain myself on stage, for the most part. At least I did for that five-week stretch. I managed to keep myself pretty happy just doing it once a night for an hour and ten minutes. I had to work at that though. I really had to dig into the music and find new ways to play it every week. I was constantly changing my approach because it would be easy to fall into just playing exactly the same every night. And then I probably would get bored or look like I wasn't having fun, but I constantly tried to change the way I was playing those songs. If you had heard me play those songs a month earlier, you would have heard a lot of different parts.

One of the reasons I'm able to sound kind of fresh is that I don't work so much, so that when I work, I'm not sick of the drums. There's enough space in between my projects so that I have some kind of enthusiasm at that moment because I haven't played for a week, or two, or three since my last project. It's the way I've managed to replenish my spirit and rejuvenate myself, so that I can go in with some freshness or enthusiasm. Just hearing the drums again after a two-week silence, the sound comes back at you different. It's a little fresh.

*Newmark On Drums continued from page 15*

18", depending on the music I'm playing. The hi-hat cymbals are the smallest that Zildjian makes—they're 13" *New Beats*. All of my cymbals are high pitched. The crashes are all bright, very high ended and die away very quickly—a quick explosion and it's gone. The hi-hats are small so that I get a very high-pitched "tick." The ride cymbal is also high pitched. I like to get a "ping" that is distinct so that each beat is distinguished. I find that with a lot of cymbals, if I start riding on them, they just turn into a big wash. Something else I should add is that I don't use the ride cymbal a lot because there's so much more definition in the hi-hat as far as keeping a rhythm section locked into something. The hi-hat is much more deliberate. If I do play the ride cymbal, I very rarely play in the middle or on the edge. I always play on the bell, because the bell cuts through.

For sticks I use Regal 5A wooden tip because I think that wood is more natural than nylon. When I'm playing the snare drum, I play with the back end of the stick, because it makes it fatter and bigger. I feel I'm getting more of the meat of the stick into the drum, and if you ever watch me play, you'll see that I'm often flipping the sticks; it's become a completely involuntary action now. I use the proper end of the stick on the hi-hat, but when I go to the cymbal, I usually use the back end of the stick because I get more volume out of the bell using the back end. So if you see me play, you often see the stick being flipped around depending on whether I'm coming back to the hi-hat or going up to the cymbal. When I play matched grip, I tend to use the back end of the stick also. If I'm playing my left hand in a legitimate grip, then I use the proper end of the stick on the drum.

There's a mentality that's woven through all that I've talked about, and that is that there's nothing in the middle in my drumset. It's either super low or super high—super bottom or super top. Everything cuts through the band. The bass drum and the floor tom are like volcanoes. The high tom is high, like a timbale. It cuts. The snare drum is a high-pitched crack, and all my cymbals are high, quick explosions. The hi-hat has definition, just by the nature of it. And when I play the ride cymbal, it's on the bell because the bell has much more punch to it. So there is an attitude here that shows through the whole drumkit, and that is that every note on the kit is designed to have an impact. There's no middle-of-the-road in the drumset. 



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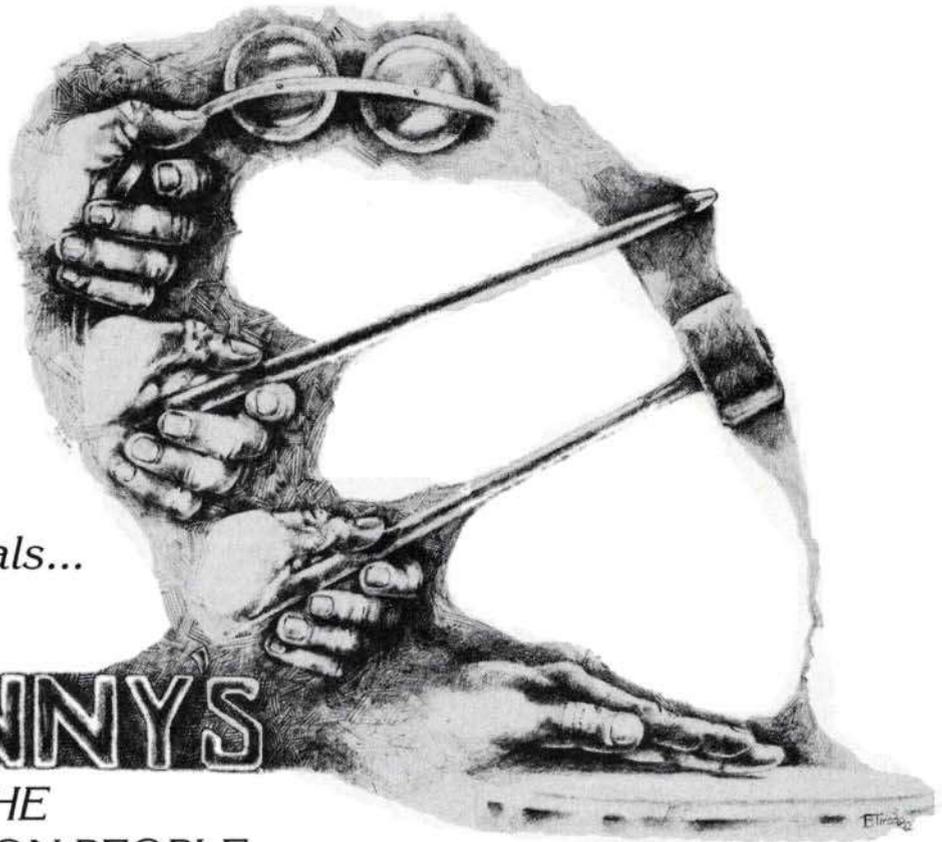
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Transcribed by James Morton



## Andy Newmark "Woman"

John Lennon left a legacy of hits rarely equaled in the music business. From his last album release, *Double Fantasy*, here is John Lennon at his best, with the thoughtful and melodic "Woman." Drummer Andy Newmark employs a strict 8th-note pattern here (with an almost 8/8 feel, as opposed to 4/4), and catches the song's heavy, laid-back ballad ambience perfectly. Note that in all the fills, Andy continues the 8th-note pattern with his foot, further enhancing the 8/8 feel. The adage that it is not what one plays, but how one plays it, is demonstrated nicely here.

HH Crash Cym  
TT  
SD  
FT  
BD  
HH w/foot

A

B

o

continued on next page

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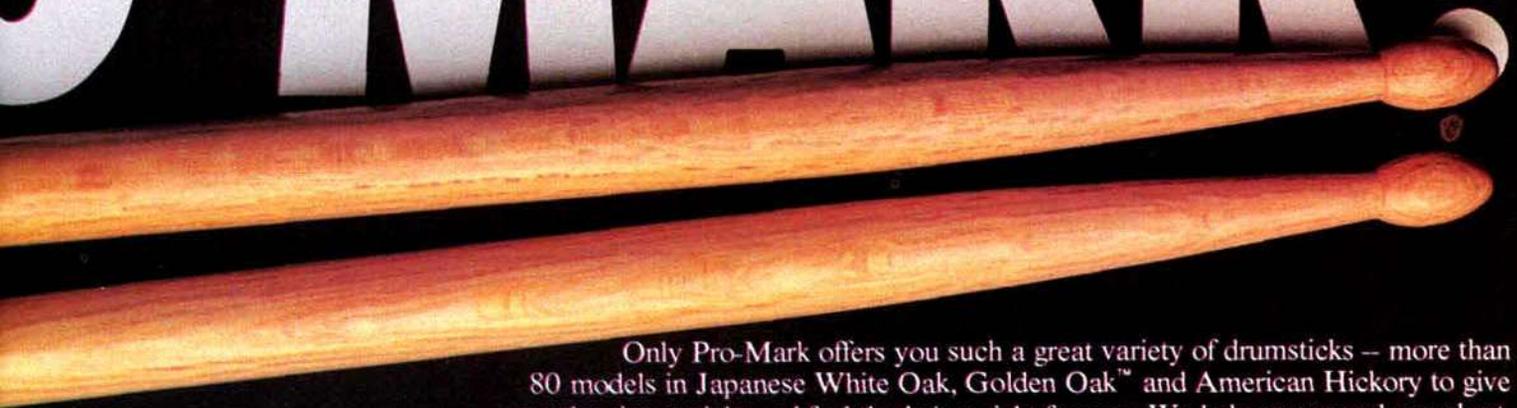
A musical score for a drum set in 4/4 time. The score consists of five staves. The first four staves show a complex rhythmic pattern with various note values and rests. The fifth staff shows a change in time signature to 2/4 and then back to 4/4. The score includes dynamic markings such as *o* and *C*, and a section marked with a double bar line and a percentage sign (%).

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## Playing Music You Don't

When we say that we "don't like" something, we usually mean that we dislike it; but it doesn't have to be quite so black and white. For instance, you can be *indifferent* to something without actually *disliking* it. Many musicians who play for money, and even some who do not, have to come to terms with playing a certain amount of material which at best they are indifferent to, and at worst they dislike.

Musicians, because of their deeper involvement in music, usually have a more refined taste than the "consumers": the non-musician audiences and club customers. Some bands make the mistake of thinking that audiences ought to appreciate their rehashed, often watered-down, versions of material which they (the musicians) enjoy listening to. When audiences don't respond with enthusiasm, it may be because they don't have the same level of

musical appreciation as do the musicians. There are, however, two other possible reasons. One is that they might have sufficient musical awareness to know that they are listening to a copy, which might be considered inferior, and the other is that the music being played just isn't suitable for the occasion.

The first of these possibilities needs further consideration, because there is another side to it. People often do like to hear what they know. Therefore, an unknown band playing original material can find that the audience just doesn't relate to what they are doing. For this reason, many bands who start out with an adventurous musical policy find themselves having to compromise in order to work. They play material which will be familiar to the audiences, and they hope to develop a degree of proficiency as copyists in order to prevent any uncomplimentary comparisons. Their "creative" playing is done in their garages or at parties, purely for enjoyment. Rather than starting out with the question "How can we sell our music?" it is often a case of "What music should we play in order to sell ourselves?" Musicians often start out playing in commercial bands that have this approach. However, they hope that one day they will get the big break they dream of, and become rich and famous playing their favorite style of music. When that break doesn't come, they find themselves drifting into a career of playing commercial music. It is then that, if they are not careful, bitterness and cynicism set in.

### Dealing With The Problem

"Commercial" doesn't have to equal "bad." It could be argued that, if it gives people enjoyment and pays you money, it is good. Presumably you have a choice: You can play or not play. Some musicians prefer not to play at all rather than play music they don't like. If you choose to play *any* music rather than *no* music, that music is providing a service to you by allowing you to continue to perform as a musician. Or perhaps you are only doing it for the money? Be honest—do you really hate every minute of it? If so, it is surprising that you do it at all—unless you know deep down that doing anything else to earn the same amount of money would be even

more unpleasant.

If it is "just a job," it is necessary to take a responsible, professional attitude. The audiences who only want to hear familiar hit tunes but figure that live bands don't do them as well as the bands on the records are potential customers for discos. For obvious reasons, it is important for everyone who plays live music to sell the idea that a group of musicians on stage is preferable to a couple of turntables. You are unlikely to sound better than the record, but the fact that you are creating the music in front of their eyes ought to be of interest to the audience. They might not be able to appreciate your drum sound or your technique, but they will appreciate the fact that you seem to be enjoying yourself. So even if you are not, try to look as if you are, and treat that as part of the job. Don't look as if you are demeaning yourself by playing this music. If you let any resentment show through, you are giving live bands a bad name, which is something we can all do without. I often think that audiences looking at my band must be saying to themselves, "What a nice, happy-looking bunch of lads." If only they knew what was being said on stage! The very fact that you are playing music you don't like can be a cause for much hilarity. As long as only the right sort of laughter is transmitted to the audience, this is very helpful. Comradeship among musicians is a valuable commodity. You are all in it together, and a feeling of mutual sympathy and amusement can often turn what would otherwise be a boring evening's performance into an enjoyable gig.

Even when you find yourself having to play music you don't like, play it to the best of your ability and then try to take it further. That doesn't mean that you should go on an ego trip. It means that you should make the music sound good. Remember that the best music in the world (if there is such a thing) sounds bad if it is badly played. By contrast, commercial, trivial, lightweight (however you would describe what you consider "bad") music can be dignified by being played well.

Don't automatically assume that what you do in a number is "good enough." If it is a copy of a record, *listen to the record*. This sounds obvious, but you hear drum-



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by Simon Goodwin

# Like

mers playing who have evidently never done so. There is no need to try to copy the record exactly, but at least get into the *spirit* of what is being produced rhythmically. If it is a style of music that you are playing, rather than a specific number, listen to records of that style, and if possible, watch a drummer who is good at playing it.

It might be that you are now thinking about one or two particular numbers which your band has included in their set because of their current popularity, or you might have joined a band that specializes in a style of music which you are not really into. In either case, a certain amount of research into the drum sounds which are usually required will put you in good stead. If you have joined a specialist band, you should be prepared to get a sound to suit the music. If it is just a matter of one or two numbers, a slight adjustment to suit the style as you go along can lift your performance to a more professional-sounding level.

Having already warned you about ego trips, I will now say that there is no reason why you shouldn't inject your own ideas into a number in order to make it more interesting, as long as you do it tastefully. Remember that what is tasteful to you might not be tasteful to the audience or the rest of the band if they are expecting particular things from you. Insert your own ideas into the number subtly. I did this with a number called "Tie A Yellow Ribbon Round The Old Oak Tree." In the seventh and eighth bars of the chorus, I play the famous "Salt Peanuts" phrase, I started doing it as a joke, but then other people in the band started to do it as well and it became a feature of the song.

What it all boils down to is this: You might be playing music which you dislike or are indifferent to in the first place, but by playing it well, you put yourself into it and become (for a short time) a part of it. If you play it as if you hate it, you probably will continue to do so. However, if you play it well, you can't help but get some satisfaction out of it. This doesn't mean that you will suddenly be converted to liking the music—although that is possible—but you will feel positive about it *while* you are playing. A positive feeling is the one that is required.



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Clarke continued from page 21

quick with transcribing. He could write almost as fast as you could play. Then we'd go over it and see if everything was correct. He had all these connections and a printer. He knew everybody, so he took care of all that.

**ET:** You know, I'm still working with these things. It's such a wealth of stuff.

**KC:** Unlike most syncopation studies, everything swings so hard; there's so much stuff that just *swings*. We even had the things we worked out with drumset choirs.

**ET:** I've written some suites off some of the things you've done in those books with five or six drummers. I understand that he had things with up to 15 drummers.

**KC:** Yeah. We'd check out the best students—the hippest students. Dante would be on one side and I'd be on the other to kind of keep things together. It was beautiful, man.

Some cat from television caught wind of it, and he called to ask if we would do something on one of the big shows. So, we picked out the best students who could really make it, and we did a hell of a TV show. People were asking, "When are those drummers coming back?"

**ET:** Well the things are so musical. It's amazing what you can do with drums; the limitless possibilities. What's your feeling on technique as it relates to musicality?

**KC:** I always tell people, don't slough off the technique. I mean, it's important, but only when you need it. You don't really need a whole lot of technique to play drums. As far as soloing goes, if you hum the melody, the solo will come to you automatically.

You have to learn how to use your technique and how to apply it to the music. It's like those people who walk into a million dollars. Okay, you've got a million dollars. Now, your next problem is you have to learn how to spend it wisely. It's the same thing in music. You've got this technique, but you have to learn how to use it in places where it's going to sound beautiful. You don't just put it anywhere. You pick your spots.

**ET:** That takes a great deal of discipline.

**KC:** Yeah, that's right. But if you get the stuff down to where you play it at the right time, then it comes out beautiful. But, if you mix it in with everything, the people get tired of listening to it. It's not supposed to be like that. My idea of a drum solo is that you play like you sing. It comes from different things you listen to. And the beauty is always in the simple things.

I see young musicians with all kinds of equipment up there who hardly know how to play half of it. If you're going to take all the stuff, then learn how to use it all. I never used more than two cymbals throughout my entire career.

Most young drummers I hear play too much. I say, just play what's required of you; whatever's necessary for that piece of music. Don't overdo it. You have to be

sensitive to the situation you're in at the moment. If you really know your instrument, you can fit in with anybody.

**ET:** What's your feeling about how the drums have evolved over the past 40 years or so?

**KC:** Well, the innovators always change the direction. Jo, Max, then Elvin, and then Tony Williams turned everything completely around. Now Jack DeJohnette is going on even further.

If you can reach a point where you can say, "Yeah, I found it," then you'll be able to show someone what you're doing. You have to come to some conclusion. It's like writing a piece of music. It has to have an ending. You can write a million pages, but it has to come to a conclusion. At some point, you have to say, "Well, this is what I've reached; this is my conclusion." Then somebody can take it out and say, "Okay, let's look over it." Not that you're running back every ten minutes saying, "Yeah, but I got this too." No man, *this* is what you've contributed. Now give us a chance to study it and figure it out. Then you can go on further with it, because now we know what you're doing.

You have to bring it all together, make one thing out of it, and come to some conclusions about what *this* is supposed to do and what *that's* supposed to do. Don't just wander out in the fields, searching and searching. Put it all together and draw some conclusions. You put it all in the sack and go on to work, you know. But, if the cats keep "jig-jagging" around, they will never get to the idea of why they're doing it.

My idea was to make drumming easier for *me*. I didn't like the way other drummers were playing. I wanted to be able to say, "Look, this is the way I play. Here it is." I had to get it down to fine points, and it took a lot of work. I wanted something I could use *all* the time, no matter where I was, so I could do my gig. That's what I was working on—something for *me*—something *conclusive*.

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## Cymbals For Club Drummers

In an article on tuning I did a while ago, I mentioned that I believe in using the right tool for any given job. This is especially critical when it comes to the selection and use of cymbals on a club set. After all, you can make your drums work for many different situations through tuning, head choices, muffling, etc., but unfortunately, there isn't that much flexibility with cymbals—what you hear is what you get. You need enough cymbals to cover all contingencies (though not necessarily all on the kit at the same time). The wider the variety of music that you play, the greater the demand is going to be for different cymbal sounds, which means different cymbal types, weights and sizes. As your imagination and creativity develop, you'll have to add the cymbals you need to make it happen. There just isn't a way to cut corners here. So let's go back to basics and talk about the selection of cymbals for a club drummer.

We'll assume that you are a good player—one who knows how to use cymbals *tastefully* (i.e., selective use of bell, shoulder, and edge for variety in ride and crash patterns) and *properly* (i.e., glancing blows to avoid cracking crash cymbals). We'll also assume that your band plays a wide variety of popular dance music. What do you need to know when considering your cymbal setup?

### CYMBAL SOUNDS

As far as cymbal sound selection goes, there are two schools of thought—the *individual/variety* school, where each cymbal has a distinct and unique sound quality of its own and doesn't really relate to the others, and the *ensemble* school, where although each cymbal has its own voice, it still is complementary to each of the others, creating a choir-like sound from the total cymbal setup. There are, of course, variations, such as an ensemble setup with a single odd cymbal for effect. This happens to be the setup I use. Each of these schools of thought has merit. Therefore, you must select your cymbals based on how you wish to project your own sound image, what your band needs from you acoustically, what may have been the original sounds used in the music you tend to perform most, etc. Once you have decided what you want to create, you can go about selecting the individual members of your cymbal choir.

### CYMBAL TYPES

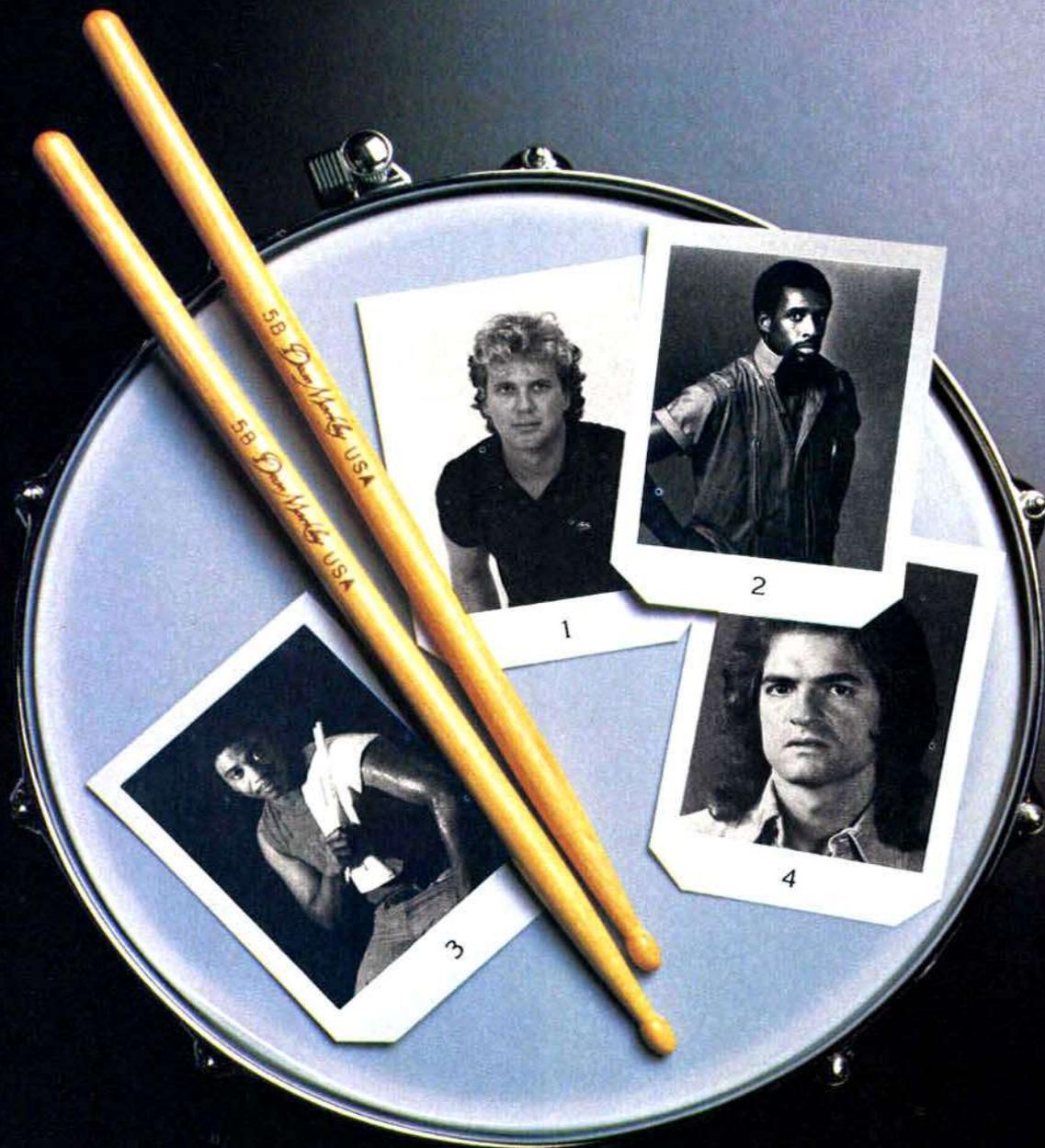
1. *Ride*. The ride is your foundational cymbal. It carries the beat, propels a soloist, drives the dancers and colors the tune, all depending on what it is and how you use it. Each of the major cymbal companies offers a wide variety of weights, sizes and types, but be careful when examining cymbal company advertising. Don't be sold on a description of the sound properties of a cymbal unless you know that those properties are what you actually want and need. I don't mean to infer that cymbal ads are misleading. I am only saying that you, as the buyer, need to understand your requirements fully, so that you can evaluate the ads and read the catalogs intelligently. For example, if you are playing in a situation where the band is amplified and you are not, then you wouldn't want a flat ride or ping ride. These cymbals are specifically designed to reduce the buildup of overtones, and emphasize the "stick" sound against the cymbal. Although Steve Smith endorses a ping ride for his use with Journey, you need to remember that Steve is miked up into 50,000 watts of sound system. If you have to project in a live, unmiked situation, you'll need a powerful ride cymbal, such as a medium to heavy ride. You may wish to consider a "rock" ride, which is offered by several companies. The oversize bell is good for heavy bell ride work, and it also maximizes the spread and sustain. These cymbals *do* build up overtones, but those are absorbed into the general mid-range ambience of the amplified music, and what the audience hears is good, strong ride cymbal projection.

On the other hand, don't use a full-bodied cymbal for small-group jazz or quiet lounge gigs. Here, the flat ride or ping ride might be just the ticket. "Dark" or "warm-sounding" rides are also good for soft, expressive gigs. They give nice support to a vocalist or instrumental soloist, since they aren't as bright as a standard cymbal of the same weight. For louder applications, the sharper, more piercing sound of the standard variety is generally more desirable.

2. *Hi-hats*. Club drummers do a lot of work on hi-hats, both with sticks and with feet. So the hi-hat needs to be clear and precise, with the legendary "solid 'chick' sound." To get a good "chick" sound,

you need a medium to heavy top cymbal, a heavy bottom cymbal, and some way to avoid air-lock. Hi-hat stands incorporate filters to help out, but I prefer using hi-hat cymbals that have some provision in their own design, such as Paiste's *Sound Edge* (with a scalloped edge to prevent air-lock), or Zildjian's *Quick Beats* and Sabian's *Flat Hats* (both of which use heavy, flat-dished bottom cymbals with no bell, and with holes drilled into them to allow air to escape). An acoustic problem occurs when you need a lighter-weight top cymbal for quick sticking and distinct open-and-closed definition, such as is required for funk patterns. The heavier the top cymbal, the longer the decay and the muddier the sticking response. For straight 8th- or 16th-note ride patterns, the heavier top cymbal works fine. For jazz, funk or swing, a compromise must be reached between a good "chick" sound and good stick response on the top cymbal.

3. *Crashes*. Any cymbal catalog will give you an array of crash cymbal types and descriptions. You'll see terms like: crash, crash-ride, dark crash, splash, China type, pang, swish, etc. I personally place crash cymbals into only three categories: punctuation crashes, sustain crashes, and exotic crashes. These differ from the cymbal company designations because a cymbal company describes the cymbal roughly according to its individual sound, size and weight. A very thin 8" diameter cymbal would be a splash; a slightly thicker 16" cymbal would be a crash; and an even thicker 18" would be a crash-ride. I base my personal categories on the way the player *uses* the cymbals. A "punctuation" crash is any cymbal that is used for a quick accent, where the musical statement made by the cymbal is intended to be sharp and brief. A "sustain" crash is any cymbal that is meant to ring out after being struck, in order to support a longer musical phrase rather than a single accented note. In the context of these categories, a 16" crash might be a sustain crash for the drummer on a country-club gig or in a lounge trio, but it would be a splashy punctuation cymbal on a louder rock gig. The classification of each cymbal must be relative to the other cymbals in the setup. My "exotic" category includes Chinas, pangs, swishes, splashes, bell cymbals, *Ice-bells*, and the newer items such as cup chimes, crotales and the other little goodies the cymbal companies have been



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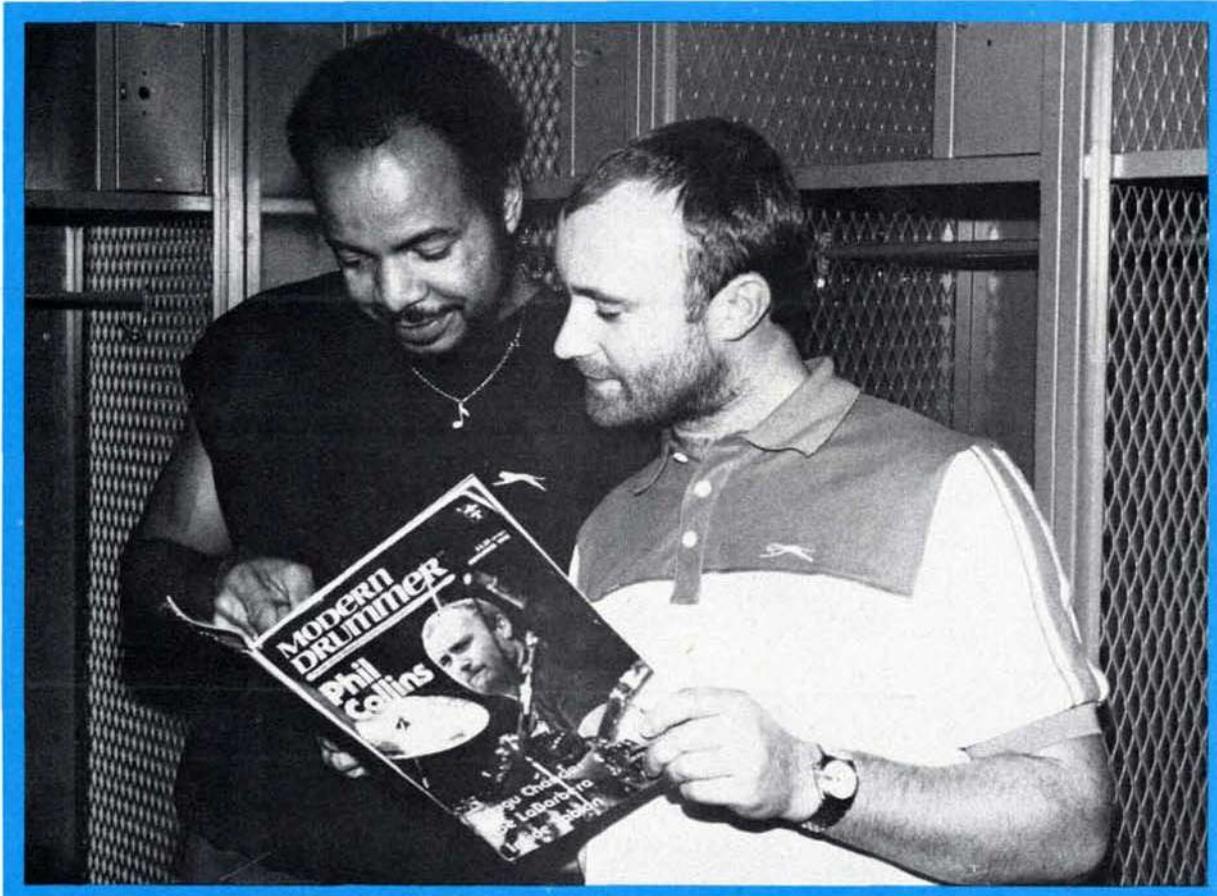


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offering lately.

Now we come down to it: What sort of cymbal setup do you need in a club situation to get a good variety of sound? You need as many cymbals as it will take to provide all the sound qualities required of you as the drummer playing the music your band performs. This isn't as flip an answer as it sounds. There is no hard and fast answer, but a few guidelines do apply. I would say that a club drummer needs, at a minimum, one punctuation crash, one sustain crash, a good set of hi-hats, and an appropriate ride cymbal. I've seen players using a single crash, but even on a small or low-volume gig, a single cymbal of any size can't really function properly as both a punctuation and a sustain crash. Besides, one crash all evening becomes very boring tonally.

When selecting crashes or rides for your kit, keep in mind that weight is critical. Too many club players have inappropriate cymbals—an occupational hazard when you switch styles of music or change bands often. If your cymbals are too thick, they'll sound overly ringy, too loud, and they'll lack delicacy. If they are too thin, they'll have no carry or sustain, and you'll risk breakage.

Let's say your band generally plays in one type of club, where you perform moderately loud dance music. Your cymbals are medium to heavy in weight, and they work just fine for you. But the band occasionally works weddings or parties, and the cymbals just seem overbearing in that situation. You don't necessarily have to go out and buy lighter cymbals, if you can be flexible with what you have. You can use a 17" or 18" medium to heavy crash as a ride cymbal on the lighter gig, and leave the 21" rock ride at home; a 16" splash on your loud gig might serve as a sustain crash at a wedding, and so on. Unfortunately, it's tough to go the other way. There's no way a complete set of thin cymbals that might be right for a lounge gig is going to cut a loud rock club date, unless you're miked up. In that case, make sure this includes being miked up back at *yourself* (i.e., a good monitor), so that you can control the urge to hit the cymbals too hard. Otherwise, you'll just destroy them, and they will have died in vain, since they can't get through the amps on their own, no matter how hard you hit them. This is not to say that some thin cymbals don't have a place on a loud gig—just use them in moments when they can be heard, such as soft crashes in ballads where sustain is not desired, or quick-choke splashes punctuating up-tempo tunes.

Once you've selected your cymbals, no matter how many or what type they are, you should consider their placement on your kit, and how they will integrate with the drums. There are two ways of considering a setup: musically, and geographically. You should take both into account. Musi-

cal consideration means placing certain cymbals near certain drums, so that musical patterns played on those drums can be supported by those cymbals. I tend to place my larger, sustain crashes over my floor toms, so that as I end a fill with the deeper drums, I have the power of a large crash immediately at hand. Geographical placement refers to the ability to reach any cymbal easily and comfortably from any drum. I have a couple of examples of this on my kit. The first is my "cymbal tree," which puts my ride and four crashes on one stand to my right. When positioning my hand comfortably to play the ride, I have only to elevate it an inch or so and turn it a few degrees to the left or right to strike the sustain crash on either side of the ride. Another two inches of elevation and a flick of the wrist gets me to my two punctuation crashes stacked directly above the two sustains. I don't have to move more than four inches in total to strike any one of five cymbals. The second example of geographical consideration is the placement of a 17" crash-ride, which is sort of an all-purpose cymbal in my setup, directly in front of me, so that I can easily reach it with either hand from the snare or hi-hat. I do place my one exotic crash, an 18" China, high up and to my left. I can get away with this because of the infrequency with which I use it as compared to my other crashes.

When it comes to the ride, I believe that a ride cymbal should be placed as low and close to you as the drum setup will allow. I can't think of anything less practical than having to reach up high and away from you to play a sustained ride pattern. It just doesn't make sense physically, considering that you're fighting gravity, time, distance, and muscle strain, all at the same time. Keep the ride low and close, and you'll have much less work to do. This allows you to save your energy for creative ride patterns, instead of having to use it just to keep a steady ride going at all.

Proximity should be a major consideration in crash placement, too. You should never have to lean or reach to hit a crash cymbal, and under no circumstances should you ever lose your balance, or your sense of *center*. Your drumset is there to be played by you—you are not there to serve your kit. The reason they put wing nuts and booms on cymbal stands is to make *them* adjust to *your* needs, so use that capability. You should be able to sit comfortably, extend your arms only in an easy and natural manner, and strike everything on your kit (drums and cymbals alike) with as much power as is necessary. I play a large kit (seven toms, snare, bass, hi-hat, ride, and seven crashes), yet I can sit in the middle of it, close my eyes, and without doing anything more than extending my arm, hit anything on the set. To me, this is the way every drummer should feel on his or her kit, and the cymbal setup is the key. Most drummers set their drums up first (con-

trating on the *drums* being close and comfortable), then go about fitting the cymbals above the drums in whatever way they can. I disagree with this procedure. I think that the cymbals deserve at *least* equal attention, and the setup of the kit should be considered as a total unit. Then, after careful selection of the proper cymbals for your job, you'll be ready to perform at your best!



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## An Approach For Playing In Odd Time

### Port 2



Photo by Lissa Wales

Last month, we concentrated on exercises which emphasized changing 8th-note and quarter-note rhythms in either the snare drum or bass drum. We'll now take it a step further and introduce 16th notes to the bass drum line. First, play the exercise in 4/4, and then go on to its 7/8 derivative. Make sure you understand the relationship between the 4/4 and the 7/8 measures. When you're comfortable with each one, combine them back to back. This will further help you to understand the direct relationship between the two measures and hopefully establish a solid foundation for feeling seven.

(A) 1) H.H./Cym. S.D. B.D.

2) 3) 4) 5) 6) 7) 8)

9)

10)

11)

12)

13)

14)

15)

The following exercises combine 16th, 8th and quarter notes in both the snare drum and bass drum. For the first time, we are seeing activity in both parts. Follow the same process as in A.

**B** 1)

H.H./Cym.

S.D.

B.D.

2)

3)

4)

*continued on next page*

5)

6)

7)

8)

9)

10)

11)

12)

13)

14)

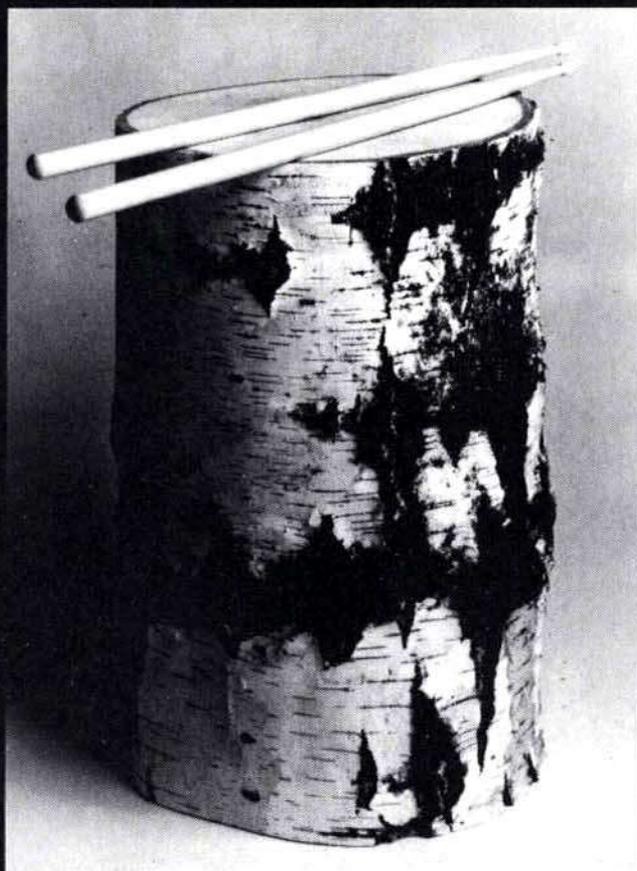
15)

The preceding exercises have highlighted different rhythmic combinations. By adding 16ths and emphasizing patterns simultaneously in the snare drum and bass drum, we've opened up an unlimited source of possibilities.

Also, keep in mind that we've been using a constant 8th-note pattern in the cymbal/hi-hat part. If we think in terms of altering these cymbal/hi-hat patterns, and make use of the entire drumset, there's a lot to think about.

*Next month we'll talk about actual recordings that demonstrate the use of 7/8 and 7/4, and this should further clarify the art of playing in this "weird" time signature.*





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## Developing Speed Naturally

Almost all young drummers attempt to see how fast they can play at some point. This is a natural stage of development. It is sort of like flexing your muscles just to see how strong you are.

Technique is needed to play any instrument well. Technique means more than just speed however. It also means control, touch, accuracy and consistency. In addition it includes producing a musical sound from the instrument. Such factors as coordination, endurance and power should also be considered a part of technique. To me, technique means skill.

To play the drumset well in contemporary music does require good technique. The problem is not really with learning technique or attempting to learn to play faster. The problem is with the side effects of ineffective practice methods.

### Tips on Developing Speed Naturally

1. Practice with the sticks you normally play with. Avoid metal sticks or sticks that are much larger than those you normally use. If warming up with a heavier pair feels good to you, do so, but avoid extremes. A few minutes with a slightly heavier pair than normal is fine. Then practice with your regular sticks.

2. It is very difficult to develop good technique if the stick is too light. A 7A is a very small stick for practicing. A good 5A stick seems to be the lightest weight for effective practicing. Again, just avoid extremes. If you are playing in a trio and using 7A's every night, spend a few minutes each day with a pair of 5A's just to keep loose.

3. Avoid tension when practicing. This is sometimes easier said than done. We all want to do well and sometimes we try too

hard. *The* result is tense, over-tightened muscles. When this happens, endurance, speed, sound and control are sacrificed to some degree.

Play the practice patterns at about 80% of your top speed—fast enough to work out while avoiding straining or tensing up. Play more repetitions of each pattern or exercise. In this way, you begin to develop the ability to stay moderately relaxed while playing fast.

If you continually tighten up in an effort to play faster, you are simply practicing tightening up. This amounts to learning a bad habit. By playing 20% slower, you develop the habit of playing in a relaxed manner with a musical sound and in tempo.

4. Practice a variety of sticking and accent patterns. Reverse patterns or change the accents whenever you feel limited or bored. Play as many different kinds of patterns as possible.

5. Practice with one hand at a time. Play around your drumset with just the left hand and then with just the right hand. Practice reaching for each part of the set with each hand. This will provide a real workout for you, especially with the left arm.

6. Practice at a variety of dynamic levels. The ability to play quickly and softly is important in developing a "touch" on the instrument. It helps to develop sensitivity and control.

7. Practice with a metronome, especially when practicing for speed. The metronome will keep you honest. It will make you aware of when you try too hard and rush the tempo. The metronome can also be a great aid in learning to play in time at slow tempos.

8. Be aware of the sound you are creating when practicing. When you tighten up,

you change the sound. As you increase the speed of an exercise, make certain that the sound changes as little as possible. If the sound changes only slightly as the exercise is played faster, then you are not tightening up. If the sound changes drastically, check the muscles in your forearm, hands and upper arms to see if you are becoming tense. If so, slow down a little and relax. Play a little easier until being relaxed physically becomes a habit.

9. Use your feet! Even when practicing on a practice pad, tap one or both feet to keep the tempo secure. This also helps to develop coordination. When practicing on the drumset, devote some time each day to developing your feet. Play patterns with just the feet so you can concentrate on the sound and how your muscles feel. Make sure that your pedals are well oiled and in good working condition. Buy a practice-pad set for your feet if you are limited by an apartment or sensitive neighbors.

10. If your shoulders and/or arms become tense while practicing, try standing up. A practice pad on a stand that will reach the height of your belt buckle is perfect. Adjust the pad up or down until you are comfortable. Practice standing up at the pad. This allows the arms and shoulders to move more freely than when you are seated at the drumset. Again, avoid extremes! A few minutes each day when warming up should be sufficient.

One last thought—everything we think, feel and understand (or don't understand) is projected to others in the way we sound when we play. If you are tense, stiff or uptight because of ineffective practice methods, others will hear it. So practice in a relaxed way, listen to each sound, be patient, and you will develop speed, control and technique naturally.

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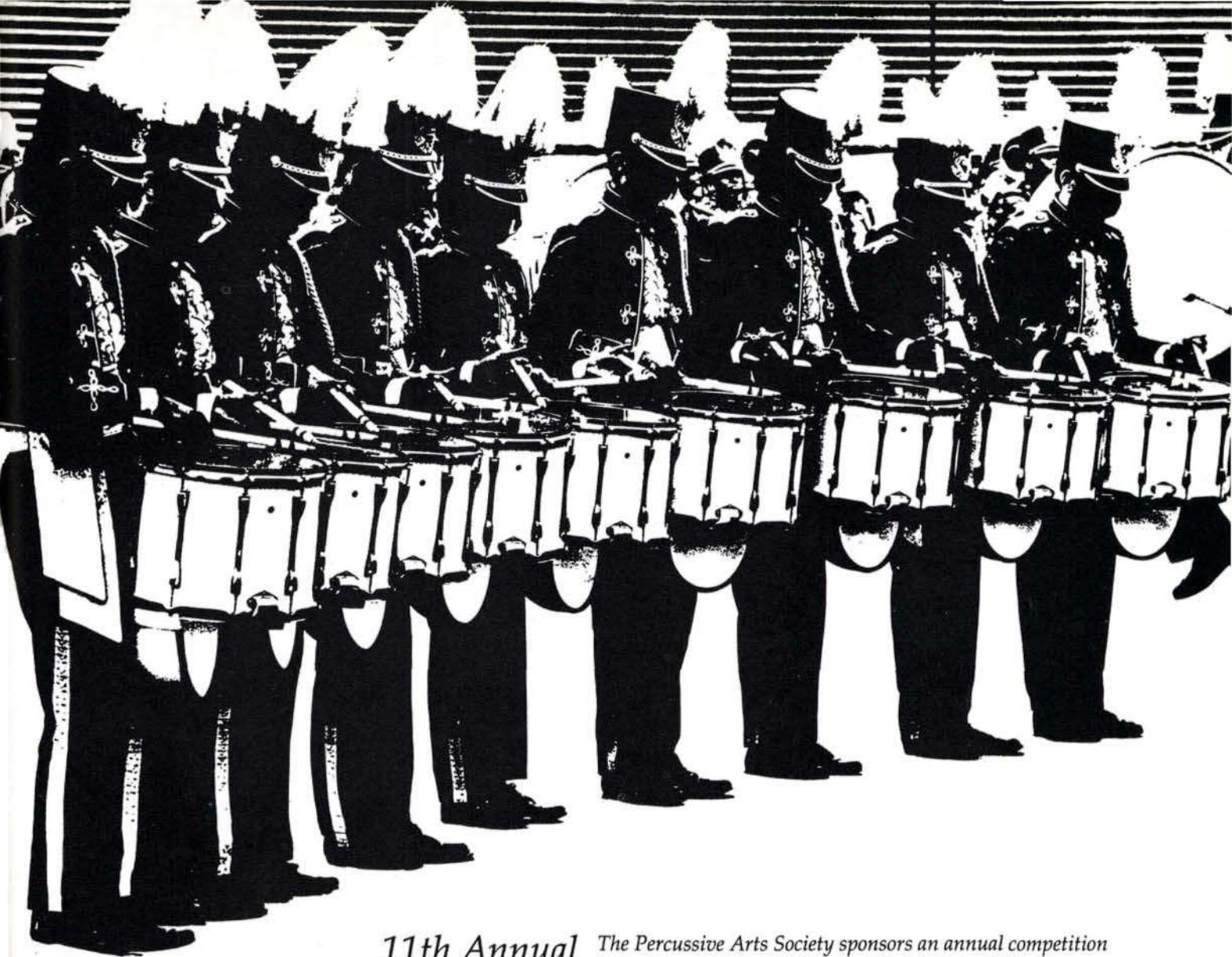
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CHART V			
MUFFLING	MAXIMUM	MODERATE	MINIMAL
PITCH	no effect		
TONE COLOR	dark	in-between	bright
DURATION	short	in-between	long
CLARITY	dry	in-between	wet
PROJECTION	near	in-between	far
STICK RESPONSE	no effect		
DURABILITY	no effect		
SUGGESTED USE	studio	fusion big band country general	jazz rock classical

area. Also, instead of using one large piece of tape, use two smaller pieces at different places on the head. Above all, muffle with discretion. Very muffled, very loose and very tight tunings are extremes that will work in some situations, or as effects. [See *More on Muffling*, page 25.]

As you study and improve your tuning technique, you'll begin to develop your own sound and style. And as you start to feel more comfortable about tuning, you'll find common denominators between styles, and short cuts to achieve them.

**FINAL TUNING**

**Snare Drums:** The snare drum is a different type of instrument than a tom-tom or a bass drum. The snare drum is short in comparison to its diameter; it has heads of different thicknesses, and of course, it has snares. Still, the snare drum is probably the easiest drum to tune once the heads are properly mounted.

A snare drum sounds best when both heads are tight and the drum is above its midrange. You also need less muffling for a crisp sound when the heads are tight. The new, deeper snare drums are designed to offer a bigger, lower pitched sound without having to tune extremely loose. If you have a short shell (5" or 6"), and you want that deep sound, you'll have to loosen up. For a meatier sound, try a thicker or slightly muffled head instead of slacker tuning.

Some players feel that the bottom head should be loosened as the batter head is, but that's not necessary. The bottom head gives the snare drum its crispness. Try leaving it relatively tight. As the bottom head gets looser, the snare drum gets mushy. If that's what you want, fine. Like the other drums, tune the top head for pitch, and the feel you want. But tune the bottom only for the desired snare response.

If the bottom head is tight and the top head is loose, you'll get a wet, fat sound that's excellent for the studio/rock sound—not much stick response, but a powerful backbeat. If the bottom head is tight and the top is moderate, you'll have a

pretty good, all-around sounding drum. If both heads are tight, you'll get a crisp, dry sound usually associated with concert, jazz and big band. This tuning creates a bright, high pitch that will cut through. Remember not to choke the drum by drawing the snares up too tight. If there's too much snare rattle, check the alignment of the snares and strainer, and tighten up the snare head, batter head, or both.

Hopefully, the snare drum will require only *minimal* muffling. Chart VI offers some suggestions.

**Bass Drums:** In most cases, deciding what kind of bass drum sound will be best is going to be determined by what kind of music you'll be playing. For a bebop sound, the bass drum should be high pitched and open. Having equal relative

tension or a looser batter head with little or no muffling will produce this sound. Of course, it'll be hard to get a 24" drum to sound like an 18" under any conditions.

For a slightly less open sound that would be appropriate for big band and more general drumming, the bass drum should be in its midrange with equal relative tension or a tighter batter head. A simple felt strip on the front and back is recommended.

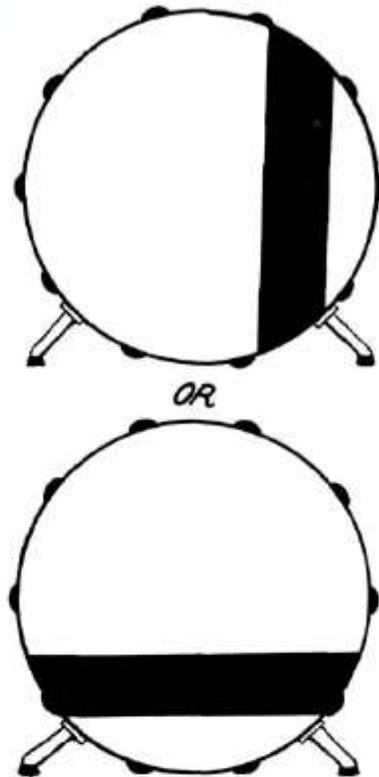


CHART VI		
TYPE OF MUFFLING	EFFECT	TYPE OF MUSIC
<b>INTERNAL MUFFLER</b>	Where very little muffling is needed, this type will work. When more is required, this type is not recommended.	Any
<b>CLIP-ON MUFFLER</b>	Clip-ons stop a little wetness and are available in different sizes. Recommended over internal mufflers.	Any
<b>TAPE</b>	Adjustable and adaptable. Strips of tape at different places will muffle different amounts of sound.	Rock, Fusion, Country, Studio
<b>PAPER OR CLOTH TOWELS (taped to head)</b>	These work well, but obstruct the playing surface. Try them on the underside of the head.	Same as above
<b>LEATHER OR CLOTH PADS</b>	Probably better than towels taped to the head.	Same as above
<b>DEADRINGERS</b>	Very effective and very permanent.	Studio
<b>CLOTH TOWEL (laid across the entire head)</b>	When used as an effect, this method works well.	Any

For a studio/rock sound, tune the bass drum as low as possible, just before wrinkles begin to appear. Remove or cut the front head, and stick a pillow or blanket in the drum, up against the back head. Adjust the position of the pillow to get the dryness you want. Chart VII shows a quick review of bass drum muffling techniques.

**Tom-Toms:** Because there are so many more choices to make in tuning tom-toms, it may seem more difficult or confusing, but it shouldn't be.

Once they're in their midrange, except for a little muffling, the concert toms are done. At this point, double-headed drums should be in their midrange also, with both heads tuned at about the same pitch.

The next thing to adjust is the relative tension between the top and bottom heads. Keep in mind, the top head is going to determine pitch, clarity, stick response and durability. The bottom head determines tone color, projection and duration. Use the following guidelines to decide which type of relative tension works best for your type of playing. (See chart VIII.)

Whatever relationship you select, first tune the bottom head for tone, and then adjust the top for pitch and relative tension, if necessary. A common, top-head tighter practice is to loosen the bottom head until it starts to wrinkle and then tighten it back up 1/2 to a full turn at each lug, while leaving the top head in its midrange. For an effective, top-head looser tuning, tighten the bottom head from its midrange one to two turns, again, leaving the top head at about its midpitch.

When tuning power toms, let the drum do its thing. These drums are designed to sound deeper *without* looser tuning. Tune

to complement the acoustics of the drum. Top head tighter is recommended. Equal tension is okay, but top head looser is

CHART VII		
TYPE OF MUFFLING	EFFECT	TYPE OF MUSIC
FELT OR CLOTH STRIPS	Cleans up the bass drum sound.	Jazz, big band, general, classical
TAPE AND/OR PADS	Further reduces bass drum ring.	Same as above
HEAD HOLE IN FRONT	Reduces membranetic vibration and increases air movement.	General, rock, country
PILLOW OR BLANKET	Further muffles the batter head. Use in conjunction with cutting or removing front head.	Same as above
REMOVAL OF FRONT HEAD	Deadens drum, and increases clarity and depth of tone.	Same as above

CHART VIII		
RELATIVE TENSION	EFFECT	TYPE OF MUSIC
BOTH HEADS THE SAME	Open, middle-of-the-road sound.	General
TOP HEAD TIGHTER	Better definition of attack; deep sound	Rock, country, studio, fusion
TOP HEAD LOOSER	Greater projection, brighter tone.	Big band, jazz, classical

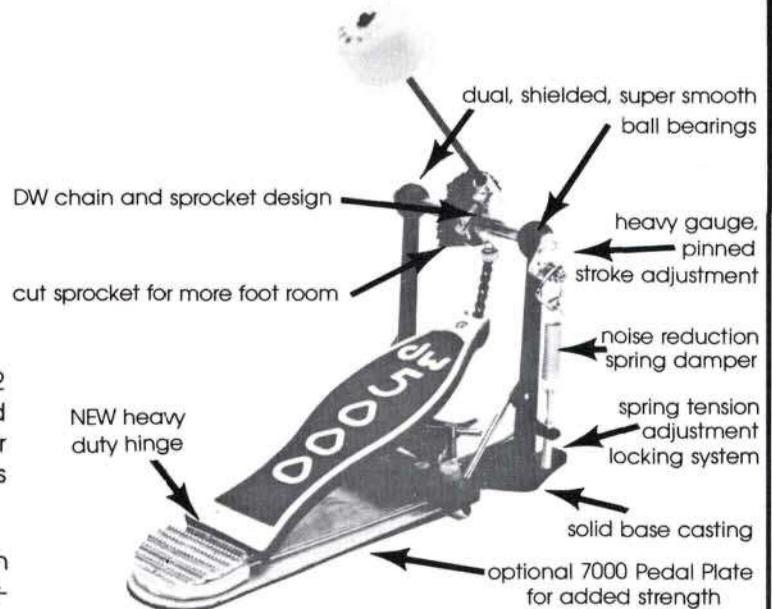
[NOTE: Top head tighter is roughly equivalent to using a thicker or muffled head, or no head on the bottom. Top head looser is like having the deader one on top.]

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tacky, and rarely done with longer tom-toms.

The same muffling techniques used on snare drums can also be used to muffle tom-toms. In all types of music, however, tom-toms are traditionally more open sounding than snare or bass drums.

**Overall Set:** The drums can be tuned in any

order: snare, bass and toms, or from the bottom up, top down, or middle outwards. However, even after you get the individual drums where you want them, you're not quite done. There may still be some fine tuning needed to get the overall sound right. The relationship between the toms, bass and snare is as important as the rela-

tionship between the keys on a piano.

The tom-toms should have a consistency of sound, whether you have two, three, or more, and a regular pitch relationship. A perfect fourth, a major third, or a minor third are common pitch relationships between tom-toms. In other words, the 13" drum should have about the same duration

## Troubleshooting Your Drum Sound

by John Cermenaro

The following problems are based on the assumption that the heads have been tensioned correctly and evenly, but a problem still exists.

PROBLEM	CAUSE	SOLUTION
1.) Drum sounds dead.	<p><i>Bearing edge not flat.</i> Head is not contacting entire bearing edge under low tunings, leaving sections of the head loose. Loose areas absorb the vibration of the entire head and cause the sound to die out quicker.</p> <p><i>Insecure mounting.</i> Loose hardware parts may absorb vibrational energy that the head should be using to move air and create sound.</p> <p><i>Broken head.</i></p>	<p>Remove heads and place bearing edge on a flat surface (a piece of glass or smooth countertop works fine). Check the surface with a straight edge to be sure it's flat. Check for gaps between bearing edge and the surface. If large gaps appear, take a large board with sandpaper attached to one entire side and turn the drum on the sandpaper. This will grind down the point of the bearing edge until the entire edge touches the surface. Smooth out any roughness on the edge with fine sandpaper and your drum is ready for reassembly.</p> <p>To test for this, hold the drum in your hand and strike it. If it sounds good this way but chokes up when mounted, check the mount for loose parts. Mounting too many drums on one stand may also shorten a drum's decay time.</p> <p>Replace head.</p>
2.) Head difficult to tune.	<p><i>Bearing edge not flat.</i> Irregularity of the edge will cause the heads to be tighter at some points.</p> <p><i>Bent hoop.</i> If a hoop is not flat, it may cause the head to be tensioned more in one location than another. This also holds true if the hoop is twisted or out of round.</p> <p><i>Warped shell.</i> If the shell is out of round, it may cause the head to fit improperly.</p>	<p>See solution for problem #1.</p> <p>Try different hoops.</p> <p>Discard shell.</p>
3.) Head buzzes.	<p><i>Head not sealed correctly; bearing edge not flat.</i> Head is not contacting entire bearing edge, leaving sections of the head loose.</p>	<p>Try holding your finger on the area the buzz is coming from. Loosen the head and re-tension, being sure the head is seated correctly and tension is applied evenly. If the problem persists, check and correct the bearing edge as described in #1.</p>
4.) Character of drum is unsatisfactory. Sound is poor even with same type of replacement heads.	<p><i>Head is defective.</i></p> <p><i>Head is of incorrect weight or style for your type of playing.</i></p> <p><i>Head being replaced was very old.</i></p>	<p>Check for wrinkles or "pull out" near edge.</p> <p>Try different heads.</p> <p>A head left on a drum under tension for a very long time will seat itself to the bearing edge. A new head may not. For that reason, it may not be as satisfying as the old one was. Give it a chance to break in by tensioning it a few turns every 20 minutes or so until it is tighter than you would normally play it. Leave it under tension for a day or two before loosening to the desired tuning.</p>
5.) Metallic rattle or ringing.	<p><i>Coil springs inside lugs or hardware assemblies.</i></p>	<p>Remove the heads and strike the shell with a mallet. If there is a problem, you will clearly hear it. Remove the lugs and pack them with felt or foam rubber to eliminate the noise.</p>

and tone color as the 12", but it will be lower in pitch.

The bass drum should be the lowest sounding member of the set. To fulfill its function as the foundation of the drumset, most drummers prefer to create a gap between the pitch of the bass drum and the lowest tom-tom. The only adjustment required here is to set the pitch in relation to the tom and snare drum.

It used to be that snare drums were the

highest pitched element of the set. While that's no longer true, the snare drum must still be crisp enough to cut through the rest of the set. The snare and bass define the time in contemporary music, so the relationship has to sound and feel right.

Sympathetic vibration of the snares, otherwise known as snare buzz, happens to everyone. To relieve this, tighten or loosen the tension a bit on the snare drum or the offending tom-tom.

Finally, check the blend between the drums and cymbals. The bass drum has to be heard through the ride and hi-hats, and underneath the crashes. The snare drum should cut through everything. If you've chosen your cymbals as carefully as you've chosen the heads and tuning, there should be no problem. But, don't take it for granted that your drums will stay in tune by themselves. Every time you sit down, be prepared to tune up.



## In Tune With The Pros *Compiled by David Levine*

Among big band drummers, the main area of agreement was on the need for a head with a brush surface. **Buddy Rich** uses a tight, wide-open snare drum combination of coated *Diplomat* on top with a *Diplomat* snare on the bottom. Buddy also prefers coated *Diplomats* on the toms (open, midrange, both heads equal) and on the bass drum (felt strip on each head and somewhat loose tuning). According to Frank DeVito, Buddy is adamant about using thin heads for a brighter sound and faster response.

**Louie Bellson** also uses coated heads on all his drums, except for the *Fiberskyn 2 Mediums* he has on his *Roto Toms*. The snare drum has a coated *Ambassador* on top and a *Diplomat* snare, tighter on the bottom. The tom-toms have the bottom heads tighter (open, coated *Ambassadors*), as do both bass drums (felt strip on back head only; coated *Ambassadors*).

**Tonight Show** drummer **Ed Shaughnessy** uses Ludwig *Silver Dots* on his toms and bass drums, with coated Thins on the bottom of the tom-toms and coated Mediums on the front of his bass drums. The relative head tension on the toms and bass drums are equal, with a minor-third pitch relationship between toms. The same relationship occurs between the bass drums. Ed uses two, 3" felt strips, evenly placed on the front heads of both bass drums, and one 3" strip on the back. The tom-toms are wide open. On the snare drum, he likes to use a small pad, like a timpani mute, which can be thrown on or off as the music requires. The bottom snare head is tuned a minor-third higher than the top, and tensioned medium but not soggy (Medium coated and Thin snare).

"I like a lot of overtones and ring," says **Mel Lewis**, whose drums are all open. The bass drum has one, 2" felt strip on the back head, which is calf. The front head (coated *Ambassador*) and the back one are tuned as low as possible but without wrinkles. The calf-over-plastic combination continues on Mel's toms and snare; calf on the top and coated *Ambassador* or *Ambassador* snare underneath. This combination

allows Mel to set the bottom head and leave it while he adjusts the top head to get the most resonance out of each drum. The bottom snare drum head is very tight and the top is medium.

Jazz drummer **Shelly Manne** uses a small set (snare, bass and two toms). Manne keeps a minor third between the snare and small tom, and a perfect fifth between the small and large toms. "I try to get a sonority between the whole set," he related. Shelly uses *Ambassador* coated and snare on his snare drum and two coated *Ambassadors* tuned open and equal on the toms and bass drum. He also uses a single felt strip on the back head of the bass drum.

**Peter Erskine** was one of the first drummers to explore the possibilities of matching different types of drumheads. With *Weather Report*, he used *Pinstripes* on top and clear *Ambassadors* on the bottom of his tom-toms, and still keeps one kit with that combination. Because he is involved in playing lighter, more acoustic music these days, he is currently using coated *Ambassadors* on top and clear *Ambassadors* on the bottom. He uses no muffling, and though he has no set rules about it, he usually ends up with the bottom heads either tighter, or the same tension as the top. The rack toms are fairly high and the floor tom quite loose. On the bass drum, Peter has had the best luck with a clear *Ambassador* on the back with a hole on the front, and a blanket in the drum. "The secret to playing jazz with that kind of bass drum setup is to use a softer beater and keep the bass drum softer in the mix," Peter said. His snare drum is tuned with the top *Ambassador* coated head medium tight, and the bottom *Ambassador* snare still tighter. Peter uses an external muffler on the snare drum.

Journey's drummer **Steve Smith** has been using a clear head with a clear dot on his snare drum. The bottom head is an *Ambassador* snare, and it's tighter than the top head. Steve uses a "donut," cut from an old head, to slightly muffle the snare drum and tapes it to the counterhoop

in two places. His tom-toms have the now famous combination of clear *Ambassador* on top and bottom, with the bottom ones tighter. He uses no muffling on the toms. The bass drums have clear *Ambassadors* front and back. The front heads have a 10" hole below the center, and both bass drum heads are very loose with the front a little tighter. Each bass drum has a 4" x 14" pillow inside to soak up a small amount of ring.

**Jeff Porcaro**, who divides his time between live and studio playing, uses *Ambassador* coated over *Diplomat* snare with the bottom tighter on his snare drum, and will sometimes muffle the top head in the studio. The toms have the bottom tighter whether he's playing studio (coated *Ambassador* top and bottom), or live (clear *Ambassador* top and bottom). In both cases, the drums are wide open. Jeff's bass drum always has coated *Ambassadors* front and back, with a hole in front and a pillow.

In studio drumming it's important to realize that the pros don't always use the same heads or tunings. They use what the situation calls for. **Jim Keltner** has three sets—one with calf heads, one with Remo *Ambassadors*, and one with Duraline *Magnums*. He generally likes to have the drums as unmuffled as possible. The snare drum is fairly crisp and tight. The bass drum is used either with a front head or without, but usually with a pillow inside. Jim has no set formula for tuning, and just goes for what sounds best. He does say that, "It's important to be cautious when putting the head on a drum. Make sure the drum is round, the edge is level, and the head is evenly tensioned all the way around." Jim added that he also likes to find the one lug on each drum that seems to control the sound, and then tune from that lug.

Nashville drummer **Larrie Londin** uses one or two lugs on the top head to detune the drum and get a rounder sound. He uses single-headed tom-toms with clear *Emperor* heads. For muffling, Larrie uses three small strips of tape which form a tri-

angle on the head. He keeps the drums tuned low. When an engineer requests double-headed toms, Larrie likes Thin *Fiberskyn 2*'s on the bottom, tuned looser than on the top. On the bass drum, Larrie uses a thin, clear head or a *Pinstripe* with the inside layer cut out. He has "no tension at all" on the head and uses a pillow inside. The bottom head on the snare drum is a marching-type *Emperor*. The lower collar on this type of snare head helps Larrie get a more even tuning as he likes to detune the four lugs on either side of the snare bed to reduce snare buzz. The top head on the snare is a fairly tight, smooth white *Emperor*. Larrie also described a more traditional "country tuning": conventional size drums with tighter tension, brush surfaces and more equal tuning on the toms and bass.

In addition to studio work, **Alex Acuna** has been playing with Lee Ritenour and Al Jarreau. On the snare drum he uses *Ambassador* coated over *Ambassador* snare, with the bottom tighter. The toms have either coated *Diplomats* or *Pinstripes* on top of clear *Diplomats* with the bottom tighter. The bass drum is equipped with coated *Ambassadors*. The front head has a hole, along with a foam pad and blanket inside the drum. Acuna prefers no muffling on the toms and snare though he may be asked to muffle for recording. "I'm very free about using drumheads. I don't

use the same thing all the time, but I do try them out at home, *not* on the gig. According to Alex, traditional Latin tuning calls for smaller, tighter drums, the type of sound best achieved by transparent heads. Alex's timbales have a coated *Ambassador* tuned medium-low on the large one, and a clear *Diplomat* tuned pretty tight on the small drum. The interval of a perfect fourth between drums is standard.

**Tom Brechtlein** splits his time between Chick Corea and Christopher Cross, but finds that the same heads and tunings fit either gig. His bass drum has a *Pinstripe* on the back, a clear head with a hole cut out on the front, and a pillow inside. His tom-tom setup is *Pinstripe* on top and clear *Ambassador* on the bottom. Depending on the sound desired, he will use either bottom head tighter or looser. He may use a little tape on the top head from time to time. Tom's snare drum has a coated *Pinstripe* or *Ambassador* on top. The top head is medium-tight and the bottom one is "a tad tighter." To muffle the snare drum, he uses a 1/2" ring or donut cut out of an old head which is placed or taped to the snare drum head. Tom credits Steve Gadd for this type of muffling device.

#### ... At A Glance

*Here's a brief rundown of what some of the touring rock drummers were using this past year.*

**Gerry Speiser** with Men At Work: SD: *Sil-*

*ver Dot* and Thin Snare with top head as loose as possible, bottom tight enough to give good snare response, "tontine" (a wool-like material) used, "just to take the ping out." TT: *Ambassador* coated top and bottom. BD: *Ambassador* coated, front and back, with a hole cut out in front, 4" x 16" foam rubber pad about one third of the way up the sides of the drum, fairly loose tension.

**Chester Thompson** with Genesis: SD: *Fiberskyn 2* medium on top, bottom tighter. TT: *Fiberskyn 2* Super on top, clear *Ambassador* on bottom, open, bottom looser. BD: *Fiberskyn 2* mediums with small hole for mic's in front, pillow, back head tighter.

**Rick Allen** with Def Leppard: SD: *Silver Dot/Snare*, bottom tight, top medium, with two lugs detuned, one piece of tape. TT: single head, *Silver Dots*, medium, tape. BD: *Silver Dot*, hole in front head, medium tension, layer of foam rubber.

**Mark Droubay** with Survivor: SD: Canasonic, Duraline Studio, or *Ambassador* coated on top, *Diplomat* snare on the bottom, both tight with bottom tighter, open as possible. TT: Canasonic Studio or *Black Dot* on top, coated *Ambassador* bottom, no mufflers, tunes bottom to midrange, top to midrange, then bottom up slightly. BD: *Black Dot* on back, smooth white with either no hole or a small one, 2" piece of foam covering bottom third of drum from back to front, front head very loose, back head medium with two lugs at top detuned.

**Burleigh Drummond** with Ambrosia: SD: coated *Ambassador/Ambassador* snare, open, pretty tight live, and as tight as allowed in the studio. TT: *Magnum*, single headed or top tighter, middle register. BD: *Magnum*, single head.

**Mark Craney** with Gino Vannelli: SD: coated *Diplomat* or *Magnum* in the studio, coated *Ambassador* live, paper towel and tape, not too tight. TT: clear *Ambassador/clear Ambassador*, bottom tighter, tape as needed. BD: clear *Ambassadors* live, *Magnum* in the studio, front heads have a 13" to 14" hole in the middle, pillow, front head tighter.

**Tris Imboden** with Kenny Loggins: SD: coated *Emperor/Ambassador* snare, bottom tighter, napkin and tape. TT: *Pinstripe/clear Diplomat*, open, bottom looser. BD: single-head *Ambassador* coated, pretty snug, blanket.

**Gina Schock** with the Go-Go's: SD: frosted *Pinstripe*, loose tension, both heads equal, clip-on muffler. TT: *Black Dot/clear Diplomat*, open, equal. BD: *Black Dot/clear Ambassador* with hole, pillow. All coated *Ambassadors* in the studio. Toms tuned to A, F and D, with snare the same pitch as the first tom

**Fred White** with Earth, Wind & Fire: SD: *Ambassador* coated and snare, towels and tape, bottom tighter. TT: coated *Ambas-*

Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs, cowbells, rubber feet, temple blocks, tambourines, drum keys, mallets, pop gun, snare drum stands, Roto-toms, mufflers, crotales, tuning forks, brushes, cases, ratchets, congas, music stands, metronomes, sistrum, almglöcken, tabors, maracas, stick tates, sirens. REALISTIC ROCK—Appice, SINGING CONTROL—COSTELLO, COOKBOOK—Pickering, RUDIMENTAL JAZZ—Morris, RHYTHMIC ANALYSIS—Albright, PROGRESSIVE STUDIES—Gardner, FUN WITH TRIPLETS—Rothman, PORTRAITS IN MELODY—Cirone, TRANQUILITY—Houllie, SUITE FOR SOLO VIBRAPHONE—Lepak. Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs, cowbells, rubber feet, temple blocks, tambourines, drum keys, mallets, pop gun, snare drum stands, Roto-toms, mufflers, crotales, tuning forks, brushes, cases, ratchets, congas, music stands, metronomes, sistrum, almglöcken, tabors, maracas, stick tates, sirens. REALISTIC ROCK—Appice, SINGING CONTROL—COSTELLO, COOKBOOK—Pickering, RUDIMENTAL JAZZ—Morris, RHYTHMIC ANALYSIS—Albright, PROGRESSIVE STUDIES—Gardner, FUN WITH TRIPLETS—Rothman, PORTRAITS IN MELODY—Cirone, TRANQUILITY—Houllie, SUITE FOR SOLO VIBRAPHONE—Lepak. Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs.

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sador top, Evans blue *Hydraulic* bottom, tape, bottom looser. BD: single-head, coated *Ambassador* with a pillow.

**Dennis Chambers** with Parliament/Funkadelic: SD: *Pinstripe/Ambassador* snare, open and tight. TT: *Pinstripe/Ambassador* clear, open, bottom tighter. BD: Black Dot/black head, pillow, hole in front head.

#### In Summary

The general trend developing on the contemporary drumming scene appears to be a move towards more open drum sounds. Besides avoiding tape and other types of muffling, many drummers are keeping bottom heads tighter to open up the sound even further. Bass drums remain dry, although the amount of tension seems to range from "pretty snug" to "almost none." In snare drums, regardless of top head tension, all drummers preferred the bottom head tighter.



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Ask A Pro *continued from page 6*

## ROGER HAWKINS

Q. I'm after the snare sound you used on Joe Cocker's *Luxury You Can Afford* album. I'm currently using a 6x14 Ludwig *Supersensitive* chrome snare with a Ludwig *Groovers* head on top and a Ludwig *Rockers* snare head. Someone told me that the sound I'm looking for is done in the studio mix, and isn't really the drum at all.

Jerome Abraham  
(no address)

A. I would tend to agree with what you were told. I used a Ludwig 5 1/2 x 14 *Supersensitive* snare with Remo *Diplo-*

*mat* heads on those sessions, and the snare was padded up with all kinds of duct tape and paper towels. Back in the earlier days of my career, with *Percy Sledge, Wilson Pickett, Aretha Franklin, etc.*, it was more up to me to have a good drum sound because that was pretty much the way it sounded on the record. Now, as the equipment gets more sophisticated, especially the EQs, it's not up to the drummer as much as it used to be. With all the sophisticated equipment in the studios today, I've actually heard terrible-sounding drums come out sounding absolutely fantastic. In the '80s, with the right equipment, you can make a silk purse out of a sow's ear.

## TOMMY ALDRIDGE

Q. What make and size drums are you using now? What kind of drumheads are you using? Also, how do you construct your solos?

Mark Swartley  
Perkasie, PA

A. I'm using Yamaha drums right now—26" bass drums, a 7x 14 snare,

10 x 14, 12 x 15, 16 x 16 and 16 x 18 toms. I'm using all Evans *Hydraulic* heads with a few exceptions. The snare head is a Remo, and on the bottom of the toms I use very thin clear Remo heads.

As far as constructing solos, over the years I've found out what's effective, and I try to incorporate that with as many new things as I can.



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**Gary Mullen**, concert sound manager for *McCune Audio/Visual* says, "We tested the Hi-Energy Miking System for over a year, live, on tour, in all situations against every mic on the market. All of our sound engineers raved about the great sound, compactness, convenience and durability of the system. For drum miking, no other mics come close."

**Chet McCracken**, veteran drummer of hundreds of recording sessions with groups like the *Doobie Brothers, America* and *Rare Earth* says, "There are no phasing problems with the Hi-Energy System because all of the mics are the same. This eliminates a number of problems for the drummer and the sound engineers. And the kick sound is so solid I am truly impressed."

**Rik Shannon**, Sound Engineer for the *Hollywood Palace, Tina Turner, Berlin* and others says, "I can get a great drum sound in minutes instead of hours. If the drummer tunes his kit properly, the system does the rest, and every drummer has loved the fact that there are no mic stands to get in the way."

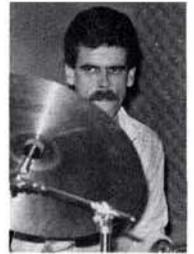


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## Flam City



This study involves the development or expansion of an idea through the use of permutation and multiple sound sources. Permutation is defined as being any of the total number of groupings possible within a group. In one bar of 4/4 time there are sixteen 16th notes or rests; any rearranging of the order of those 16th notes or rests would be a permutation. Bar 1 is the key pattern—if you move the last 16th note of Bar 1 to the front of the bar, you get Bar 2. The sticking, flams and accents are one 16th note away from where you started. Carry this out until Bar 1 repeats itself and there are sixteen possible patterns in one bar of 4/4. These are to be played as time feels, executing the flams in the traditional manner and not "rock 'n' roll" flams (both hands together). Traditional flams involve two stick heights. For example, a right flam is played by having the right stick begin approximately eight inches from the head and is played on the beat; the left stick is a grace note which precedes the right stick very slightly and is played from a height of approximately one-half inch. To play a left flam this process simply reverses. The flam motion, when done correctly (exchanging hand to hand in the manner described above), will allow you to execute the material with greater ease. Plus, the way to achieve the sound intended here is to use the traditional flam sticking. "Rock 'n' roll" flams have no hand-to-hand motion, thereby making it impossible to play this study as written. Begin working these variations out on the snare drum until the hand motion is comfortable and there are two sound levels—accented notes (8" stick height) and unaccented notes 1/2" stick height). The difference between the two sound levels should be the same as the difference between a whisper and a shout.

### Flam Exercises

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.



**Foot Patterns**

After these basic exercises are grasped, proceed to the drumset applications which involve the use of multiple sound sources. At this point, you'll incorporate the foot patterns shown below.

#1  
L.F./"splash" H.H.  
R.F./B.D.

#2  
L.F./C.H.H.  
R.F./B.D.

#3  
L.F./Tacet  
R.F./B.D.

#4  
L.F./Tacet  
R.F./B.D.

#5  
L.F./C.H.H.  
R.F./B.D.

**Drumset Applications**

The drumset applications listed below combine the sixteen flam sticking patterns and the five foot patterns to give you a wide variety of challenging exercises.

- Right Hand - snare drum  
Left Hand - snare drum  
Right Foot } Foot  
Left Foot } Pattern #1
- R.H. - Closed Hi-hat  
L.H. - S.D.  
R.F. } #3 or #4  
L.F. }
- R.H. - Open Hi-hat  
L.H. - S.D.  
R.F. } #3 or #4  
L.F. }
- R.H. - S.D.  
L.H. - Open H.H.  
R.F. } #3 or #4  
L.F. }
- R.H. - Cow Bell or "Trashy" Cymbal  
L.H. - S.D.  
R.F. } #2 or #5  
L.F. }
- R.H. - S.D./Tom-Tom (in that order) on accented notes  
S.D. on unaccented notes  
L.H. - Bell of Cymbal  
R.F. } #2 or #5  
L.F. }

- R.H. - S.D./T.T. (in that order) on accented notes  
S.D. on unaccented notes  
L.H. - Closed H.H.  
R.F. } #4  
L.F. }
- R.H. - Rim of Floor Tom  
L.H. - S.D. on accented notes  
Closed H.H. on unaccented notes  
R.F. } #4  
L.F. }
- R.H. - F.T./S.D. on accented notes  
Rim of F.T. on unaccented notes  
L.H. - 2 Toms on accented notes  
Closed H.H. on unaccented notes  
R.F. } #4  
L.F. }
- R.H. - C.B.  
L.H. - S.D./T.T. on accented notes  
Closed H.H. on unaccented notes  
R.F. } #4  
L.F. }
- R.H. - S.D./F.T. on accented notes  
Open cymbal on unaccented notes  
L.H. - 2 Toms on accented notes  
Open cymbal on unaccented notes  
R.F. } #5  
L.F. }
- R.H. - F.T./S.D. on accented notes  
Closed H.H. on unaccented notes  
L.H. - Lower shaft of H.H. stand  
R.F. } #4  
L.F. }

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## **DRUM SET DUETS**

by **Dom Famularo and Jerry Ricci**

**Publ: Drum Center Publications**

2204 Jerusalem Ave.

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**Price: \$5.00 (\$10.98 with cassette tape)**

This 43-page book is divided into two parts. Part I consists of two-measure rhythms, while Part II contains four-, six-, eight- and twelve-measure rhythms. The rhythms are categorized as (A) and (B) and are situated on adjacent pages. One player plays the (A) side, while the other player plays the counterpart (B) side. With the exception of several pages of 5/4 time, 4/4 is used throughout. The authors present a page of cymbal variations which change the style of the rhythms (i.e., funk, hard rock, fusion, double-time jazz, etc.) adding to the value of the book. The rhythms are interesting, and the notation is clear.

The accompanying cassette tape first demonstrates three complete duets, then continues playing the (A) rhythms on one side of the tape and the (B) rhythms on the opposite side of the tape. Each of the rhythms is played for four measures. The student can perform the duets alone by playing along with the tape.

*Drum Set Duets* can be used by intermediate and advanced students, and provides much needed material for performing with two drumsets.

*Glenn Weber*

## **CORPS STYLE CADENCES FOR THE YOUNG MARCHING PERCUSSION ENSEMBLE CHOP BUILDERS FOR THE MARCHING PERCUSSION ENSEMBLE**

by **Jay A. Wanamaker**

**Publ: Alfred Publishing Company**

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**Price: \$25.00 each**

These two sets are part of Jay Wanamaker's series of Corps Style Convertible Marching Percussion Ensemble Features. They are scored for keyboards (bells and xylophone), snare drums, timpano trios, four bass drums, and cymbals. The "convertible" in the title refers to the instructions for adapting the scoring and instrumentation to a smaller ensemble (i.e., if only three bass drums are available, play the top two parts on the highest pitch drum, etc.).

*Corp Style Cadences* is a collection of four moderately easy pieces: "Main Street Strut," "Circus, Circus (Entry of the Gladiators)," "Triplet" (As Performed by the USC Trojan Marching Percussion Ensemble), and "I. T." The styles range from relatively straightforward rudimental (keyboards are tacet) to syncopated. "Triplet" even utilizes a tambourine and agogo bell part.

*Chop Builders* is a series of six warm-ups, some of which could be used as cadences or features. The set includes "Triplets," "Accent," "Hugga-Dugga-Brrr" (emphasizing the roll and incorporating the melody from Bizet's *Carmen*), "Mega-Roll" (which can also be played as "Mega-Singlet"), "Flim-Flam," and "Bossanova Fever." In the two exercises emphasizing the roll, the bass drummers must subdivide their measures of rest very carefully so as not to throw the roll out of time when they enter with the pulse.

Both these sets come with a complete score and ample parts for a

large section. Each part (snare, bass drum, etc.) is conveniently written on one page; however, some of the parts are a little difficult to read due to four measures being squeezed onto one line. Stickings are clearly marked and all special notations are explained. For a school that does not have a special percussion arranger, these sets can be very beneficial.

*Lauren Vogel*

## **THE KEY TO DRUM POLYRHYTHMS**

by **Chuck Kerrigan**

**Publ: Mel Bay Publications**

Pacific, MO 63069

**Price: \$7.95**

This book presents 44 polyrhythms, starting with two against three, and ending with nine against eight. The author begins the book by explaining the formula for determining polyrhythms and gives two written examples. Each polyrhythmic exercise is broken down to the fundamental pulse, the subdivision group, and the complete polyrhythm. Following these pages are drumset applications requiring four-limb independence. These applications are written in progressive form starting with snare drum against ride cymbal, and moving through hi-hat and bass drum combinations, finishing with all four limbs.

The notation is clear and easy to read. The subdivisions of nines are a bit crowded, but do not detract from the readability.

There is not a great amount of material available dealing with polyrhythms. *The Key To Drum Polyrhythms* is a good reference text for those interested in learning about polyrhythms, or just wanting to sharpen their skills.

*Glenn Weber*

## **PRACTICAL THEORY, VOLUMES I-III**

by **Sandy Feldstein**

**Publ: Alfred Publishing Company**

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**Price: \$2.95 per volume**

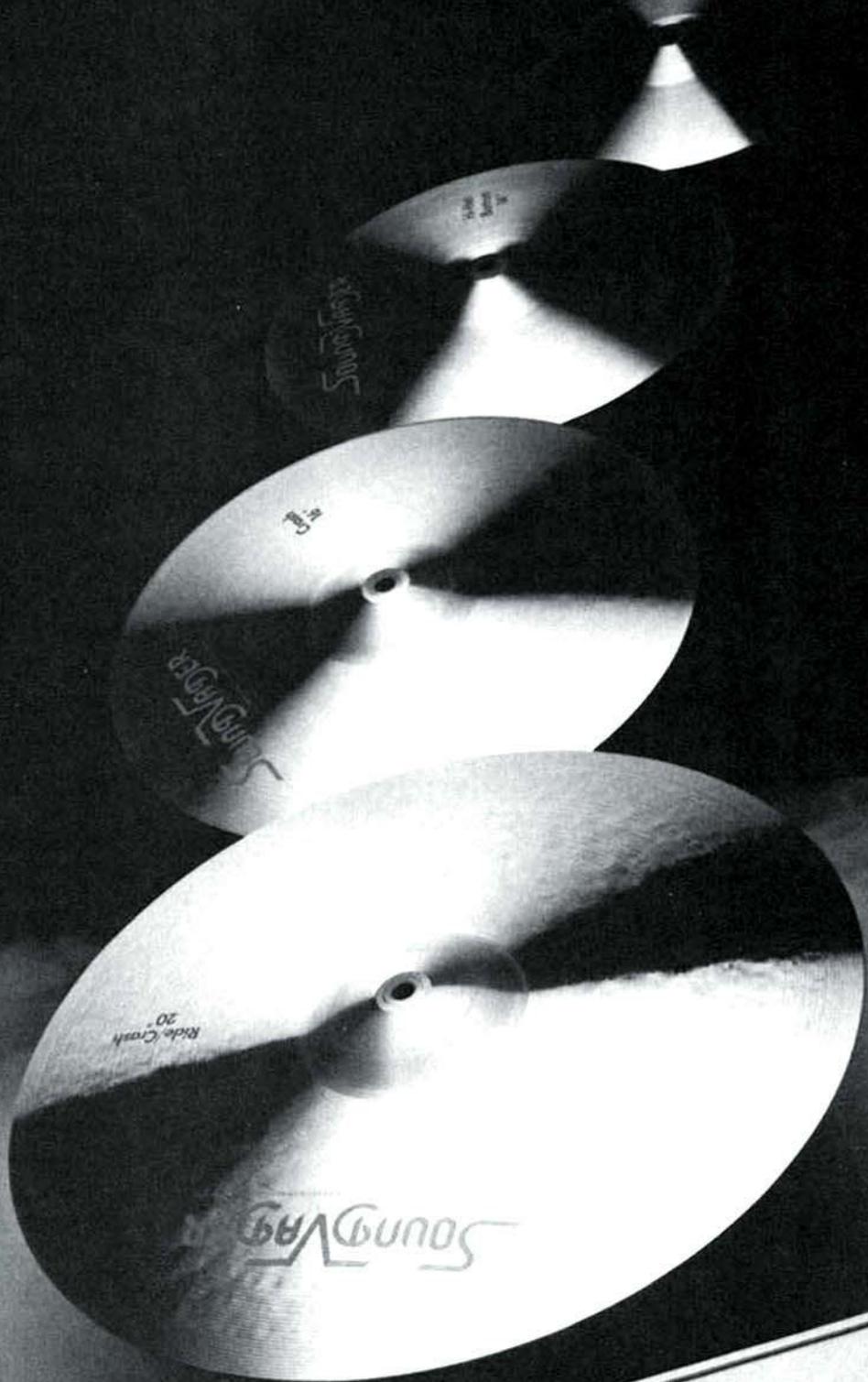
This is a set of three well-composed, concise workbooks/textbooks on music theory. In 30 pages, Volume I progresses from the basic explanation of the staff, through time signatures and rhythm, into identification of sharps and flats. The 27 pages of Volume II move from chromatics through syncopation, while Volume III covers chord progressions and harmonization in its 27 pages.

Each volume is economic yet thorough in its presentation of a new idea. I do have trouble in determining exactly for whom these volumes were composed. They could be used for general theory classes on an elementary or junior high school level, or they could be used as a supplement for percussion students.

While I would encourage percussion educators to peruse these volumes as possible supplemental material for their elementary students, I would discourage the individual drummer/percussionist from attempting to use these books as a self-help way of learning the basics of music theory.

*Donald Knaack*





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"A Percussion Shop That Really STICKS WITH IT"

Lynch *continued from page 29*

It falls apart, it comes back together, and it falls apart. None of that was really worked up. It just felt normal. Everybody really contributed to that song, myself included, on an arrangement level. A lot of stuff on *Hard Promises* was really neat. Michael presented "Woman In Love" as a demo worked out, which we didn't use at all. Tommy liked the song, but not the arrangement, so we made it a lot more dynamic. Maybe I was partially responsible for that. I remember dropping verses down to just a cross-stick pattern and bringing the choruses up real loud and things like that. They sort of enjoyed that. They'll tell you what they *don't* like, but nobody really knows what they *do* like, so you just keep throwing out ideas when you're playing drums with Tom Petty and the Heartbreakers.

**RF:** How much overdubbing do you do?

**SL:** The last record I did got into some overdubbing. I really hadn't done that much up to then. On the *Hard Promises* record, I overdubbed the whole drum track to "Insider," which Tommy and Stevie [Nicks] sing. There were no drums on the record, and as *Rolling Stone* put it, the drums were terrible on that record. It wasn't my fault, folks. I was asked to do it. I didn't even want to put drums on that record. On the last record we overdubbed a couple of things. We threw a couple of tom-toms on "You Got Lucky."

**RF:** Tom's records really have a tremendously live sound.

**SL:** Shelly [Yakus] is a good engineer.

**RF:** Do you use the same equipment in the studio?

**SL:** I've used the same drumset since *Damn the Torpedos* for almost all the records, except for an odd track here and there. "Between Two Worlds" is a live drumset because I had just come off the road and I was real comfortable playing this gigantic road set I had at the time. They were fun to play, but they kind of sounded lousy. I don't use that set anymore. There's a song called "A Wasted Life." That was a cool song. We all really contributed heavily to that record. That song came as a song with a real back-beat, as it was presented to us in demo form. It turned out to be a song that really worked well with brushes, sort of doing a '30s slow-dance brush groove.

**RF:** What made you do that?

**SL:** I don't know. We tried to cut that song for days and it just didn't work. Tommy finally threw his hands up because he was really pushing his mode of cutting it. He wanted to hear it a certain way, with certain instruments, with a certain beat. He really had specifics and it just didn't work. We did it for days and days and *mucho dinero* was spent, but it never panned out. The song was good, but before we pitched it out, Benmont and I were just messing around and it worked. That's the way I heard that song anyway. Every so often, the drummer can actually come up with the right idea. When you didn't write the song and you don't have to sing it, it's hard to understand what the singer is going to go through, because whatever drum beat you play, the poor singer has got to sing over it.

**RF:** You've said that a drummer should really sing or play another instrument in order to know what the other band members are going through.

**SL:** Rephrase that to say that a drummer should *try*, not *have to* learn to sing or play another instrument. It's not important beyond the fact that a drummer should make an honest attempt to understand. I'll never be a good bass player, but I own a bass and I make desperate attempts to try to make my four tracks work with my own bass playing. I understand what a bass player goes through. I own guitars, I own pianos and it's a pain. Now, when I play with a group, man, I've got a lot of respect for those musicians. I understand what plays good. "Oh, that's easy. He probably would like to hear that." I think a drummer ought to make an attempt. It rounds that person out, and brings the drummer into the musical category beyond just the rhythmic category.

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**RF:** Speaking of singing, am I correct in saying that you spend more time considering the relationship between the drums and vocals than you do between the drums and the bass?

**SL:** Yes. I sort of feel that the bass player's responsibility is to kind of play along with me. That's not cocky. It's just how I would view it if I were thinking of my position on the stage. If I'm center stage and physically behind Tommy, I'm very close in proximity to the cat, and if I'm not on his wavelength, I've made life hard on him. It's a real drag for him on stage to sing over my part if it's not complementary. If the drums and the vocals are working, the song is really going to happen. The bass has got to follow that. You've got to make the vocalists comfortable or they're not going to be able to do their thing. If the vocalists can't do their thing, the whole thing goes down. Howie [Epstein] is great. He knows what to do to make it work, and he knows when to pick and choose his slots. He's a real perceptive musician.

**RF:** You mentioned that Tom wanted you to be basic on the early albums so you could sing as well.

**SL:** He heard a specific harmony part that he wanted in this one song. It was a duet. We sang every word of all the verses together in two-part harmony. He wanted an Everly's thing. He's really taught me a lot about singing—how to phrase, how to breathe, how to pronounce or not pronounce as the case may be. He's a real stylist. He's got his own way of talking, walking, dressing and dealing, so if you want to sing with a guy like Tommy, you've got to deal with it.

**RF:** Did you sing before you met up with Tom?

**SL:** Yeah, I was in a band in Florida in which I sang, so it was real natural. That's probably what got me in the band. We were in competitive bands in Florida. They were in one band and I was in another. We all knew each other really well. I've known of these guys for 16 years and known them for a good 12. They raised me.

**RF:** Singing and playing can be tricky.

**SL:** It's real natural now because it's all song awareness. If I'm singing, I remember that I'm playing a song. This is not a drum solo. I'm here to make this song work, and if I'm singing, it really presents that to me. Even if I don't sing on a verse, I sing the verse to myself, just to lock in. It makes you think.

**RF:** For a drummer, you have very good posture and I wonder if that helps vocally? Do you ever have trouble breathing on a real rocker?

**SL:** That's where the running comes in. I know when I'm out of shape. If I get lazy and try to play the set after three months off where I've been just coasting, I think I'm dying. I get blue in the face. If you run or play tennis or anything that keeps you worked up for a couple of hours, then playing a show is a breeze. On the last tour, I was jogging about four to five times a week, and I stayed off the dairy foods so as not to accumulate too much phlegm. The older you get, the more aware of that you become. When you're young, that stuff bounces off you easily.

**RF:** Singing can be rough because drums are a very physical instrument. Have you any tips?

**SL:** You are not immobile when you sit on a drum stool. You're thrashing around like a mad fool, so it's hard to keep your head in the right place. That's the thing that took me a long time to learn. I have a permanent spot on my lip from an SM-57 Shure microphone hitting my upper lip, just because I learned to keep my lip against it. If I can't feel it, it's not there. I had to learn not to sing until the mic' was in my face. That's just learning as you get older. Like now I don't cut my fingers anymore. I used to cut them all up when I played. I would hit myself in the ears; the nose—all over the place. I was hitting so hard that I'd be swinging, always clipping my ears or getting my hair caught in the drumstick. Now I've learned that you don't have to play as much from your upper body as you can play from your forearms and wrists, and it becomes more fun. You realize almost without fail that the things that are easy to do are the best things to do for so many reasons—they're

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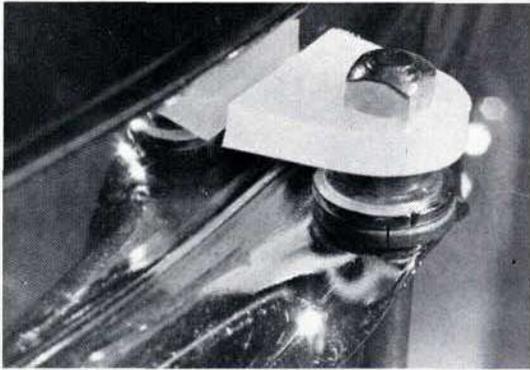
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more fun, they look better, they're more exciting and you can put more energy into them. The things that are hard to do aren't necessarily that good. It should be fun. This is why it's called *playing* music. The best shows and the best tracks I've ever done have been those where I walked away not even knowing I did it. "That's really a take? I thought I was just having some fun." You've got to relax. The best advice there is for a younger player is to just stay really relaxed. I'm sure you notice that you can do so good in your living room, but as soon as you get in front of people, you choke. That's an emotional trip. Many times I sat down to play in the early days and my hand was like a claw. It felt like it was made out of lead and I couldn't make it work. If I could have relaxed and felt comfortable, no problem. Try to enjoy it, really enjoy it, or you've missed the point.

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

**SL:** I stomp around, sing a little, play a little, just a few warm-up exercises. Propelling your sticks can be good if you don't overdo it. Turning your sticks inside out is good. It's mostly just relieving tension. Just don't over warm-up. Push-ups help warm you up also, because they make your shoulders move. Even chin-ups help—anything that uses your shoulders. Otherwise you walk out and forget that you can move your shoulders and you get all stiff. It makes you aware that you have a whole upper body you can move. Stretching is real good too.

**RF:** What about pacing a show?

**SL:** That's real important. You've got to remember to breathe, just like running. You're uptight, maybe excited, maybe even bored and you have to remember you need air. Running taught me that. I apply exercise to drumming. You don't lose your timing as easily because you don't get winded, you don't rush and you stay cool. Most rock 'n' roll drummers are forced to walk out on stage and play one of the fastest songs of the set first. That's hard. You don't want to blow your energy in the first song or play as loud as you're going to play for the whole night. If ten is the top, you should rarely hit ten, because when you do, you have nothing left. Even at your loudest, you should only go to about 9.2 and always keep a little bit in reserve just so you know you've got it—just for confidence. If you blow your own ten out there, maybe the audience won't be aware, but you're aware that you can't go any higher and you've officially done it. That can scare you. Plus, if you're playing a steady beat real, real loud and you take a drum fill, the bottom falls out of it. If you keep your beat at one volume and take a fill, you can always climb back up and come back down, and keep it balanced.

**RF:** I have read that basically your show is the same every night, and the set and solos are the same every night. Is that accurate?

**SL:** No. We usually start and end with roughly the same songs because we found that those work, but this last tour, we played songs we hadn't played before. I get a song list every night and every night it ends up being different.

**RF:** How much freedom do you have on stage?

**SL:** I have unlimited freedom if I want to make a turkey out of myself, but I think you owe it to somebody who paid to see a concert, from a drumming point of view, to produce the same beat and feel to a song. If there is a drum intro, I will pretty much play it letter-perfect to the record. There will be certain places where I can mess around, and every night I can play with that because that's expected of me, but the band is depending on me to stick to certain things on other ones. If I go tripping off in left field, I'm leaving them high, dry and starched.

**RF:** How much do you keep things fresh when you're doing basically the same show nightly?

**SL:** That question is almost irrelevant to me because I like that music. When it no longer *is* fresh, I will quit playing that music. It's that basic. I dig what I do and I have never gotten bored with it. Keeping it fresh is not a big problem for me. Just doing it well is a problem. I'm happy if I can just do it and do it the way I said I was

going to—the way my emotional contract reads, which says "I'm going to play well." I don't want to sound self-righteous about it, but I've got a responsibility to myself and to the band. Saying that I have to keep it fresh would imply that I'm bored with the music, but I'm not.

**RF:** But let's be realistic. A tour is rough and long.

**SL:** Okay, you play a song 100 times and you get sick of it. Are you asking how to deal with that? The audience can save it—that's the bottom line with that. There are a lot of people coming to hear this song, and without fail it blows my mind. I can't see being bored in front of them. That's really insulting. I'd be pissed if I went to see a band and they didn't put out. And if you can't do it, then you leave, which is exactly what we've been known to do. If it's not working, we split. We might come back, but we have to leave now because it's not working. We can't do that to the song or the audience, to say nothing of our self-esteem. I have to live with that tour for the next year; it's my last memory of the band and what I did. I want to remember that we were good and it really worked.

**RF:** Would you detail your setups, both live and recording?

**SL:** They might not always be different. They're different now because of Jimmy and Tommy. They really like that *Damn the Torpedos-esque* sound.

**RF:** What comprises that sound?

**SL:** That is an older Tama drumset, the *Imperial Star*, which is a thin composite shell. They're all stock sizes, a set you can buy off the rack, with a 14 x 24 kick drum, 8 x 12, 9 x 13, and 10 x 14 rack toms, and 16x 16 and 18x 18 floor toms. I never use all those drums at one time. They're there in case they want to hear specific sizes. The most toms that I use is in a drum fill in the middle of "Don't Do Me Like That." I used four tom-toms. Usually Jimmy and Shelly like to hear two rack tom-toms, the 9x13 and the 10 x 14 on top of the kick drum along with the 16 x 16 floor tom. The snare drum I use is an old Ludwig *Superphonic*.

**RF:** You mentioned the "Refugee" snare. Is that the same one?

**SL:** That's the one. I have a whole slew of snare drums, but that one snare cuts the majority of records. Occasionally I'll get an old brass snare on there. We'll always use a white coated *Diplomat* bottom head, and depending on the song, we'll use *Pinstripes* or white coated *Ambassadors* on the top. If we want a more live sound, I go with the white coated heads. I've taken all the mufflers out of the drums and I have any new ones made without mufflers. I never put any tape on any of the surfaces. That makes me very honest. I either tune my drum correctly or it sounds terrible.

My cymbal setup is Zildjian. Depending on the song, if you want a little less noise, go to bigger cymbals because they don't ring as much. If you want things to sound real bright, go to smaller cymbals. Live, last tour I used a smaller set than I record with. I used a 22" bass drum, a 9 x 13 rack tom, a 16 x 16 floor tom and a duplicate of the studio snare.

**RF:** Why the smaller set live?

**SL:** I think the smaller set is more fun to play. It's all part of the growth process too. I was trying to do something different. I just wanted to play a different setup because I thought maybe it would make me play differently. It did too. Live, I use a 21" ride, a 22" swish, an 18" crash and 13" *New Beat* hi-hats, which are kind of unusual but they feel great. They're a lot more fun. The 13" are a little more responsive for live stuff.

In a live show you vary your tempos from song to song like crazy. One song is really fast and the next song is a funeral dirge, so you have to have a kit that will respond to all of that and will work in extremes. Then it will work everything else in the middle. In the studio, you might spend two days working on one song, so you can tailor your setup to make that one song really work. Live you have to go for instant satisfaction.

**RF:** What about your heads for live playing?

**SL:** I'm using white coated *Ambassadors* on top and *Diplomats* on the bottom, and the same with the snare. The kick drum has the

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white coated *Emperor* on the live kit and in the studio I use an *Ambassador*, white coated. On the live kit I needed a little thicker head just for the security of it.

**RF:** Your live sound is terrific.

**SL:** There's a guy named Genaro Rippo who does sound out front and he's been with us about seven years. He's great. He and Dave Bryson get a phenomenal drum sound. Those guys really bust their butts for me. They're real honest with me and tell me when my drums sound horrible.

I think it's very, very important that the crew you have on a tour be working *with* you and not for you. It sounds trite, but it's very true. If you have a crew that just works for you, they're not going to put out anything more than they have to. They've got to want to do that for you. There are too many outs and excuses to use not to do something. You get people involved with you who don't make excuses only by showing that you care. If you don't care, they don't care. The band is traveling separately from the crew now, while we used to all travel on buses. You have to make sure you don't separate yourself. When you have a chance, you eat dinner and talk with them. The fact that you don't see somebody shouldn't stop you from taking the time to hang out. There have been nights on stage when I was upset or something, and I would just do the show for the crew. There have been times when they were tired or sick, but they did it for me. There's not enough money to make this worth our while, really. You're only doing it because this is what you basically like to do. I'm really insulted by people who get out on the road and bitch. If you don't like it, you can leave because there's somebody who would love to be here. I dig the road and I don't want it to end. That was my childhood fantasy. I have a great time. I get a little testy because I want to be home, but there are a lot worse places to be than the road.

**RF:** How did the record with T-Bone Burnette come about?

**SL:** I just got a call, so I finished up his record.

**RF:** What was different for you?

**SL:** It was a lot less pressure. I was so relaxed. When I do a T-Bone record, they don't know my limitations and strengths yet. I'm an unknown quantity, so I get a chance to try things that I might not normally try. I'm really freed up, whereas Tommy and Jimmy immediately want me to do what I do well right off the bat. You build up a lot of confidence when you do sessions and such.

**RF:** What are your current plans?

**SL:** Now we're going to stop, regroup, and get hungry again. I'm definitely hungry for it, but collectively, we'll get energy again. We have another place to start. We're at a plateau now. We stop and jump off. Everybody takes his little chips, goes to his little scene and evaluates what he wants to do. My dream ten years ago was that I wanted to move to L.A., I wanted to play drums in a great rock 'n' roll band, I wanted to be rich and famous and get a lot of girls—it was so basic when I was 16. Now when I see a falling star, I see other things, like it would be great to learn to produce records. It would be great to be really good. I want my family to be alright. I want to have kids. It was all so simple back then. It's a real strong motivation for young musicians—they think if they can just make money, they'll be alright, and they're right, but what do you do for an encore? Okay, now you did it. What are you going to do? Are you going to keep making the same record over and over again, because if you do that, you're going to go right out of business. I think it's important that, once you achieve success at what you do, you do something else and become real good at that. You can't just sit around holding onto what you've got. You have to go forward.

**RF:** You said you are all going to go off to do your own thing and then bring that growth back to the band. How do you go off, and expect that when you get back with the band, you will all have grown together?

**SL:** I'll let you know in a year. I don't know. It's like everything else, like a relationship that has hit a point where it can't go any further. You have to drop that relationship and be scared and alone before you can get another one. I'm going to have to hit rock bottom, play some clubs, find other people that I musically enjoy and grow again.

**RF:** Is that what you're going to do with the year off?

**SL:** I would think so. Maybe the stuff with T-Bone will work out and I will get musical input from that. There's songwriting and there's producing—things that are being thrown at me now that weren't available five or six years ago that I'm going to look into, without bringing my track record into it. I don't want to walk into a project saying, "I'm the drummer with Tom Petty and the Heartbreakers." I want to walk in like a guy who would like to learn something here, like I always did. With Stevie Nicks, I had a pedigree. I was there to do what I do. It was "Give me some of that Stan Lynch stuff," which is the equivalent to the acting term of being typecast. That's what I've got to get away from. I want to learn to do the things that I can't do.

**RF:** What are you interested in doing?

**SL:** The recording aspect, trying different kinds of drum sounds and different kinds of drums, using different techniques. The technique I use for Jimmy Iovine and Tom Petty is a real typecast situation. They want a certain pressure on the drums—a certain pound per square inch coming down. Certain cymbals must be used because they create a certain ambience around the drums. They want a specific snare drum: "Get the 'Refugee' snare drum in here," which is all fine and good, but it's time to locate new avenues. Up to the second record, my sound and technique really jumped. It's time to make that jump again. I've got a lot of great ideas and I've got to put them into practice now. So this is a long hiatus and I really don't know what will be at the other end of it. There are no guarantees. If everybody has different trips together, who knows what will happen? But I'm not scared of it. For the first time in my life, it's actually kind of exciting.



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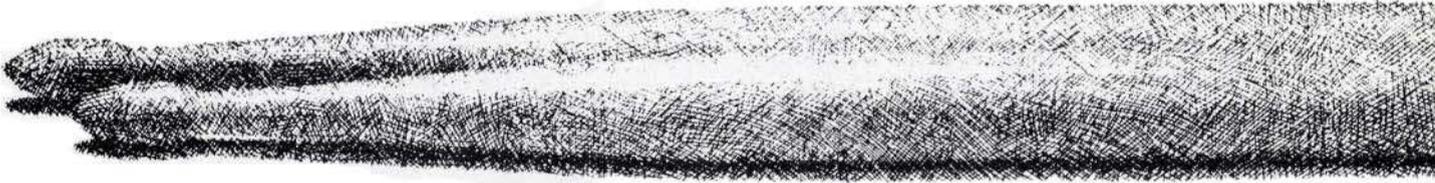
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*continued on page 103*

# STAYING IN TUNE

by Hal Blaine

*Q. I am a young drummer who has been playing professionally for a short time. My band has been complaining about timing problems, especially through song transitions, and night-to-night consistency. We will be entering the studio shortly and I must learn to use a metronome or a click track. Can you suggest any timing exercises to help strengthen my meter?*

E.K.

Minneapolis, MN

A. Your problems with playing in the studio and having trouble with consistency are common to many drummers, especially when they first start working in studios. I suggest that you get into the studio before anyone else, hang around, and see what's going on. Advise the people around you that you're going to be in there recording soon, and you just want to get a feel for the place. This will make you feel more relaxed when you actually do play in the studio. I agree that you should get a metronome. You can put an earplug in your ear and play along with it. However, think of the metronome as a guide, not as a rule you are meant to stay with. It will pull you up or it will pull you back if you start going too slow or too fast. Also, working with a click track is very important, especially since you are going to be working in a studio. Practicing with a click track will train your brain. Eventually, even without the click track, your brain will let you know when you are getting a little ahead or a little behind.

*Q. I'm 17 and have been playing drums for five years. I have not taken lessons yet, but I'm going to in a couple of months. I really want to learn how to read music and to find out if I'm playing correctly. I'm worried about one thing though. I'm afraid that it's going to be difficult for me to join a band because I'm a female. I hope that isn't true. What do you think?*

S.P.

Kansas City, MO

A. First of all, look around you. Look around at all the female drummers and tell me that you're not going to get a job. I know that you're going to get a job if you can play the drums. You're not going to get hired if you can't play the drums. I really think you should pursue your reading, and practice a lot. You're 17 years old. By the time you're 27, you'll be cooking in some big band, probably the next Go-Go's. I do know that practice makes perfect. It's like anything else, whether you're learning to walk as a child or learning to drive an automobile as an adult, the more you do, the better you will get at it. So don't be discouraged in that direction. Take as many lessons as you can afford. Find a good teacher locally. Check the

high schools. Check the colleges. Check the drum shops. Really get into lots of books and lots of reading. As I've mentioned in the past to other drummers, when you get up in the morning, don't pick up the morning paper. Pick up your drum book. While you are eating breakfast, be reading the drum book. Your brain is consuming the information. This is very important.

For your eyes and your hand contact, start getting a pencil and writing down little figures. You'll start with quarter notes, and progress to 8th notes and 16th notes. The more you write them down, the more they'll stick in your brain. Remember, when you're reading, read in groups. Don't just think about reading every single little note. As soon as you look at a dotted quarter tied to an 8th, you should know exactly what it is. Your brain takes over. At first you may have to count it and figure it out mathematically. Once your brain starts taking over, there will be an awakening and every time you see that figure, you will automatically play it, no matter what the tempo. So once you learn all those groups—all those patterns—you'll be home free.

*Q. I've been playing for about ten years; for the past three, I've been in a good working rock band. My problem is finding new ideas. It seems lately that my creativity is "hiding" from me. I often sit behind my drums and can't play anything that sounds good to me. I get bored and just stop playing. Am I just in a temporary rut? Is this common to others? Sometimes I wonder whether I'm simply tired of the drums themselves. I'd appreciate your advice.*

Anonymous

A. It sounds to me like you're probably over-rocking. You've got to do what a lot of us have to do. You've got to get out and find some other things to do. You are saturating yourself with rock 'n' roll and whatever you are listening to. Start seeing how the rest of the world lives. Get in the car and go up to the mountains. Go to a river or a lake. Go out on a boat. Enjoy yourself. Start thinking about other places and other things. Once in a while you need a good cleaning out. Stop playing for a while. I don't mean you should stop working. If you're in the midst of working, I understand. You can't stop. Do your job the best you can, but during the days, get in the car and go somewhere. Start enjoying what the rest of the world is about. Find that balance point because you're obviously over-saturated. So get on the other side of the seesaw and start pulling down the other way. You'll be surprised. The ideas and all that other stuff will start coming back to you, fresh and brand new.



*Q. I am considering buying a new drumset. I am torn between a 22" and a 26" power bass. I'm afraid that the 26" will be too muddy on my fast kick beats. Could you please advise me on this matter?*

J.B.

Paulino, SC

A. You can make either one of those bass drums do exactly what you want. You're the one with the foot on the pedal. As far as the cleanliness of the drum is concerned, once again it's strictly up to you how you pad the drum, deaden the drum, or liven the drum. For years, musicians have been playing big bass drums even larger than 26". It's entirely a matter of tuning the drum the way you like and getting the padding to produce the sound you want. You'll find that bigger bass drums will usually give you a bigger sound.

*Q. I'm 21 and have been taking private lessons for six years. I broke a blood vessel in a finger on my left hand and have to rest for six or eight weeks. I was wondering if problems like mine plague pros? I practice three to four hours a day, five days a week. Is this good?*

M.R.

Kenmore, NY

A. Yes, it is common. The little finger on my right hand is in a brace because I suffer from "mallet finger." It comes from catching a stick wrong, and the vibrations that come through the stick make it worse after a while. We have to suffer along with it. Sometimes it's best to warm up gently because ligaments and tendons can't take everything we throw at them. See your doctor and don't play before you're fully healed.

*Q. I would like to get some tips on how to motivate a band to rehearse and to read charts. We have a house gig for the next four months and I'm afraid our act will die unless we keep adding new material. But when I bring a chart to the gig, it's not greeted with much enthusiasm. Most of our charts are fake book style, and I'd like to get into music that's a little more arranged. But if it requires rehearsal or if I*



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can't get it all on one page, they won't read it. It's not that they don't like the music, because it definitely fits into our format, and the charts are clear. I have two years of music college and all of us are readers. I'd really like to solve this problem because it's holding us back. Maybe you have had this experience and can point out a few ways to approach this problem and get around it psychologically.

K.F.  
Edmonton, Alberta,  
Canada

A. I have been in situations where I tried to get a band motivated to read new charts and get busy. Have you ever thought of letting some of these people write their own charts? It might make a big difference. Of course, that sometimes presents a problem too, because so many times people in bands think that everyone is coming to see them. Unfortunately, they sometimes think that their chart is the only chart that will ever make it. But I wouldn't be surprised if getting the other musicians to write their own stuff helped. You do say that most of you are readers. I really think it would be a kick if you could get the other musicians to write their own charts. Then they'll want to rehearse them just to hear them. Give them a lot of encouragement. Even if the chart is not the greatest, tell them that you like certain passages or something. Let them know that they've really got some talents there. That usually is the key to success. Also let them know that originals could mean lots of money should some of those things get published. You'd be surprised by how quickly people start thinking about writing stuff and that might get them on the ball.

Q. I have recently invested in three Zildjian cymbals: 18" medium ride, 18" crash ride, and 16" thin crash. I live only a few hundred yards from the Indian River (Delaware). I am wondering if the salt air will affect the sound, texture, and appearance. I always wipe the cymbal as well as my new set of Tamas before and after I practice. What else can I do to protect my investment?

J.P.  
Millsboro, DE

A. All I can tell you is that I don't think anything is going to hurt your Zildjians, especially the way you've been taking care of them. I don't know that the salt air will affect the sound, texture and appearance, but I think it's great that you're wiping them. I have never really touched my cymbals since 1948 when I bought them. For years now, I've been playing my Zildjians in every kind of weather, indoor and outdoor. The only thing I do every couple of years is take a wire brush and run it through the grooves to clean off some of the dirt that accumulates. That's the only thing I've done to my cymbals. I've used

the same Zildjians for all those records I've made. I'm very happy with them obviously. I'm sure you will be happy with yours too.

Q. I will be a sophomore in college this year where I am studying percussion with one of the best teachers in the country. I am happy at the school except for one thing: the opportunity to play drumset. There are three groups at my school: the top jazz lab, the bottom jazz lab and a vocal jazz group. The top jazz group is pretty good, but a grad assistant is playing drums in it. I don't think this is too fair and besides that, he isn't that good. The second jazz lab is not even half as good as my high school group was. The vocal jazz group is very good but a senior will be playing in that group this year. I don't want to sound stuck up, but I know I am better than these drummers. The auditions for the group go like this: come in, sit down, look at a chart for 25 to 30 seconds and sight read it. Then play swing time for 30 seconds, Latin, rock, and brushes. That's it! On top of this, the director, who does the auditions, is stoned before, during and after the auditions. What can I do? The guy already knows who he wants in the groups before we get in. To me, this is unfair and not right. What can I do to show the guy I can play? I'm doing a solo drumset recital but that's after auditions. Even if I can get in the band, it really isn't that good. I was thinking of transferring to a school with a better jazz program where the auditions are better, and the players are better. Do you have any suggestions?

T.K.  
Auburn, NY

A. The last part of your letter kind of answers your own question, in that you're thinking of getting into a better school with a better band and a better teacher. The fact that the director is always stoned, before, during, and after the audition, is kind of sad, but it sounds to me like you'd be knocking your head against the wall for absolutely no reason if this guy really doesn't care. You would really be better off at another school. If you throw a monkey wrench in, you're going to get yourself into a whole lot of trouble in the long run. I really think you answered your own question. Get out of that school where this guy stays so stoned and your heartaches will be gone.

Q. I am 14 years old and have a problem. I recently graduated from eighth grade, and want to take music lessons. When I graduated, my mom said I could get a drumkit from a pawn shop for \$300. I decided I shouldn't because, if after I took lessons I didn't like it, it would be a waste of money. So I decided I should take lessons, and if I was still interested, she should buy the kit. She agreed. I asked her a week later if I

could take lessons. She said she had no money. So I offered to get a newspaper delivery job. I told her I would pay for the lessons, and I asked her if she would buy me the kit for only \$300. She said she couldn't pay \$300. What happened to the money? I would like to take lessons and have my mom come in one day to show her how much I like to play and how good I could be. That's my idea. What do you think about my idea and situation?

P.C.  
Azusa, CA

A. Your problem is worldwide. Everyone is broke. You've got to consider that it's probably pretty rough for your mom to be raising and helping a 14 year old. It sounds like you have a lot of guts. You want to get out and work. If that's the case, I think you could save your pennies to get drums. My suggestion would be not to buy a whole drumkit. Start off with just a snare drum. Get a used snare drum. Start working on it. Start working on your hands. Give yourself some time. Sell your newspapers and get some money. Don't leave it up to your mother to have to get whatever you want. If you really want it badly enough, you'll do it yourself. Get your paper route. Find another little job and you'll eventually get yourself a snare drum. Once you become proficient on that snare, hopefully you will have a little money saved to get a good bass drum. Then little by little, you'll be getting a tom-tom or two, a cymbal or two, and a hi-hat. You'll appreciate it much more this way than if your mother just gives you everything right now and you have to make big payments. Do it slowly and keep studying. As long as you're getting your studying in, you really don't need a whole set of drums.

Q. During the early '70s I lived in L.A. I was in a studio in Hollywood and saw some drum music on a stand with a stamp on it that said Hal Blaine Was Here. After 14 years of playing, I finally taught myself how to read, and I was wondering if it would be possible for you to send me any used charts that you or anyone else might discard in the studios? I'm planning to come back to L.A. and want to be prepared for anything I might encounter there. I'd like to see material that's straight out of the studios.

R.P.  
Forth Worth, TX

A. When you come to L.A., give me a call or drop me a line and we'll certainly touch base. I'll see that you get some music. The situation right now as far as drum parts go is that you cannot always just take a drum part. The arranger or artist often keeps the parts. Once in a while, if they use onion skins, you can keep them because they throw those away. I'll see that you get an intro to some of the people around some

studios, and I'll see to it that you get any music that's left over for your own use, instead of its being thrown away. When you do get here, I'll do my best to have you come around with me and see what it's all about. I have a soft spot for Fort Worth. See you when you get here.

*Q. I am a 30-year-old drummer. I've played R&B, C&W, contemporary Gospel, and I've done some recording and loved it. I want to do something different from the bar scene. What might you suggest concerning the studio? I have just a little music training in private lessons and self-taught*

*studies.*

*B.W.  
Houston, TX*

A. Your plight is common to so many drummers. Everything takes time. At 30, it feels like time is running out and you've been passed by. It really happens for the best for everyone between 30 and 35. Training is important if you want to be in the studios. During a session, time is the main factor involved and everyone must know what they're doing. You'll have to have studied all the styles of music, reading and technique. The book that opened it all up for me was *Syncopation* by Ted Reed.

Hang out and meet the people who're recording—drummers, bass players, everyone. Go to as many sessions as possible. Ask engineers if you can sit in the corners and watch, observe and learn what it's about. Get comfortable with the techniques *before* you go into the studio so you won't be thrown when you sit down and play. See what the situation requires, and then learn what you need to learn outside the studio. It's important to know what the song is about so you can play appropriately. A pop ditty and a tragic love song need different treatment. Don't let too many years slip by before really studying. 

**Drum Market** *continued from page 99*

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# IT'S QUESTIONABLE

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 870 Pompton Ave., Cedar Grove, NJ 07009. Questions cannot be answered personally.

Q. I live in the Bay Area and want to study privately with a working professional/teacher. Can you give me the names of some people who accept students?

W.Y.  
Richmond, CA

A. This list was kindly provided to us by MD contributing writer Robin Tolleson. Some teachers preferred giving only a phone number. Eddie Marshall—389 Day Street, San Francisco, CA 94131. George Marsh—256 Mullen Avenue, San Francisco, CA 94110. Bill Nawrocki—212 Covington, Oakland, CA 94605. Dr. Richie Goldberg—63A Werner Avenue, Daly City, CA 94014. Mingo Lewis—(415) 994-9542. Gaylord Birch—(415) 864-1235. Scott Morris—(415) 367-0742. Eddie Moore—(415) 221-0483. Mark Rosengarden—(415) 333-8412.

Q. In the August '83 issue of MD (*Ask A Pro*), Steve Smith mentions that he uses black "gaffer's tape" around the outside edge of his snare drum. I have inquired at hardware stores, arts and crafts shops, stationery stores and electric supply stores, and no one has ever heard of "gaffer's tape." I believe "gaffer" is an expression used by tradesmen, but it is completely unknown by retail outlets. Can you identify this so that I may purchase it by its common name, which I am quite sure would be readily available at any of the stores mentioned above?

E.M.  
New Kensington, PA

A. 'Gaffer's' tape is indeed a craft term, used in the stage and film industries to describe a heavy, extremely adhesive type of tape used for a multitude of purposes. The backing of the tape is usually a cloth-like woven fabric, but less expensive versions use a paper backing reinforced with some sort of fiber. It comes in various colors when purchased through stage or theatrical supply outlets, or can sometimes be purchased at local hardware stores in a silvery-grey color under the name of "duct tape." Be cautious, however, about buying just anything labeled "duct tape," since some is very cheaply made and does not have the holding characteristics of the quality stuff. For muffling and general repair purposes, this tape is a good item to keep on hand.

Q. I am interested in obtaining the best rudiment book that is available. Please send me information on where I can get it.

D.V.G.H..  
Santiago, Chile

A. It's hard to say what the best rudiment book might be. There are many different ones that offer explorations of various facets of rudimental drumming. If you want an explanation of rudiments, the first 10 or 15 pages of Wilcoxon's Rudimental Swing Solos are excellent. If you want to use the rudiments in context, try the All American Drummer, also by Wilcoxon. Frank "Mickey" Toperzer at Drums Unlimited offers a huge selection of music, including many rudimental style texts. Write him for more specific information at 4928 St. Elmo Avenue, Bethesda, MD, 20814.

Q. Was Chester Thompson (of Genesis) ever with Tower of Power? Did he ever tour or make records with them? If so, what albums was he featured on?

J.D.  
New York, NY

A. You are confusing two very talented gentlemen who happen to share the same name. Chester Thompson—the drummer—has never played with Tower of Power on any record, nor has he toured with them. However, legendary funk keyboard artist Chester Thompson—known as "C. T."—was with Tower from the early '70s until last year, when he joined Santana.

Q. My son is a young percussion student. At times, his practicing can be annoying to our neighbors. Have you any suggestions about how drum sounds may be reduced? I will appreciate any information you can provide.

W.D.  
Lewisburg, WV

A. In addition to several brands of practice pad kits available on the market, there are a few products designed to reduce the sound of live drums. These include Remo's recently introduced Muff'l Sound Control, which is a foam padding device mounted under the batter head; Quiet-Tone's Drum-Mute, which is a padded "second head" mounted above the batter head; and Stuffem's, by Dunham Laboratories, which are foam padding inserts that fit into the entire drumshell. Contact Remo Incorporated at 12804 Raymer, North Hollywood, CA 91605; Quiet-Tone c/o Siena Trading Corp., 16 Fendale St., Franklin Sq., NY 11010; and Dunham Laboratories at P.O. Box 235, W. Redding CT, 06896.

Q. I have a strange problem. The strings holding my snares to the drum are always breaking. I would like to know if there is something I can buy or do. Help!

T.C.  
Willoughby, OH

A. Your problem is not strange—it's chronic with string-held snare mechanisms. There is no single product to cure the problem, because the various brands of drums use different methods of holding the strings taut. One item recommended by several concert act drummers is the flat, braided type of shoestring used in tennis shoes. They seem to be able to take a lot of tension after an initial stretch/break-in period.

Q. A friend and I are in a rock band, and we've just started working up a new show with both of us drumming at the same time. Is there any written material out for this kind of situation? If not, can you offer us any advice from the pros who play in double-drummer bands?

K.C.  
Honolulu, HI

A. To our knowledge there is no method book or study guide in print specifically for double drumming. However, Modern Drummer has published interviews in the past with many of the drummers performing in this manner. Those include: Phil Collins (Nov. '83); Chester Thompson (Jan '83); David Dix (Aug/Sep '82); Billy Kreuzmann and Mickey Hart (Aug/Sep '81); Jaimoe Johnson and Butch Trucks (May '81); and Chet McCracken and Keith Knudsen (Aug/Sep '80). These contain valuable tips on drummer interplay and coordination. Steve Gadd commented on working with another drummer in the July '83 issue, and Andy Newmark discusses it in this month's cover story. Additionally, David Garibaldi wrote a Rock Perspectives column entitled "Concept for Two Drumsets" in the June '81 issue. Most of these back issues are available.

Q. I've been thinking about a new set. I'd like to get stainless-steel shells, but I'm having trouble finding a company that offers them. My question for your column is, is there any drum company that offers stainless-steel shells?

M.P.  
Duluth, MN

A. The address of Soundynamics, makers of the Keplinger metal-shell snare drums, is P.O. Box 31973, Seattle, WA 98013, or you may call them at (206) 632-5496. We spoke to Larry Larson of Soundynamics, who said that they would be interested in talking to anyone about the possibility of customized steel shells. They are also working in brass and aluminum at the present time.

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by Robyn Flans

It's a good thing that **Prairie Prince** likes the Tubes so much, because he really does weather a lot of abuse during the elaborately theatrical stage show. Certain elements he must consider during a show include, "the change of a beat, throwing in accents just to add bumps and grinds, or the jump of the cheerleaders or [lead singer] Fee's kicks. When he kicks a football or something, I'll add crashes, which is sort of structured, but then again, it doesn't always come at the same part of the song. I try to catch it, but sometimes it'll come right in between a beat which might throw me off, but not for very long. It definitely keeps me on my toes. Then again, there's another side to that. Sometimes it's so confusing that it really does throw me off. I almost have to not look or else I'll be in trouble. People run into my drums all the time. Recently during 'White Punks On Dope' when everybody came out, one of the roadies who came out as a guitar player completely fell into my drums and knocked the whole front rack into my lap. A lot of times Fee will get so crazy that he will just fall on top of me. When he rips his suit off, he just flings it back and sometimes it lands on my face. It embarrasses the hell out of me to be put in that position. I'm right in back of the action and a lot of things go flying back over my head."

Does he ever feel like extra baggage in such a chaotic production? "Oh yeah. I'm beating my brains back there and probably nobody is listening to half of it, but it entertains me and it entertains my bass player. Sometimes I do feel that way,

though. That's why I got so into this drum solo I do, by dressing up and all that. You get a little tired of always taking a back seat, but it's something I've always put up with. Enough of this vanity, though. I dig the Tubes and I dig being able to have the freedom to do whatever I want, even if nobody does hear it."

Prairie has a finger in everything you see on stage. He is also involved in the art and graphics of album covers (that's even his eye on the Tubes latest LP) through a partnership with Michael Gotten who plays synthesizer for the group. "Lately we're doing a lot of computer graphics and I had a great idea to do drum-triggered graphics—in other words, you play the drums and when you hit the skin, it draws the picture."

It's been a very busy year, with consistent touring, and last month, the Tubes began their new album. You can also hear Prairie on an album with Silvertone. "It was more opposite to the way I play than anything I've ever done. It was a real challenge. It was like going back to when I first started playing drums along with Sandy Nelson, the Beatles and the Ventures. It's simple 4/4, no rolls, and I really enjoyed it. Their music is original material, but the style is so authentic of the era. I went in and started playing everything I knew, and they said, 'No, we don't want to hear any of that. We just want to hear the snare and the kick, with maybe one tom roll.'" He hopes to have the opportunity to do more outside recording projects, as well as get a supergroup of drummers together to record and/or tour.

After more than five months on tour with Bryan Adams, **Frankie LaRocka** recently got off the road. Although at the time of our conversation he did not know whether he would be asked to stay with the group, he had a great time opening for Journey. "The Journey people are so together that it felt like a vacation. You'd do a few dates and then have a couple of days off. Both acts worked together. Crews and band members had mutual respect. Journey is very fair with everything. We had a soundcheck every day and the guys were terrific. It was like family and it's hard to have that when your family is home. You miss that, so it's great to have that kind of unity on the road. It was kind of tough in the beginning because I didn't know the guys. They had just called me up, and I was the only American in the band, but it turned out to be great."

When the U.S. tour ended, Frankie went over to England to work on John Wait's album, and met up with Adams to start the European and Japanese legs of the tour. "The road is okay for a certain period of time, but then I get crazy," Frankie admitted. "I need to sort of separate myself from it when I get home. I don't listen to an ounce of music and I won't talk about it. I would love to work in the studio more, but that just isn't lucrative all the time. I don't want to be on the road forever, though. I think in years to come, I would like to get into the business side of it. I think I would make a really great A&R guy, putting the right musicians together with engineers, producers and the studio."

**Nigel Twist** is on an extensive British tour this month with the Alarm. Next month, their first album will be released (they currently have an EP in release). Explaining the premise of the group and their usage of acoustic instruments, Nigel says, "Basically we're a rock 'n' roll band at heart. I wouldn't lie and say I haven't used electronic drums, because I used them re-

cently on our latest single, '68 Guns.' I used Syndrums just to get the effect of the cannon and that was all. If there's one thing I love, it is acoustic drums because there's so much power you can get out of a standard drum—more than people realize. I think you can get incredible power with acoustic instruments. Take an acoustic guitar for example. You sit in the bedroom and compose a song. You pick up the

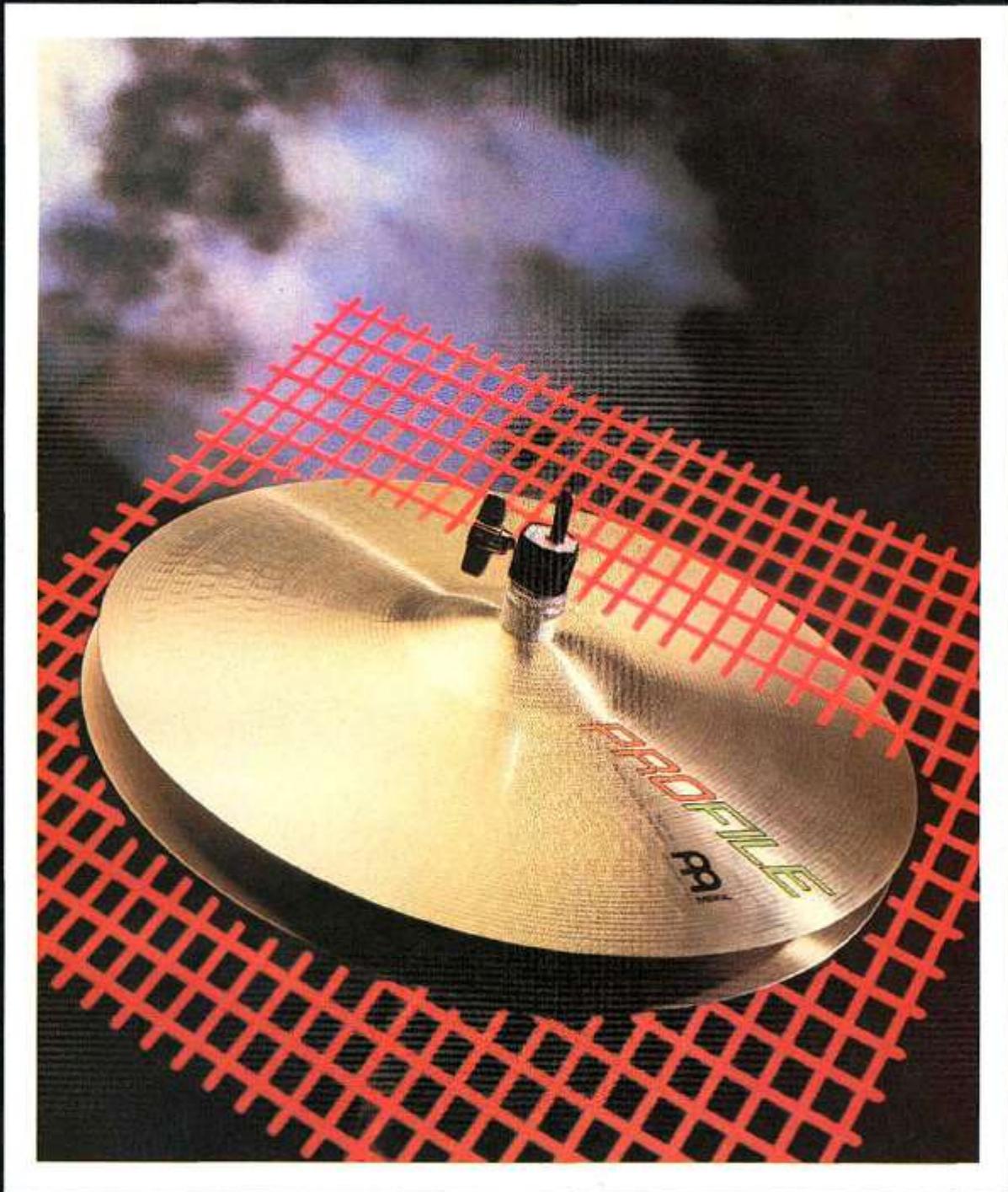
acoustic and strum away. It's amazing how loud it is. Obviously if you had an electric guitar with an amplifier in the bedroom, it would be a lot louder, but the acoustic is great because it matches your voice level as well. What the boys decided to do was throw in a lot of cheap electronic components, so you have sort of an electro-acoustic guitar. You still have the power there, but you have a great sound."

Check out **Russ McKinnon** on the latest Gap Band record, **Jeff Porcaro** and **Craig Krampf** on Timothy B. Schmidt tracks. **George Pirelli** with Michael McDonald. **Rick Marotta** on music for Rick Springfield's movie, *Hard To Hold*, recently released. **Bob Gullotti** recently recorded albums with jazz trumpeter Jeff Stout, pianist Harvey Diamond and bassist Teddy Kotik, as well as an album with a new jazz trio called Gonz, released on Plug Records. **Michael Panepento** has been

playing percussion for the Motown 25-year Anniversary tour featuring the Four Tops and the Temptations. **Pete Magadini** has opened three international drum schools in cooperation with three dealers. One is located in Toronto, Canada (Music Shoppe II), one in Phoenix, Arizona (Creative Drum Shop II) and one in Montreal, Canada (Frank Quinn Music). The teachers (personally chosen by Pete) are using Pete's book as the basic course (*Learn to Play the Drum Set I&II*), although they are

free to add their own teaching techniques. Congratulations to **Carmine Appice** on his recent marriage. **Vince Gutman** is on the latest album by the Chi Lites. **Bill Bruford** plays all acoustic drums on the recently released *Moraz-Bruford* album—Bill describes the album as "Chick Corea meets Jack DeJohnette along the shore of a Norwegian lake." **Ray Brinker** has replaced **Gregg Brissonette** in the Maynard Ferguson band. **James Ebert** touring with Jan Berry (of Jan & Dean).

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# INDUSTRY HAPPENINGS

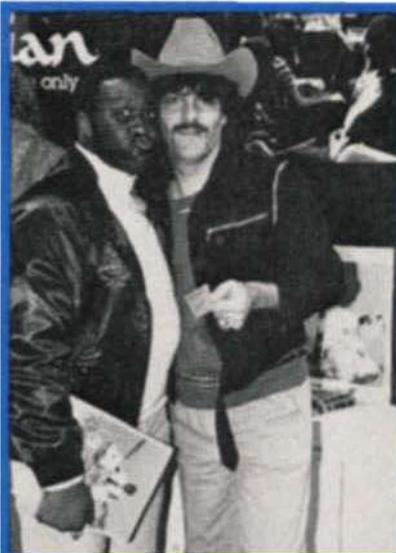
## PASIC '83 in Knoxville

by Rick Mattingly

Photos by Karen Martin, Rick Mattingly and Lissa Wales



Larrie Londin discussed some of the studio situations he's been in.



Bernard Purdie and Carmine Appice were both on hand in Knoxville.



Stewart Copeland made a surprise appearance, and checked out the new instruments on display in the exhibit area.



Ed Thigpen came in from Switzerland to do a clinic on jazz drumming.



Fred Hinger's clinic dealt with the symphonic use of timpani.



Peter Erskine's clinic featured a rhythm section, so that Peter could demonstrate things in context.



Leigh Howard Stevens was on hand for a Master Class in marimba.



For those interested in steel drums, there were a number of clinics and concerts.



Simon Phillips was in town, and stopped by the exhibit area on Sunday morning.



Gordon Stout presented a solo marimba recital.



Bill Bruford gave a clinic dealing with the Simmons electronic drums.



Anthony Cirone's clinic explored the use of cymbals in the orchestra.



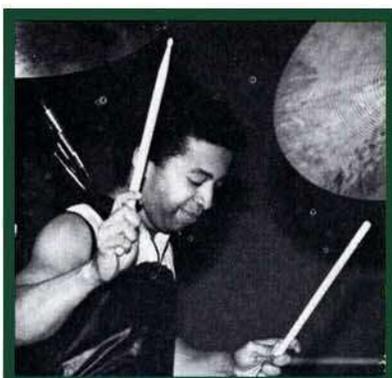
Danny Gottlieb discussed the use of multiple drum and cymbal setups, and then played a short concert along with Dave Samuels, Rusty Holloway, and Jerry Coker.



Dave Samuels and David Friedman were caught jamming in the exhibit area.



Louise Bellson got Saturday off to a great start with his 9:00 A.M. clinic.



Tony Williams' clinic was a definite highlight of this year's PASIC.



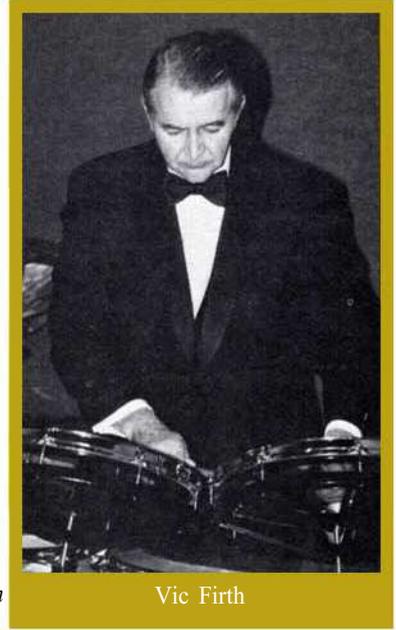
Ed Soph talked about the importance of good posture and natural positions when playing drumset.



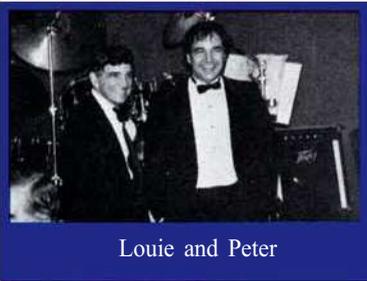
Michael Bookspan's clinic dealt with orchestral playing.



Sunday was devoted to drum corps.



Vic Firth



Louie and Peter

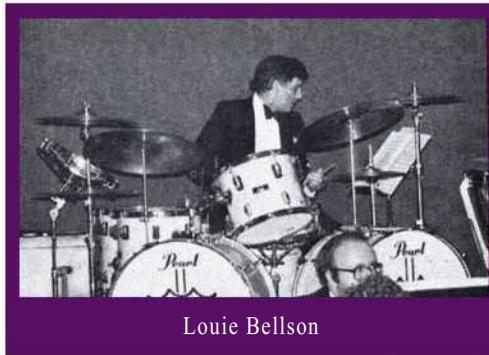
The climax of this year's PASIC was the premier performance of Louie Bellson's *Concerto for Percussion and Orchestra*, which featured Louie and Peter Erskine, along with timpanist Vic Firth, and percussionists Linda Pimentel, Ed Saindon, Kerri Fisher and Chris Arrowood. The piece consisted of four movements: 1) percussion with strings; 2) percussion with woodwinds, 3) percussion with strings; 4) percussion with full orchestra. Throughout the piece, Bellson and Erskine were called upon to combine their talents as improvisors with their ability to function as part of the orchestra. The piece was significant in its blending together of drummers and percussionists from different genres of music into a cohesive unit. The entire orchestra seemed to be sparked by the interplay between Louie and Peter—they complemented, challenged, and inspired each other.



Kerri Fisher



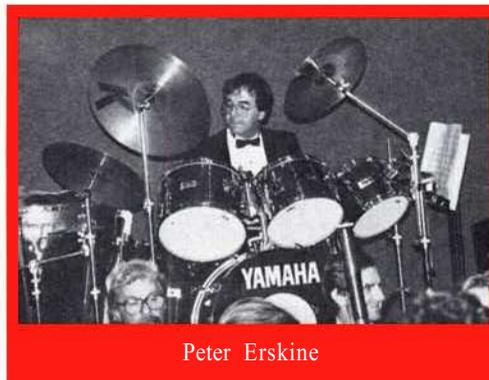
Linda Pimentel



Louie Bellson



Chris Arrowood



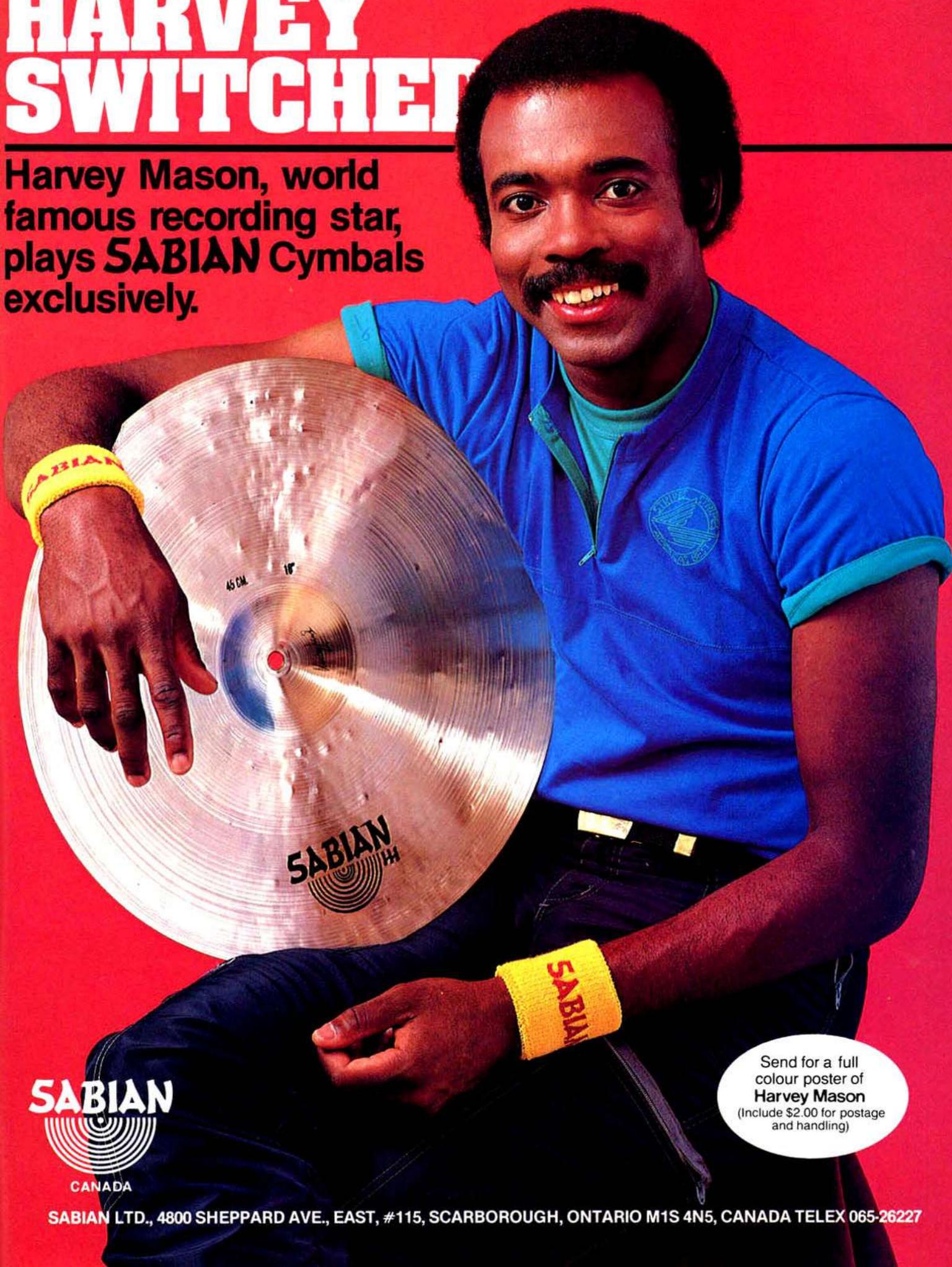
Peter Erskine



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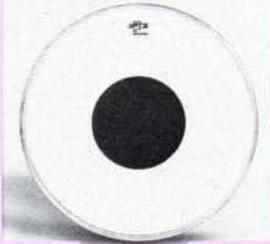
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Remo, Inc. has expanded its line of pre-tuned drumheads to include its "controlled sound" series. The new heads, designated the *PTS/CS* Series, feature translucent film with the same special mylar center reinforcement used on the company's best-selling CS Black Dot tuneable drumheads. The reinforcement is said to produce a "centered sound" with reduced drum overring and increased durability. *PTS/CS* heads are pre-tuned during manufacture in three tonal variations—bright, mellow or dark—and are designed for use on Remo *PTS* latch-type drums without tuning lugs.

The new series is available in batter and tom-tom sizes from 8" to 18" diameters, and in 18", 20" and 22" bass drum heads, with a choice of black, white or transparent center reinforcement. Catalog and price information can be obtained from Remo distributors, or by writing directly to Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

## PAISTE SOUND-EDGE ADDITIONS



Paiste *Sound Edge* hi-hats are now available in the 404 and 505 series cymbals. This means that the popular style *Sound Edge* is now available throughout the six Paiste product lines (2002, *Formula 602*, *Sound Creation*, *Rude*, 505 and 404). The *Sound Edge* concept with the rippled-bottom cymbal eliminates air lock between the two hi-hat cymbals.

## GRETSCH BLACKHAWK POWER OUTFIT



Gretsch's economy *Blackhawk* outfits have taken on power-shell dimensions in a normal five-piece setup. This imported line, distributed exclusively by Gretsch, includes heavy-duty, wide-angle, double-braced floor stands and versatile tom holder. Wood shell sizes include: 16x22 bass drum, 10 x 12, 11 x 13 mounted toms, 16x 16 floor tom and 6 1/2 X 14 metal-shell snare drum. Sets are available in black, silver or dark blue metallic finishes, with a suggested list price of \$899.00.

Also introduced for the expanding *Blackhawk* line is the No. *P-561* add-on tom pack, consisting of 8x8 and 8x10 double-headed power toms with a wide-angle, double-braced floor stand. Suggested list price is \$199.00, available in the three *Blackhawk* metallic finishes.

## COSMIC PERCUSSION WOODEN TIMBALES



Wooden timbales are the newest member of the CP line. These timbales are made of 9-ply wood construction, 14" and 15" diameter standard-depth shells, and have a rosewood finish. Each set comes complete with tilting double-braced stand, chrome cowbell, tuning wrench and sticks.

## R.O.C. DRUMS



R.O.C. Drums & Percussion Co., of Taiwan, Republic of China, is conducting a U.S. market test to introduce a comprehensive line of percussion instruments. They have retained the services of BBQ Music Marketing Company of San Francisco to represent them. According to Glen Quan, spokesman for the firm, "The drums will be of extremely good quality at a reasonable price, and should be very well received by serious professionals." All wood shells are of con-



tinuous nine-ply laminated hardwood, covered with the highest quality plastic veneers. A wide choice of colors and finishes are available, as well as fiberglass and plexiglass shells. All hardware is heavy-duty and fully nickel-chrome plated. Extensive study of the leading drum manufacturers helped direct the design of the components. A full catalog and price list can be obtained from: BBQ Music Marketing Co., 64 Dorman Avenue, San Francisco, CA 94124. Phone (415) 550-8600.

## SAMSON'S DOUBLE BOOM STAND

Samson Music Products, which has recently released a new line of drum hardware, has devised a cymbal stand much different from any seen before. It's called the *DB-1* double-boom cymbal stand. This unique stand allows the drummer to place two cymbals on the stand on separate boom arms. The boom arms are individually adjustable as far as height and extension.

The *DB-1* comes equipped with heavy-duty double-braced steel legs for ease of balance. It has a list price of \$89.95. For more information contact Samson Music Products, 124 Fulton Avenue, Hempstead, NY 11550.

## MILESTONE LIMITED EDITION SERIES



Milestone Percussion has announced the introduction of their "Limited Edition Series." Specially selected outfits are included in new colors, at a lower price. The 700 Formula VI snare drum is also included (in black) in this "Limited Edition Series." For more information, write Milestone Percussion, 9771 Pinewell Crescent, Richmond, British Columbia, Canada V7A 2C7.

## MXR OFFERS DRUM COMPUTER LIBRARY AND ACCESSORIES

MXR Innovations, Inc. has announced the addition of a Drum Computer Library and Accessories to their line. Now users can modify their MXR Digital Drum Computer to include a number of additional drum sounds—each digitally recorded on integrated-circuit Sound ROMs. The MXR Drum

Library includes four packages of unique drum sounds.

Detailed instructions for the replacement of Sound ROMs is provided with the new Drum Library packages. For more information, contact Debra Alley, MXR Innovations, Inc., 740 Driving Park Ave., Rochester, NY 14613.

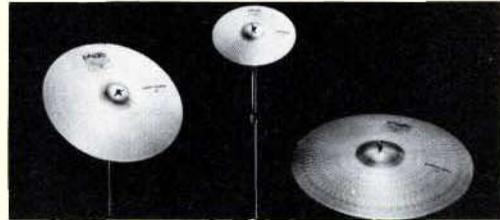
## SOTA SNARE SHELLS



A new concept in snare drums was introduced in June at the NAMM show. SOTA Percussion introduced a solid wood snare drum shell available, at the present time, in walnut, African padouk and rosewood. All shells are available in 5", 6 1/2" or 8" depths. The method of construction allows the shell

to resonate similar to a marimba bar and enables SOTA to put a very precise bearing edge on the drum. All shells are available with the dealer's/player's choice of hardware. For a dealer near you, contact: SOTA Percussion, Box 528064, Chicago, Illinois 60652 (312-737-0439).

## PAISTE'S NEW CYMBALS



Paiste America introduces three new cymbals: 2002 Power Ride, the Heavy Crash and the 2002 Splash cymbals. The 2002 Series Power Ride cymbal has a larger bell than the standard 2002 Series Heavy Ride for better penetration. When played with heavy sticks, the Power Ride allows a brilliant dominating ping sound without a buildup of unwanted overtones. The 2002 Power Ride is available in 20" and 22" sizes. For more power and volume than is possible with a standard crash, the Heavy Crash gives an explosive, brilliant attack and long sustain. Available in 16", 18" and 20" sizes, the Heavy Crash allows maximum performance from a crash cymbal. The 2002 Series Splash cymbals offer the characteristic splash, bright attack and quick decay in 8", 10" and 12" sizes.

"In our discussions with drummers everywhere, they all expressed the same desire: to have some help cutting through

all the amplified instruments. Quite often, the drummer is the only 'acoustic' instrument left in the band," notes Paiste drummer service representative, Steve Ettleson. "They wanted a powerful ride cymbal that had clean, crisp definition and crash cymbals that could roar when struck, then blend into the music evenly after attack. They also expressed a desire to have splash cymbals available in a number of different sizes for rock and reggae applications." "We've designed these cymbals to address those specific needs. We've also made sure that they could stand up to hard playing, and that they have the ability to cut through at any volume, yet still be able to enhance and balance electric instruments while retaining that essential acoustic quality. We're very happy with the results of our efforts and believe that drummers will be very impressed with the performance of these new cymbals as well."

## NADY HEADMIC



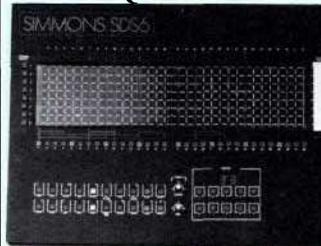
Nady Systems is proud to announce a custom-fit microphone headset for performers—The Nady *HeadMic*. The *HeadMic* is miniature and ultra-light. It features a headband that is easily concealed completely in the performer's hair and offers an alternative to the stage mic'. Unlike lavalier microphones, which are mounted too far from the mouth for natural full-frequency voice reproduction and are especially ineffective in loud performance situations, the Nady *HeadMic* puts its ultraminature Countryman Associates *ISOMAX* directional microphone right next to the performer's lips. This enables superior audio performance and feedback isolation comparable to a high-quality, hand-held microphone with both full mobility and unrestricted freedom of hand movements. The Nady *HeadMic* is ideal for singer-musicians whose hands are occupied by instruments while singing. The *HeadMic* can be used both with wireless transmitters or with hard-wire connection, as for stationary performers such as singing drummers.

## DURALINE SUPERSTICKS WITH SOFTER TIP

Duraline announces the addition of wool-impregnated, nylon-tipped sticks to its existing line of *Supersticks*. According to Bob Scott, President of Research Development Systems Inc., parent company to Duraline/Syndrum and Dragon Drums, the new nylon-tipped sticks were developed in direct response to requests from the popular-music drummers, as well as the band and orchestra segments of the industry. "The wool-impregnated nylon tips are of the same white material which presently coats our *Kevlar Supersticks*. This gives the stick a much more uniform, finished look, a feature that drum corps directors value highly because of the visual snap it adds to the drum line."

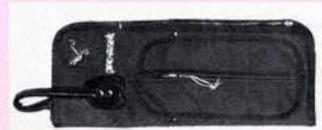
Scott went on to claim that the nylon tips are softer than the popular polycarbonate clear tip, which has always been available on *Supersticks*. "Many percussionists prefer the bright cymbal sound that our polycarbonate tip delivers. But in keeping with Duraline's philosophy of offering a wide variety of products to enable the customers to choose their own sound, we're now making *Supersticks* available with the softer nylon tip. It delivers a 'darker' sound. The difference is most noticeable on cymbals." The introduction of the new nylon-tipped *Supersticks* brings Duraline's stick line up to 16 products.

## SUMMONSSDS6 SEQUENCER



This is the first sequencer designed specifically for the *SDS5* Electronic Drums. It features a 32x8 (channel) LED matrix which enables the player to see visually each "hit" as it is programmed. The unit includes nine programmable dynamics from quiet to loud, and a memory capacity of 99 patterns. For even more memory capability, an external rom pack can be utilized and all that memory can be offloaded and stored for future use. Comprehensive sync inputs and outputs allow the *SDS6* to work with a multitude of electronic equipment.

## PRO-MARK OFFERS DRUMSTICK BAG



A heavy-duty drumstick bag is now available from Pro-Mark. The *DSB-1* Stick Bag is made of a sturdy waterproof material with soft fleece lining and heavy-duty zippers. It has one outside pocket and three inside pockets to allow separation of sticks, mallets and brushes. Suggested list price is \$39.95.

## PRO-MARK CYMBAL POLISH

Pro-Mark Cymbal Polish has been introduced in an economical 4-oz. bottle. It cleans, polishes and improves the sound of old cymbals by safely removing accumulated dust and dirt from the porous metal. The suggested list price is \$4.50.

# THE MODERN DRUMMER

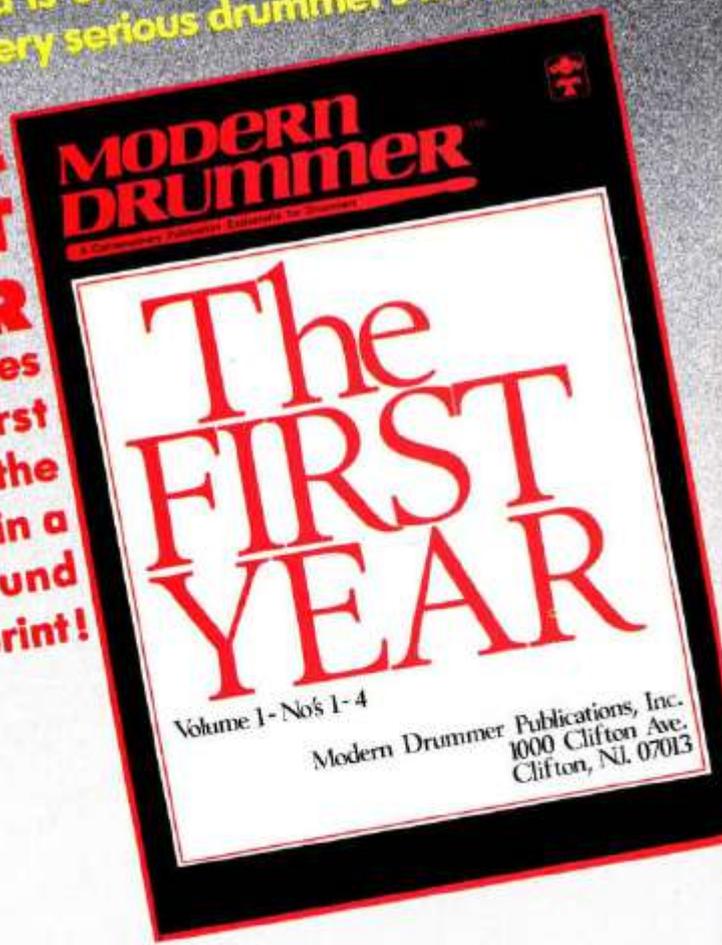
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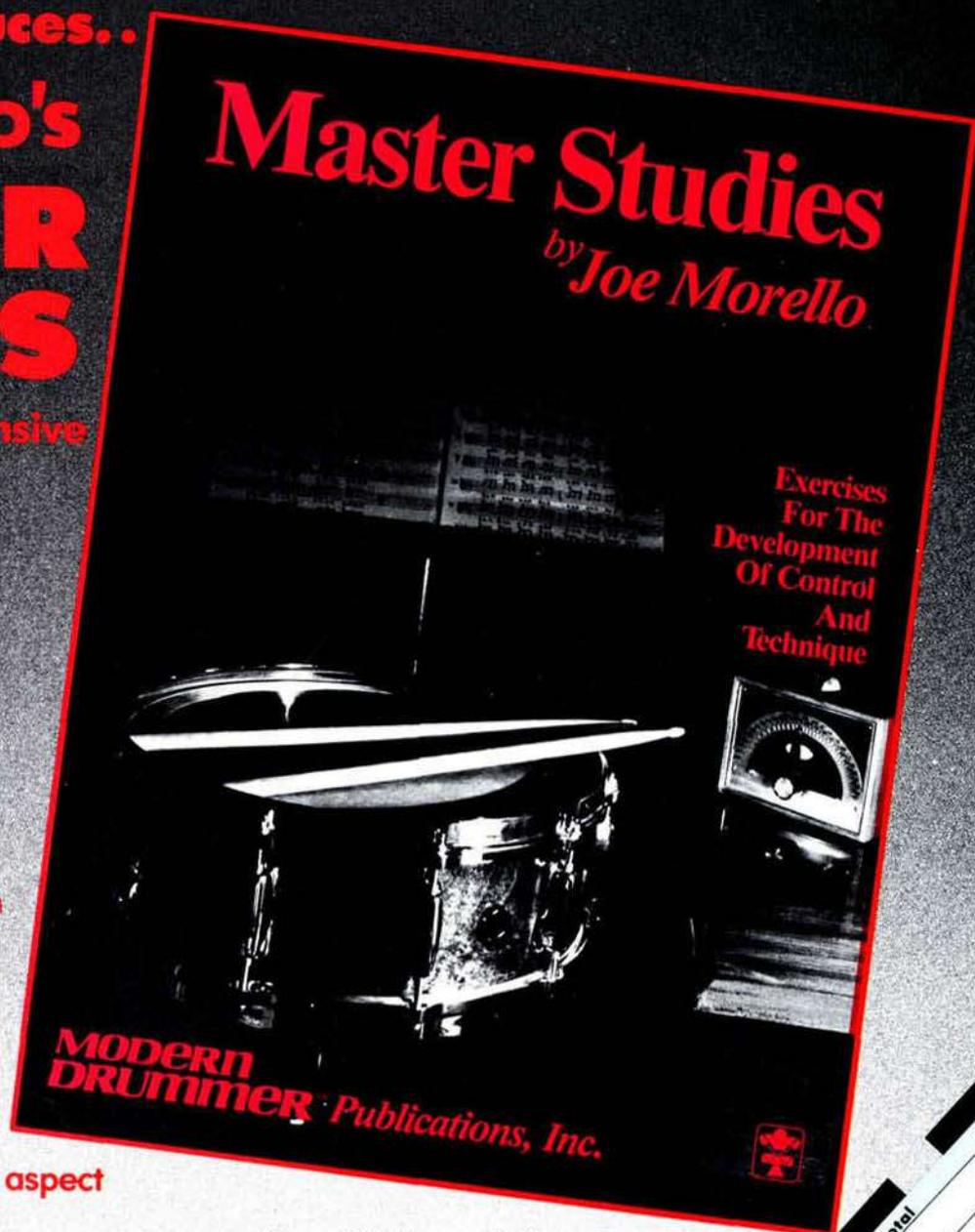
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## MARCH'S MD



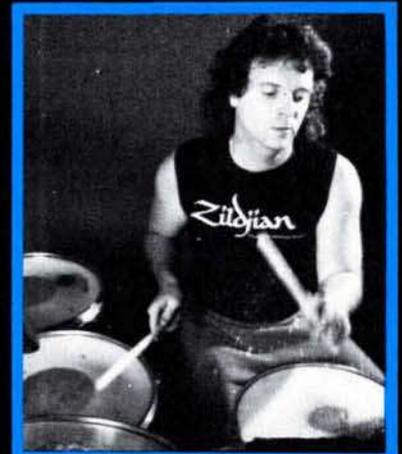
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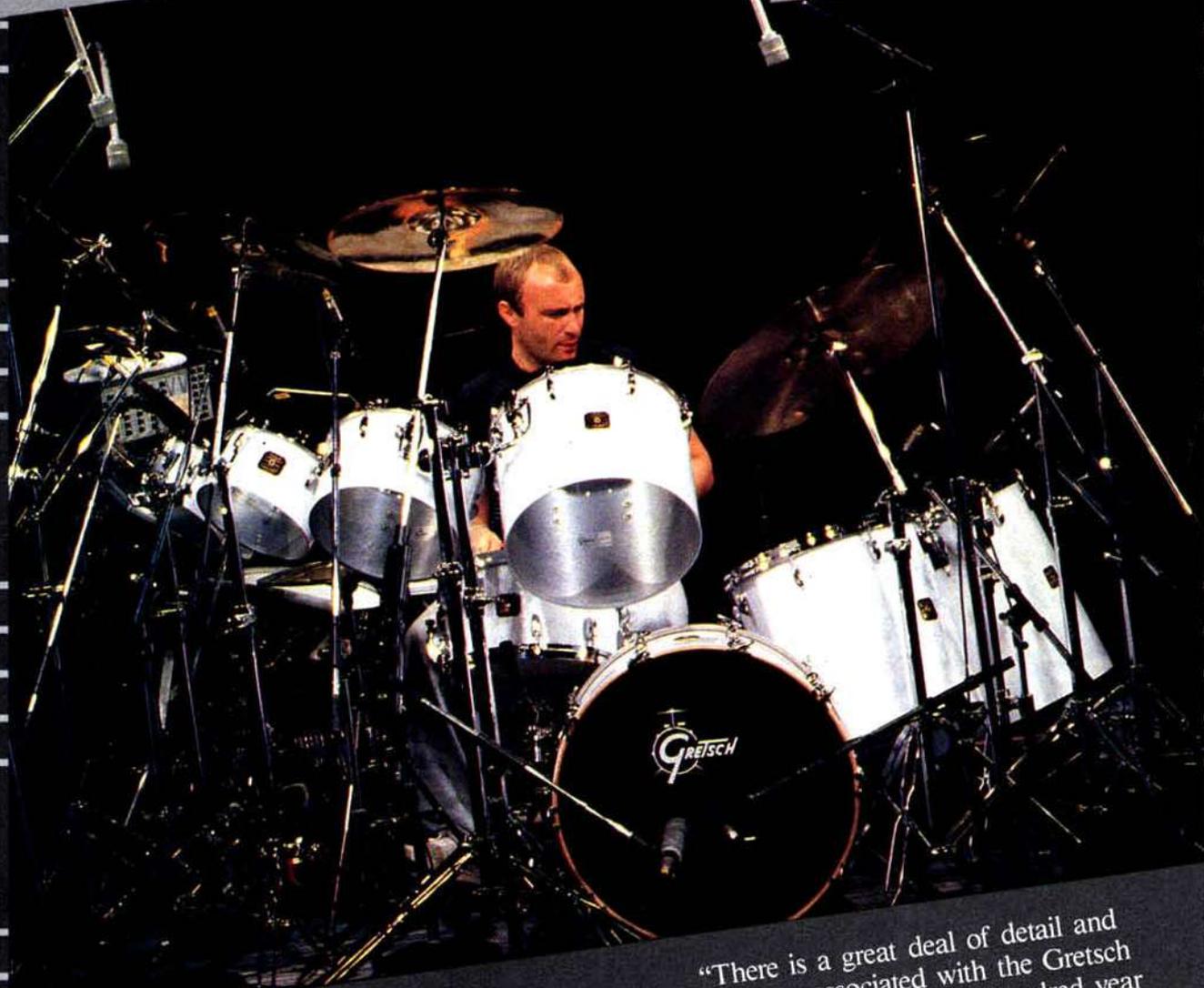


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# WHEN STEVE SMITH RIDES HIS ZILDJIAN, YOU'RE IN FOR AN EXCITING JOURNEY.

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."

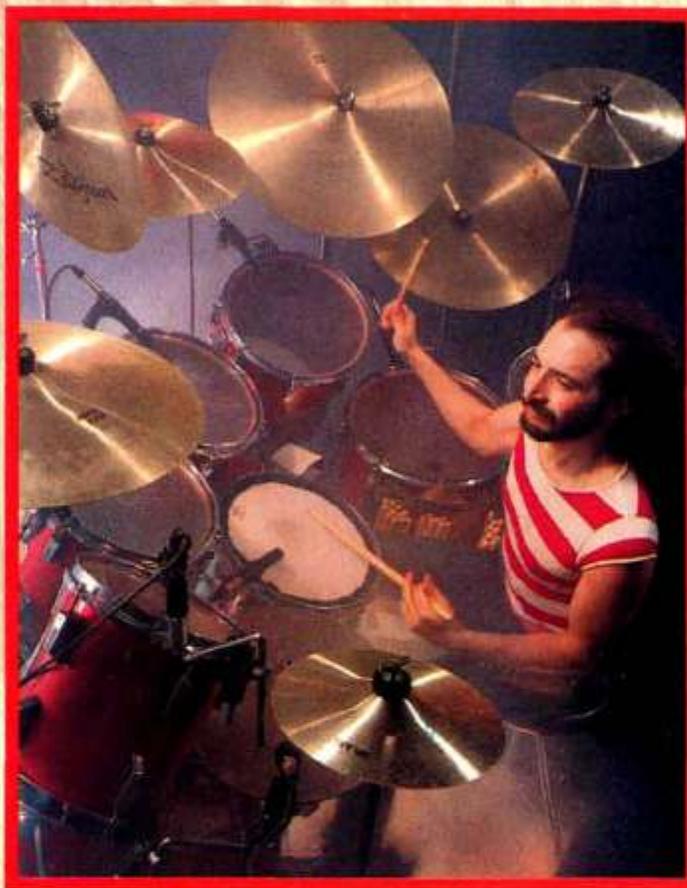
**On Rock and Roll.** "After college I had a lot of experience playing jazz and fusion and I had virtually no experience playing rock and roll professionally except for some high school rock things. I really wanted to follow that direction, because

nowadays a drummer has to play rock and roll as well as jazz in order to be well-rounded as a musician."

**On Zildjians.** "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



Look for Journey's new hit album "Frontiers" on Columbia Records.



*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 Zildjians. Zildjian: a line of cymbals played by drummers on six continents—a line of cymbal-makers that spans three centuries.

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