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SEPTEMBER 1984

Art Blakey

Carmine
Appice

Arthur
Press

THE JACKSONS'
Jonathan
Moffett

SANDY GENNARO
On Getting That First Break

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On Double Bass

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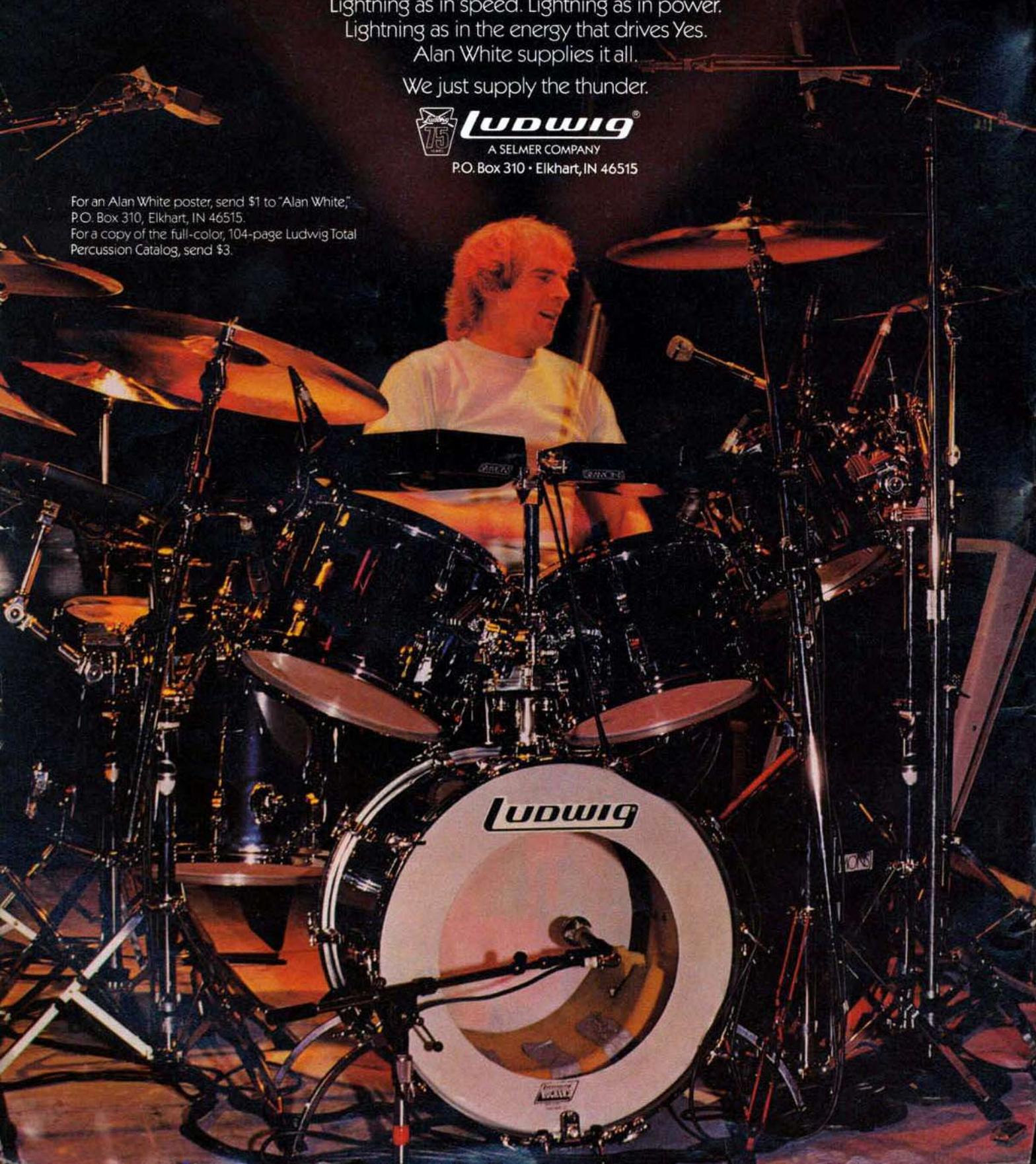


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ART BLAKEY

After paying his dues with such greats as Fletcher Henderson, Dizzy Gillespie and Thelonious Monk, Art Blakey went on to lead the legendary Jazz Messengers. Here, he traces his career from its inception in Pittsburgh clubs to the present, and discusses the inspiration and training he received from Chick Webb and Sid Catlett.

by Chip Stern 8

CARMINE APPICE

To remain at the hub of the music industry for nearly 20 years takes talent, perseverance, and versatility. In addition to drumming for such major acts as Vanilla Fudge, Rod Stewart, Ted Nugent and Ozzy Osbourne, Carmine Appice has been active as a clinician, educator and songwriter. He openly discusses his career and offers candid insights about the industry.

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ARTHUR PRESS

Drawing from his experiences as percussionist and assistant timpanist with the Boston Symphony, Arthur Press shares his thoughts about interpreting orchestral parts, adjusting to different conductors, and maintaining professionalism. He also gives advice about concert snare drums, and discusses his MMO recording, *Classical Percussion*.

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Photo by Tom Copi



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EDITOR'S OVERVIEW

A Team Effort



I'm often asked how all the material for *MD's* feature articles comes together month after month. To the immediate right of this column stands a list of names under the heading of Contributing Writers. This list actually represents the backbone of our free-lance field staff, and though there are others who occasionally write for the magazine, the individuals listed are essentially our key people. Perhaps now is as good a time as any to credit some of the people behind the scenes of the *MD* features.

Anyone who has been reading *Modern Drummer* for the past five years should certainly recognize the name Robyn Flans. Based in the Los Angeles area, Robyn has submitted more feature articles to the magazine than any other single individual. A list of the people she's interviewed might fill the remainder of this column. Robyn also keeps us abreast of recent happenings in the drum world through her regular *Update* column.

Scott K. Fish, *MD's* former Managing Editor, is another writer who should be familiar to *MD* readers. Over the years, Scott has interviewed heavyweights like Neil Peart, Jim Keltner, Max Roach and Bill Bruford, among others, and was also the author of our five-part "History Of Rock Drumming" series. Originally from Long Island, Scott continues to work for the magazine on a free-lance basis.

Both Susan Alexander (Alan White, Phil Collins, Graham Lear) and Robin Tolleson (Terry Bozzio, Rod Morgenstein, Ndugu Chancier) hail from the West Coast, while T. Bruce Wittet, who gave us memorable tributes to Keith Moon and John Bonham, is one of Canada's finest music writers.

Bob Santelli and Chip Stern are two of *MD's* key New York writers, and though both are relatively new to the magazine, each brings a wealth of writing experience from other music journals. Among numerous recent articles, Bob's insightful piece on the great reggae drummers and Chip's well-researched "Inside Sabian" are both worthy of honorable mention.

Two of our other contributors are Dave Levine and Charles Bernstein. Dave is another Californian whose latest effort was February '84's very popular "Guide To Drumset Tuning." Chuck Bernstein is from San Francisco, and jazz aficionados should recall his absorbing interviews with Billy Higgins and George Marsh, among others.

Simon Goodwin and Bob Saydlowski, Jr., in addition to writing occasional features, have made the bulk of their editorial contributions to *MD's* column department. Simon, who makes his home in England, is *MD's* primary author for *The Jobbing Drummer*, while Bob has handled the chores of *Product Close-Up* for four years in an almost in-house capacity from his home base in Massachusetts.

As long as I'm on the subject of in-house people, mention must also go to Features Editor Rick Mattingly, who, along with coordinating assignments and editing the manuscripts of the above-mentioned writers, has also found time to present outstanding interviews with Elvin Jones, Jack DeJohnette, Steve Gadd, Andy Newmark, Tony Williams, and many more.

As you can readily see, *MD's* features department represents the coordinated efforts of a group of talented and dedicated individuals. We like to think we've assembled a team of some of the most gifted music writers in the country, and personally, I'm proud to be associated with each and every one of them.

RS

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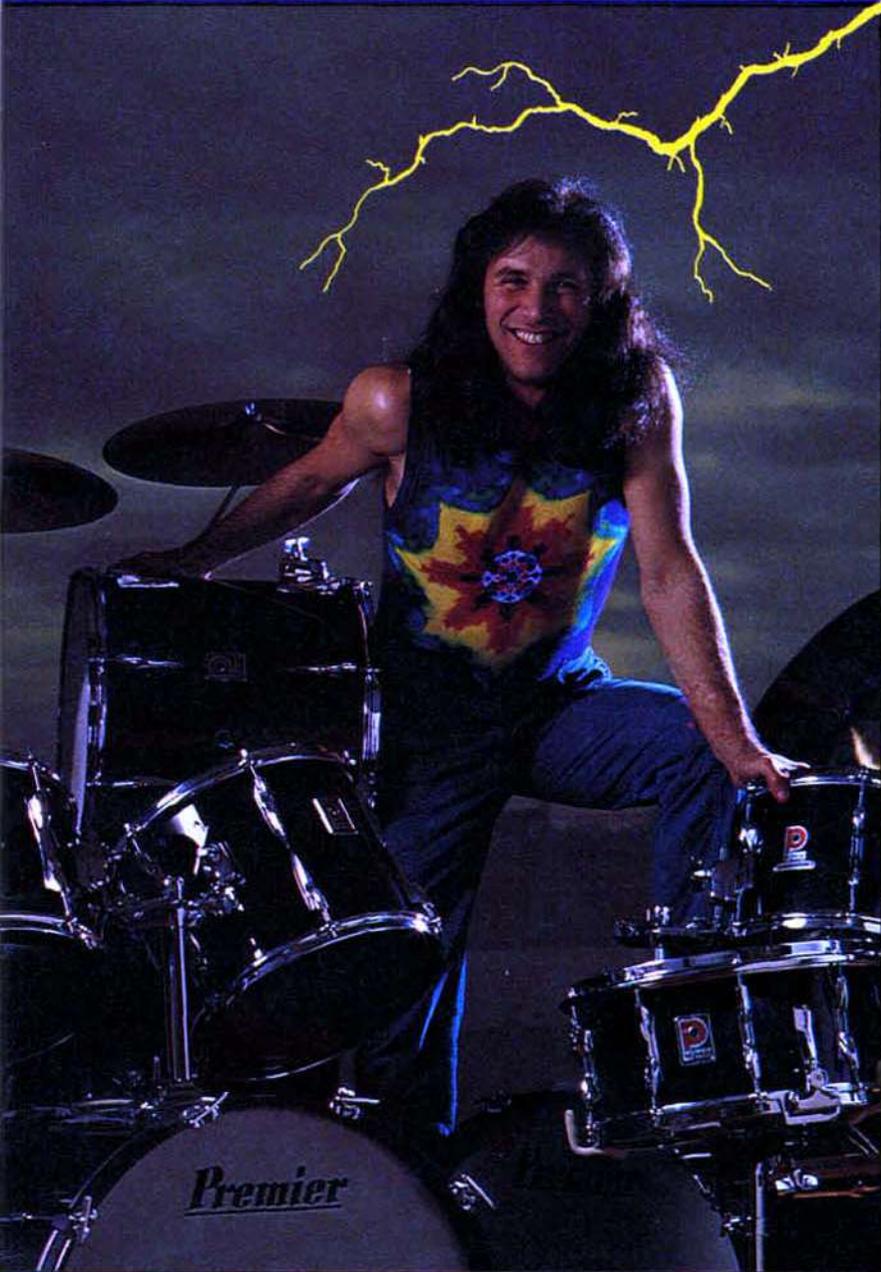
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MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly by Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. Second Class Postage paid at Clifton, N.J. 07015 and at additional mailing offices. Copyrighted 1984 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited. **SUBSCRIPTIONS:** \$21.95 per year, \$39.95, two years. Single copies \$2.50. **MANUSCRIPTS:** Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed stamped envelope. **CHANGE OF ADDRESS:** Allow at least six weeks for a change. Please provide both old and new address. **MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. (201) 778-1700. **POSTMASTER:** Send Address Changes to Modern Drummer, 1000 Clifton Avenue, Clifton, N.J. 07013.

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READER'S PLATFORM

TONY WILLIAMS

I just got the June issue of *Modern Drummer*, and I must say that the Tony Williams interview was long overdue. The warm things he said made me feel so good to be a drummer. It was a reawakening for me. Tony has been my main inspiration since I heard him with Miles on the *Four And More* album. It's funny how Tony Williams is mentioned as an influence in almost every interview in your magazine, whether it is a rock drummer, jazz drummer, studio drummer or whatever. Tony's comments on how much he loves the drums reminded me of how much I love the drums, too!

Thank you, Tony, for the years of beautiful drumming and positive vibes. Thank you, *MD*, for an excellent interview with the very excellent Mr. Anthony Tillman Williams.

Billy Drummond
Norfolk, VA

Regarding your interview with Tony Williams, I agree completely that the drummer has been the whipping boy of jazz since the beginning. Tony and I had dinner together in Burghausen, Germany, in March, and I stand behind him 100%.

Butch Miles
Hartsdale, NY

ANNOYED WITH HISEMAN

The article on Jon Hiseman in the April '84 issue really annoyed me when I read it. Why would such an excellent magazine choose to include an interview of a pessimistic percussionist? Mr. Hiseman stated in the article that "... *Modern Drummer* is culpable because it spends all its life printing snippets of licks from famous drummers . . ." Hiseman is a thorn in the side of all drummers, with his attitude about drums themselves—how unmusical an instrument they are—and his dislike for cymbals, also. Cymbals are works of art in themselves, as are drums, adding spice and backbone to *all* music. If Mr. Hiseman dislikes drums so much, why doesn't he take up the violin, which he thinks is a much more beautiful instrument?

S. Weislow
St. Paul, MN

DINO DANELLI

Just a few words to say how much I enjoyed your article on the legendary Dino Danelli. He was, and still is, a very versatile player in every sense of the word. Now at least I know why. Dino was a tremendous influence on me and my playing, and to quote a tired old phrase, "He changed my life!"

Al Belfiore
Bronx, NY

PETER DONALD AND GERRY BROWN

Let me start out by saying I think you have a wonderful publication. Not only do I read your magazine regularly, but I also put your written practice material in my daily practice sessions. There is only one problem. When you put two of the great drummers around today (Gerry Brown and Peter Donald) in your magazine, don't bury them in the *Portraits* section like they are some up-and-coming drummers. These two guys are top of the tops, and deserve much greater recognition from you and all of the drumming community. Peter Donald was so humble in that interview. I'd rather listen to him than Tony Williams any day. I would put Peter's playing on the level of "So that's what the entire drumset can sound like, and what the drummer can do to make the whole ensemble sound so full and musical." Peter's solo on the *John Abercrombie Quartet* album is what I make all my students listen to as an example of what someone can accomplish on the drumset. That has got to be one of the greatest performances on record by any musician. It has groove, technique, spontaneity, and above all, it is as musical as hell! I hope you have room to print this entire letter, because people deserve to know about music and musicians such as these.

Paul J. Beretta
Newburgh, NY

SWIV-O-MATIC PARTS

This is in reply to the question asked by G.S. from Aberdeen, Maryland, in the *It's Questionable* section of the June '84 *MD*, regarding Rogers *Swiv-O-Matic* hardware. We have a large stock of old Rogers bass drum mounts, tom mounts, spur mounts, single- and double-tom holders, foot pedal parts and lots more. If any readers are having trouble locating *Swiv-O-Matic* parts, they may contact us, and we'll be happy to help.

Jon Zeipen
Marguerite's Music
2409 10th Street South
Moorhead, MN 56560

NON-DRUMMER'S OPINION

I don't play drums, but I subscribe to *MD* to check the articles on the jazz drummers, catch some of their ideas, etc. Also, once in a while I can use a notation or rhythmic device in one of my charts or arrangements to help the drummer know what I want. (I play saxes and woodwinds, and compose and arrange.) Explaining a feel crystallizes things for a drummer, and drummers really dig it if you can show them what you

want on paper.

I'd love to see an article on Paul Motian. I consider him one of the giants. Just check out his playing on all the older Bill Evans reissues that are out now. Then listen to his playing with Keith Jarrett, Tim Berne, and on his own new album on Soul Note records. That cat is timeless! His feel/conception was evident back in the late '50s; he's always been playing great! He's also a very good writer! Thanks for turning out some quality stuff.

Tim Price
Reading, PA

LEARNING TO READ

I am 15 and have been playing for less than a year. I don't take lessons, but use my ears and eyes as teachers. After about six months of playing I learned a lot very fast, and now consider myself pretty good for the amount of time I've been playing. But I did want to learn how to read music, and how the beats relate to the music. Then I started reading your magazine, and thanks to *MD* I learned how to read music. I am now creating my own material on paper. I also enjoy your articles on drummers and percussionists, especially the recent story on Neil Peart. My only suggestion would be to include more music in the magazine.

Dean English
St. Louis, MO

THE RESUME

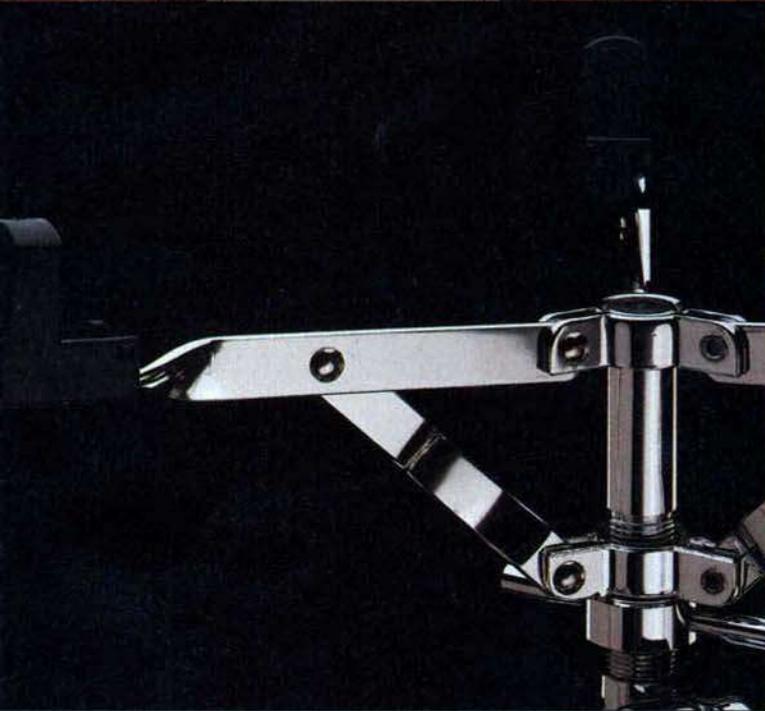
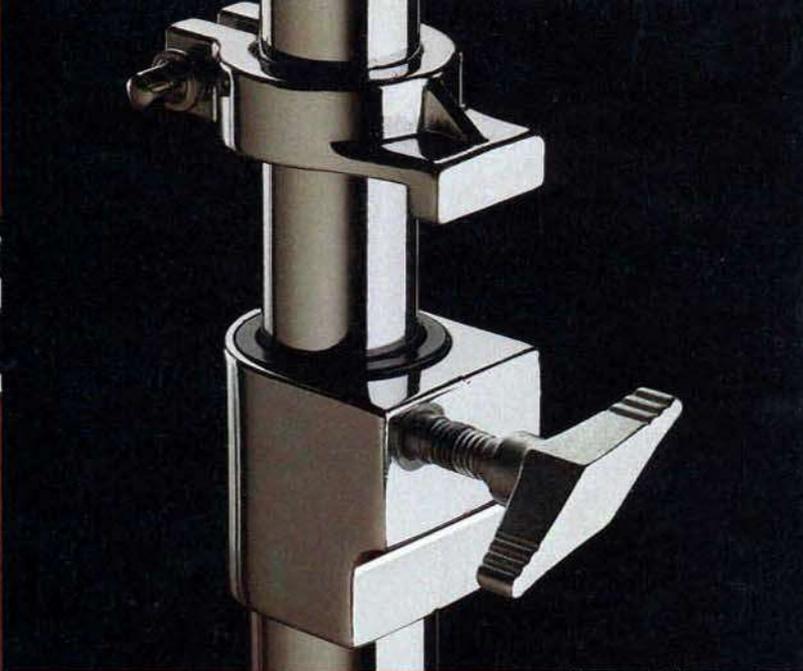
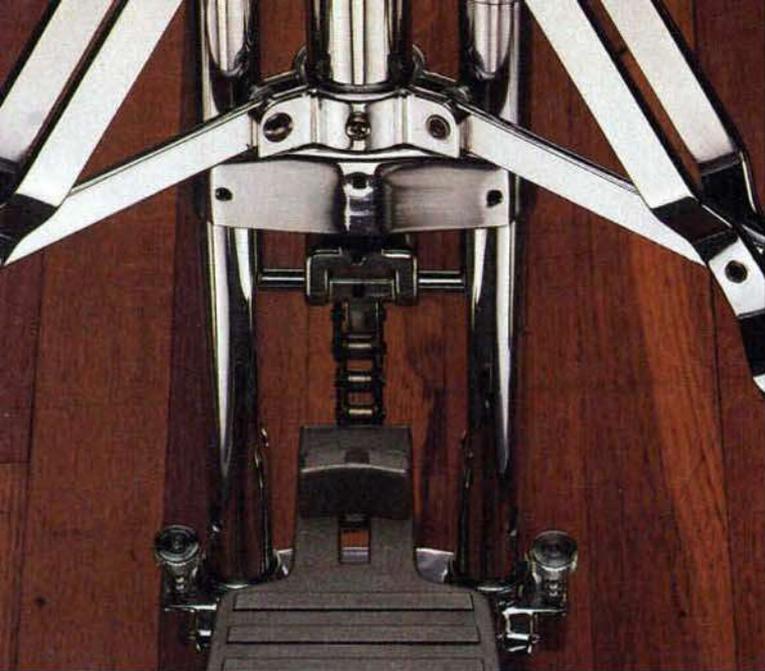
I would like to express my sincere thanks for the many fine articles and enlightening info in your issues. I read your magazine like a bible, and I was especially impressed with a recent Rick Van Horn article, "The Resume," that appeared in the April '84 issue. I am a pro drummer with a big drawback: I live in Kansas—a musician's no-man's land. I have made futile attempts at putting together resumes in the past, but really didn't know how to go about it or if a resume ever got past being "filed" in an agent's trash can. Now, with Rick's help, I have put together an attractive promo package, and who knows—maybe my future letters of appreciation will come from somewhere in the *real* world.

Tom Bolton
Manhattan, KS

KENSCOTT

I really enjoyed your article entitled "Ken Scott: A Producer's Perspective." It was very informative, and Ken Scott had a lot of interesting things to say.

Mark Swartley
Perkasie, PA 



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ASK A PRO

STEVE SMITH



Q. What techniques did you use to develop your double bass drum playing?

Seth Cashman
Ridgefield, CT

A. I used a book by Colin Bailey called *Bass Drum Control*. The book is written for one bass drum, so ignore the "stickings" and play everything RLRL. Go for strength and evenness, with the feet being heavier than the hands so you don't sound top-heavy. Where there are rests, keep track in your mind if it would have been a left or a right, and come out on the appropriate limb. This way, there is a conception behind your technique, and you develop the freedom to improvise within it, instead of learning licks and being limited to them.

ERIC CARR

Q. How did you get the drum sound on the *Creatures Of The Night* album? Was it ambient miking?

Lucky Reed
Durham, NC

A. The drums were a Ludwig set pieced together by Shep Lansfield, who's working for Toto: two 24" kicks, 12", 13", 14" and 15" rack toms, and a 20" floor tom. What we were looking for was a round, wide-open sound, with no muffling. I hate muffling under any circumstances. The bottom heads were off. For a huge, ambient sound—a la Bonham—we recorded the drums in a 40' high by 60' long rehearsal room at Record I Studios in Los Angeles. The drums were just inside the doorway to the room—about 2' or so. The set was all close miked. The snare had an overhead, a mic inside and one underneath, too. There were mic's in either corner of the room, about 20' high, mic's placed at eye level at either corner of the room, and a mic 3' in front of the kit, about 2' off the ground. We also used two overheads for the cymbals. We wanted all possible sound combinations.

SIMON PHILLIPS



Q. What is your current drum setup?

Brad Dickerson
Kansas City, MO

A. A Tama Artstar kit, comprised of two 24" kicks, 10", 12", 13", 14" and 15" rack toms, 16" and 18" floor toms, a 20" Gong Tom which actually uses a 22" head, 8 x 14 Artstar snare or 5 x 14 metal snare, and occasionally a set of Octobans. I use all the usual Tama

hardware, and my pedals are Flexi-Flyers. My cymbals are all Zildjians: 14" Quick-beat hi-hats, 18" crash (fairly thin), 19" crash, 21" Brilliant Earth ride, 22" China Boy, and a 24" swish knocker, with no rivets. I use Remo clear Ambassador heads on the toms, and a coated reverse-dot head on the snare. My sticks are Pro-Mark's S.P. 707 model.

NEIL PEART



Photo by Jasper Kotos

Q. Because of different stage sizes and a large band, my setup is constantly being chopped to bits. How can I show a proficient style when I'm using a new kit every week? It's very frustrating. Also, because we play at loud volumes, I've been playing harder and harder. Consequently, my chops have gone out the window. How do you play heavy and still keep a light touch?

Carmen Stroud
Washington, DC

A. The first part of your question puzzles me a bit, as I am sure you would always have the basics of your kit: bass drum, snare and hi-hat. Regardless of what size kit you use, surely your thinking and playing must revolve around these fundamental

things. It seems to me that the rest of a drumset is colors and textures to add to the foundation. Thus, it would seem to be a challenge and an advantage to you as a musician to work within different frameworks. Most drummers I know change their drumkits regularly just for those reasons. It reminds me of many of the people who wrote in wanting to win my drums, saying that they couldn't play well because their drumset wasn't big enough! This is not the right way to think!

The second part of your question is rather puzzling as well. Why would you play so hard that you can't play anymore? I learned to play hard in order to get certain sounds out of the drum, and to express the energy and emotional excitement that I get from the music. I don't think there is any competition anymore among musicians to see who can play the loudest; that's what we have microphones for! Perhaps I oversimplify, but it seems to me that you must decide which way you want to play, figure out the best way to go about it, and then think about the ways in which you can or cannot apply these techniques to the music you are playing, or to the music you would like to be playing. If you feel that your music is setting unhealthy limitations on you, you must be playing the wrong music!



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CYMBALS SOUNDS GONGS

ART BLAKEY

by
Chip
Stern

Photo by Rick Malkin

THE first rays of dusk suffuse Art Blakey's Greenwich Village apartment with shards of amber gray light, and as the shadows dance upon his brow, Blakey's face takes on a totemic grace. The snow-white hair fades out of the foreground becoming the color of frosted granite, and all attention is brought to bear on his face: the half drawn shades of his eyes, wary and curious; the broad mouth, lips pursed together in one part snicker, one part sneer; the high sculpted cheekbones; the quizzical, bemused brow, projecting majestic dignity. As the light recedes, the ritual mask the drummer presents to the world drops away and something much older and more mysterious than Art Blakey peeks through the darkness. It's the countenance of a spirit—a tribal elder of rhythm.

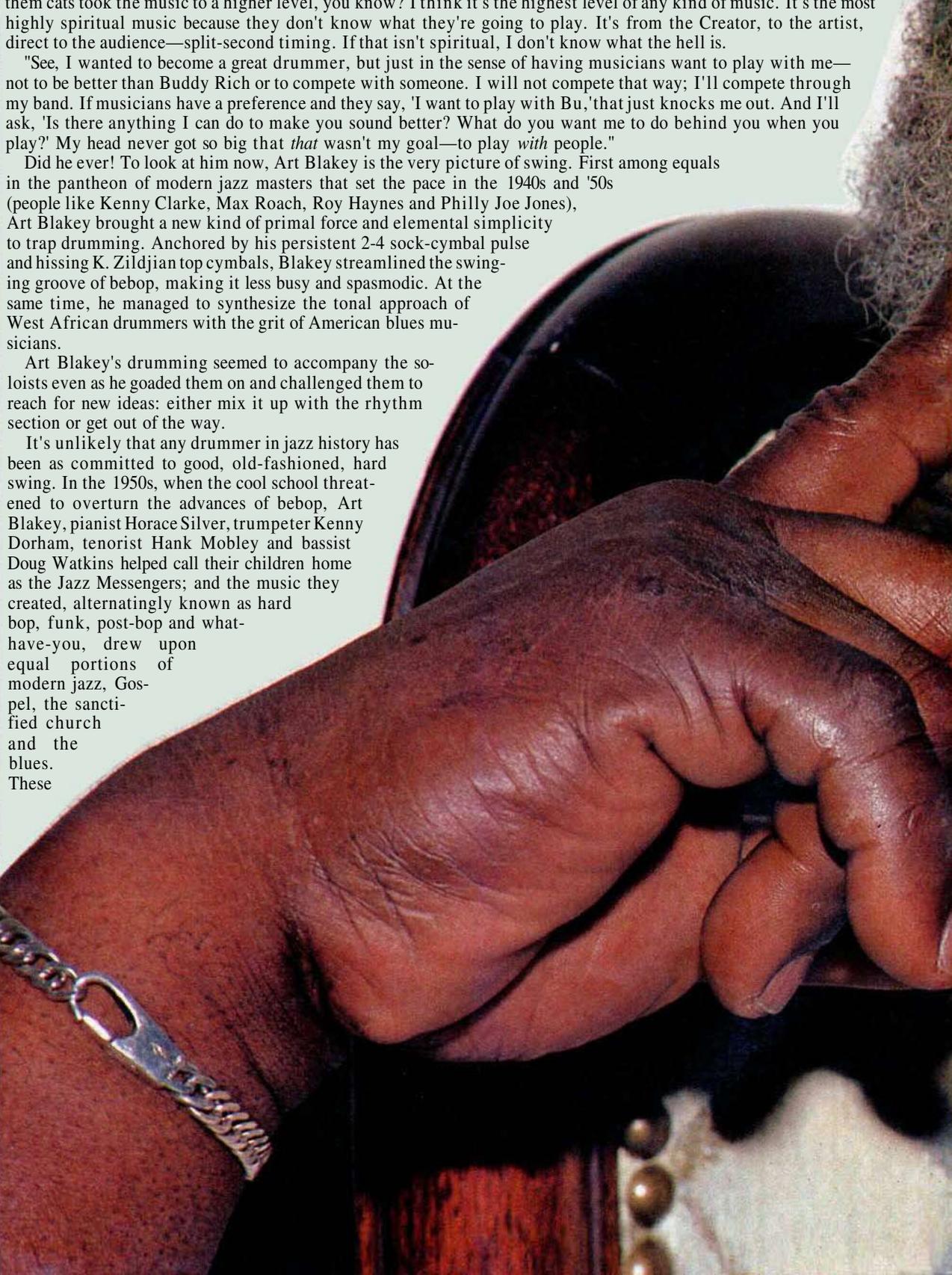
You can see that spirit peek through on the bandstand, too, as Blakey leads his young charges, the Jazz Messengers, as he has for over three decades. By now it's a face familiar to generations of music lovers the world over: the head upraised, eyes rolled back, mouth wide open in delight. "Swiiiiiiing," as Blakey puts it, with childlike glee, extending the first syllable like a press roll, still entranced by the wonder of rhythm and a life that's blessed him with the opportunity to express the power of that word through jazz. "The way I figure it," Blakey explains, "is that Monk, Bird, Dizzy and them cats took the music to a higher level, you know? I think it's the highest level of any kind of music. It's the most highly spiritual music because they don't know what they're going to play. It's from the Creator, to the artist, direct to the audience—split-second timing. If that isn't spiritual, I don't know what the hell is.

"See, I wanted to become a great drummer, but just in the sense of having musicians want to play with me—not to be better than Buddy Rich or to compete with someone. I will not compete that way; I'll compete through my band. If musicians have a preference and they say, 'I want to play with Bu,' that just knocks me out. And I'll ask, 'Is there anything I can do to make you sound better? What do you want me to do behind you when you play?' My head never got so big that *that* wasn't my goal—to play *with* people."

Did he ever! To look at him now, Art Blakey is the very picture of swing. First among equals in the pantheon of modern jazz masters that set the pace in the 1940s and '50s (people like Kenny Clarke, Max Roach, Roy Haynes and Philly Joe Jones), Art Blakey brought a new kind of primal force and elemental simplicity to trap drumming. Anchored by his persistent 2-4 sock-cymbal pulse and hissing K. Zildjian top cymbals, Blakey streamlined the swinging groove of bebop, making it less busy and spasmodic. At the same time, he managed to synthesize the tonal approach of West African drummers with the grit of American blues musicians.

Art Blakey's drumming seemed to accompany the soloists even as he goaded them on and challenged them to reach for new ideas: either mix it up with the rhythm section or get out of the way.

It's unlikely that any drummer in jazz history has been as committed to good, old-fashioned, hard swing. In the 1950s, when the cool school threatened to overturn the advances of bebop, Art Blakey, pianist Horace Silver, trumpeter Kenny Dorham, tenorist Hank Mobley and bassist Doug Watkins helped call their children home as the Jazz Messengers; and the music they created, alternately known as hard bop, funk, post-bop and what-have-you, drew upon equal portions of modern jazz, Gospel, the sanctified church and the blues. These







Photos by Joost Leijen



were blues as they have rarely been played before or since by jazz musicians—with authority, reverence and authenticity. Tunes like "The Preacher" (and later Messenger Bobby Timmons' "Moanin' ") helped pave the way not only for the bop revival of the '50s, but for the music of people like Ray Charles and young generations of rockers, funkies and fusionists. And in 1984, Art Blakey remains a leader and tribal elder. "The last time I saw Charlie Parker," Blakey reflects, "he told me, 'Make sure the kids play the blues, Art, because it hasn't all been done yet.' "

Of course there are happy blues as well as sad blues, and Art Blakey's life has been an intermingling of the two: victimized by racism, leaving him with reduced vision and a steel plate in his skull; orphaned, adopted and then thrust out into the everyday world of survival; witness to the rise and fall of those friends and fellow innovators so close to him; and all the while struggling to maintain the standards of his elders and to live his life with dignity. "Respect," Blakey intones with extra emphasis. "There

can't be no love without respect. Don't no armored car ever ride behind the hearse. The only thing that follows you to the grave is *re-spect*."

And it's all around him: the love and respect accorded to a father, from the extended family Art Blakey always wanted as a child, but fate denied him. "It's a big family," Art concurs. "And all the cats who ever played with me are like my family. All them cats . . ." he says with a sigh. "I miss 'em."

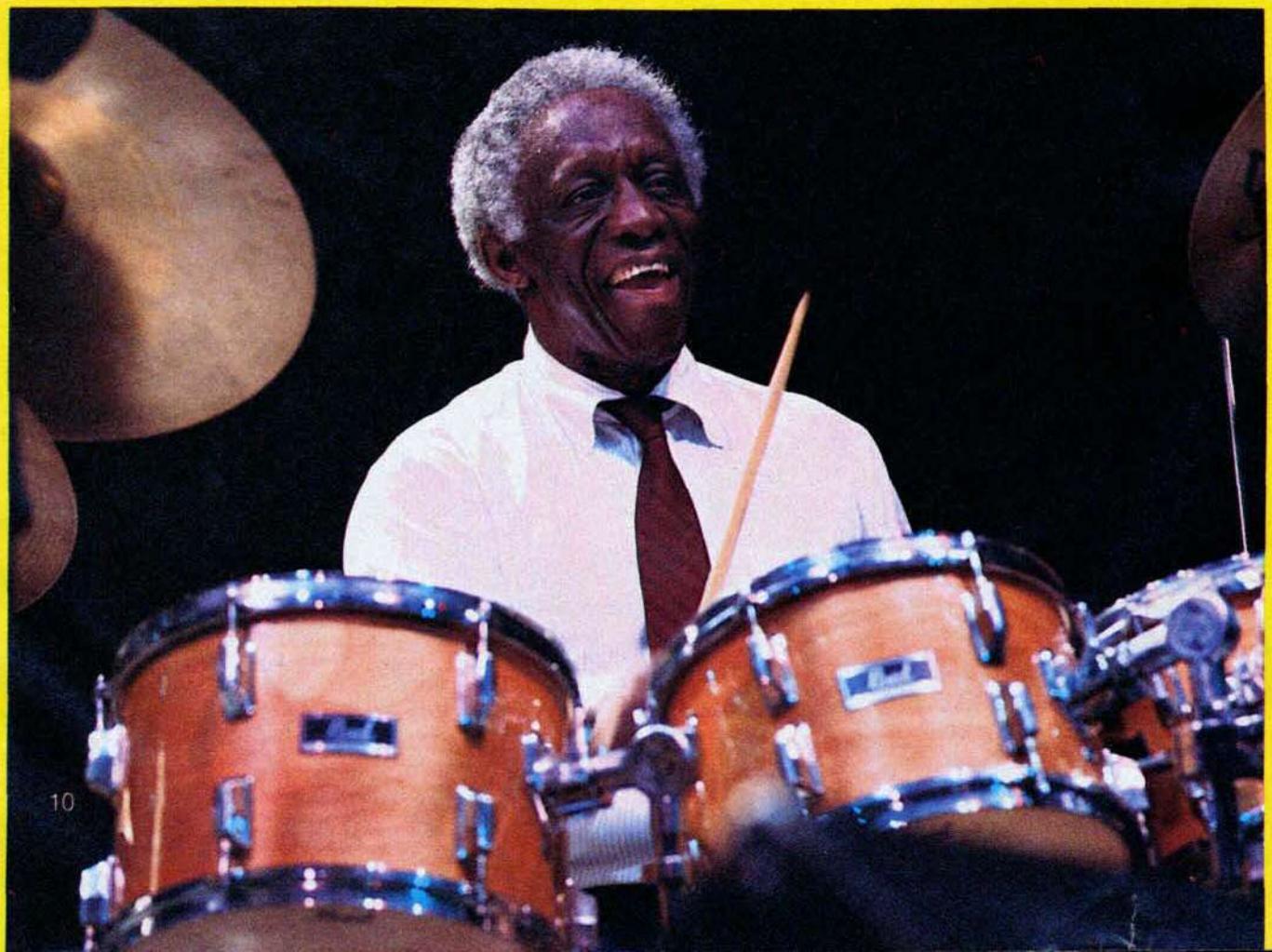
All the musicians, and all his children, too—a total of 21, adopted and begotten. And as if to confirm his vitality, Art Blakey and his wife are expecting another child. "He's due on October 11," Ann Arnold Blakey smiles, beaming with pride. "Art's birthday . . . Monk's, too. I'm not a drummer but I have pretty

"THE DRUMMER IS SUPPOSED TO PLAY IN THE RHYTHM SECTION. IF DRUMMERS COME OUT OF THERE AND START PLAYING FOR THEMSELVES, THEN IT'S ALL LOST."

good timing," she laughs.

Art Blakey laughs, too. He can afford to, because approaching his 65th birthday, he's playing better than ever, all the more remarkable considering the joker Time has dealt him from the bottom of the deck: Art Blakey is almost totally deaf.

Yet Art is reflective about it, and considers the grace with which a close musical friend of his is gradually going blind. "But he takes it like a champ;



Photos by Joost Leijen



that's a test of strength and he never complains. I think I'm the only person he mentions it to, because we lived together so long. But he just goes on and plays.

"Since I've started wearing my hearing aid, it's frightening. If I take it off, out of the whole world of sounds I'm used to, everything is *silence*. I see people moving around, but silence; the only thing I can hear is music. I can hear vibrations. I take my hearing aid off when I'm on the bandstand, and I can hear better than the other musicians; I know when they're out of tune."

Art Blakey hears enough of the vibrations coming through to more than make sense of the music, but that still doesn't explain how, at 65, he's able to play with so much pure fire and thundering power. He's as free and modern as musicians half his age or less. Is there a secret?

"Freedom without discipline is chaos; you have to have some discipline. Everything that you do takes discipline. A lot of young drummers are real good: their reflexes are good and everything, but will they be able to do that when they're 70 years old? Will they have enough discipline? Discipline means *to relax*. Can they relax? That's what it takes to play the drums.

"That's what Chick Webb taught me. That's the only teacher I ever had who taught me anything—him and Sid Catlett. Sid Catlett would always tell me, 'Art, when you're in trouble, *roll*. Just relax, you know what I mean?' It takes a long time to learn how to just relax. I lectured the other day in Chicago—talking to some young drummers. They all sound like they came off of a conveyer belt because they don't identify themselves. There's no originality, and this is blocking the advancement of the instrument. People don't give a shit how many paradiddles you can play; people only know what they feel. The drum is the second human instrument, the voice being the first. You can take a drum and just move the earth; you can just transport people. I was taught by Chick Webb that, if you're playing before an audience, you're supposed to take them away from everyday life—wash away the dust of everyday life. And that's all music is supposed to do.

"Nowadays they've got kids rehearsing to play the drum in front of a mirror. Now who ever heard of that? It doesn't make sense. And they're up there making faces. The drums are not supposed to be that hard to play. If the instrument is that hard, I don't want to play it. And then they say, 'Well look at this old guy up there and he's 65.' I can play faster and much better than I could 25 years ago—*much better* because I'm just beginning to learn about what Chick Webb and Sid Catlett were trying to teach me all those years ago. All these kids ought to get up there and watch some of the old drummers, like Kenny Clarke. He ain't gonna bust his butt for nothin'. He'll be up there playing a long time, and all of them will be if they just learn to relax. You don't have to be up there trying to impress nobody. And I happen to know that drummers are like that."

To be sure, there's a lot that Art Blakey knows about drums and drummers, and as he warms to his subject, something of his own philosophy (and openness) comes through loud and clear. "I always wanted to be an innovator and find out different things about the instrument, because I always knew that the traps were a bastard instrument. It's like those cymbals you see now with rivets in them. I was the first one to do that when I was with Gretsch, but I didn't see any money, any more than Kaiser Marshall did for inventing the hi-hat pedal.

"I just wanted to hear something different—to experiment. I always liked to innovate with different sounds on the drums when I started to play, because I came out of that era when the drummer played for effects. See, I had everything, like a thing that sounded like a machine gun. I had to learn how to play a show in almost a standing position. I had to keep the bass drum going, grab this, and blow that, and do a roll. But that was fantastic, because it helped me get where I wanted to go, and helped me find out what it was I wanted to do.

"A lot of kids today have all of these tom-toms, and people moan and

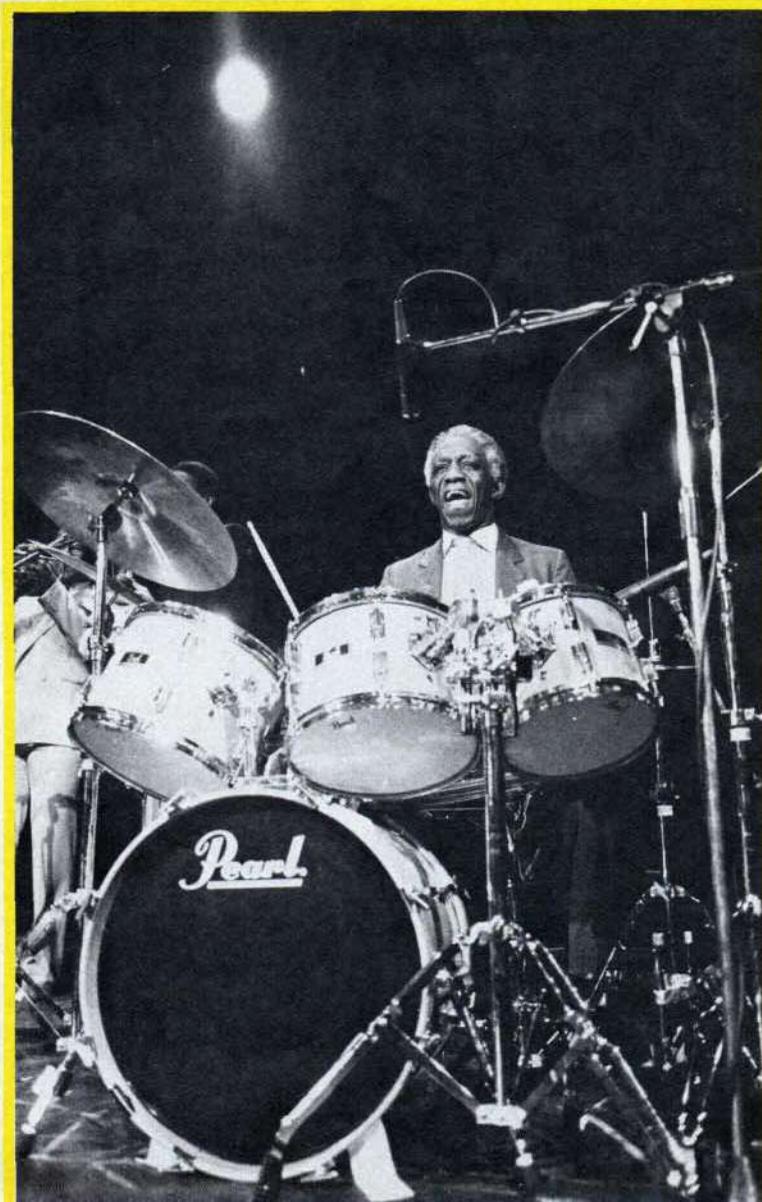


Photo by Joost Leijen



Early '80s Jazz Messengers featuring Wynton Marsalis

Photo by Tom Copi

Sometimes it doesn't suit me. Sometimes I think about what *I* could do with it, but I can't do it yet because I haven't reached that level yet, you understand? I think the cymbal should be approached in a different way, and it will be in the future; some kids will take it somewhere else. It won't have to be ding-ding-a-ding, because every beat should be swinging, not just 2 and 4."

That's certainly one of the hallmarks of the Art Blakey style, as on a tune like "Blues March" where he plays the Texas shuffle very much on the upbeat. And generally, even when he's crushing the hi-hats on 2 and 4 with swaggering ferocity, Art Blakey will be accenting on the 1.

"That's because what I'm doing now is innovating on the upbeat. The upbeat is just as important as the downbeat. That's what I'm trying to get people to see, especially the musicians. Horn players have to see that the upbeat is vitally important; before you hit down, you hit up. Do you see what I mean? So instead of just riding the cymbals like dang dudu-dang dudu-dang, I'll go bang on the one: BAM dang-du-dang dang-du-dang dang-du-dang dang-du BAM, and it scares them, and turns them around. The upbeat is first and it's important. They have to be made to realize that. All the old drum-

scream about that. But they can do anything they want to do because it's a bastard instrument. If they want to add 40 tom-toms up there, they can add them. There's nothing wrong with it. They're trying to find out something. If they keep them up there long enough, they'll learn how to play them. And that's why I like the drums,

and why I never put that down. I myself have four or five tom-toms, and as I grow I'm going to get more. You add on to it; you don't stop. I used to play with one cymbal; now I have five, and I use them all for different effects. I just don't put them up there for show. I got them to use them for different things that I do. Every cymbal means something different to me; they're totally different instruments. And the way I attack a cymbal, where I think it should go, and what it should sound like—it's just an idea. It doesn't have to be right, but I keep trying different things. I'll listen to other drummers and listen to their approach on the cymbal.

"A LOT OF KIDS TODAY HAVE ALL OF THESE TOM-TOMS....THERE'S NOTHING WRONG WITH IT. THEY'RE TRYING TO FIND OUT SOMETHING."

mers used to emphasize the first beat, especially Papa Jo. Now I don't do that; I turn it around and go somewhere else. That frees me a lot to do other things. Sometimes I may do that in a two-bar or a one-bar break; I may play four or six upbeats and let them know where I'm at, before I come in and go ding-a-ding.

"And it's fun. I love to keep everything going on at once and everything swinging. The only way to do that is to relax. When I get tight, I can't. I feel myself getting tight every now and then. You know what I mean? Now I'm getting older and I can't keep that intensity if I'm tight. Like double speed [hums an aggressive Art Blakey phrase]: I don't do that anymore.

"Sometimes, when cats are playing solos, I may not play the first chorus. Then on the second chorus, I come in with maybe just tom-toms, but no cymbals. On the third chorus, I bring in the hi-hats in 3/4 or 6/8; the bass drum is still moving all this time. Then I just make a roll *way late and* bring the cymbals in, and man, this makes such a difference in the color. It makes such a difference to the soloist too. It makes cats play different and think different and everything. Oh, man, it's just so fantastic the way you can do them. Like when we were playing in Japan; at that time the band with Freddie [Hubbard] had just gotten it together. He'd learned the arrangements and we were just starting to play on them a little. I got them to use a lot of dynamics, and they played so much music that night, I'm telling you. When we closed the number, we closed the show, and after that all of them cats—Wayne [Shorter] and Freddie, and Cedar [Walton] and Jymmie [Merritt] and Curtis [Fuller]—ran up on to the drum riser, and they kissed me. They *kissed me*. They said, 'Godddddaammnn, Blakey.' You know, it's just the idea of using dynamics, which is what I was telling them all the time. I said, 'Don't get out there and blow your brains out; you ain't got nothing to prove. Why don't you sit down and let's play some music, starting real soft and then build, you see?'

"I mean, dynamics are so important to the music as a whole—to making the music relaxed and exciting. Drum-

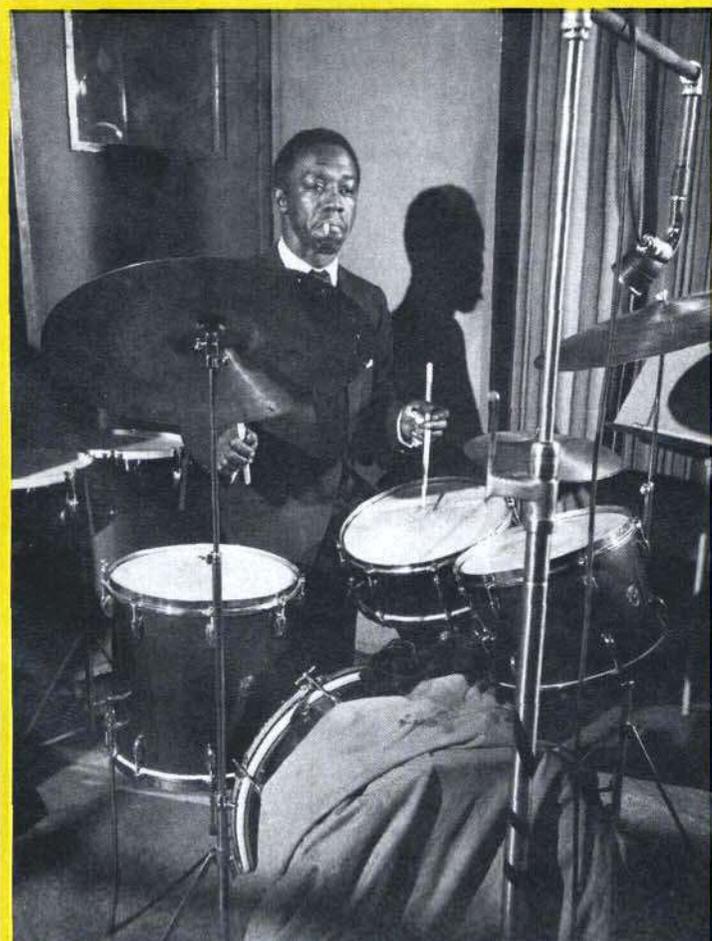


Photo Courtesy of Institute of Jazz Studies/ Rutgers University



mers have to understand their role in the band and how important each part of the kit is to the section sound. Like playing the bass drum: A lot of drummers today have no bottom. They talk about punctuating, but they don't keep that feeling in there, and that bass drum is the basis of the whole thing. And if you let that go it sounds like . . . well, opinions are like assholes—everybody has one—but it sounds like shit to me. That ain't the way it's supposed to go, because the drummer is supposed to play in *the rhythm section*. So if drummers come out of there and start playing for themselves, then it's all lost.

"And rarely, if ever, will you see anybody pick up a pair of brushes. Oh, you might see old Papa Jo or Philly Joe or Max Roach. If you're a drummer, you should be able to play them, and most drummers don't even own a pair. Who are they kidding? They've got a bunch of great big parade mallets and you can't hear the piano; you can only *imagine* you hear the piano. You



have to imagine you're hearing the bass, because the drummer is too damn loud. They don't know anything about dynamics. They know about it, but they won't do it. I don't know why."

When Blakey speaks (and speaks and speaks) about drumming, he invariably comes back to one or two key points, such as the role the drummer played in the development of American music. As one of the main movers in the rhythmic-melodic-harmonic collaborations that shaped our music (Monk and Blakey; Max Roach and Charlie Parker; Kenny Clarke and Dizzy Gillespie; Miles and Philly Joe and Tony Williams), his words have extra meaning—particularly when zeroing in on the Americanness of jazz, and the essential color blindness of its essence.

"From Dixieland to rhythm & blues, rock, funk or whatever they want to call it, the only thing that changed that music was the drummer. It was the beat in relation to the melody. This rock thing came out called 'The New Orleans Beat,' where they locked the drummers in to a certain beat. The drummer became the

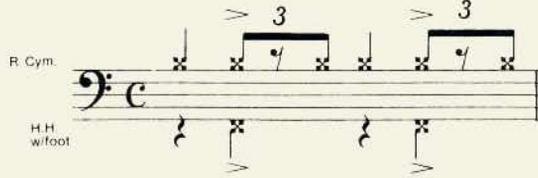
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Classic Blakey Trademarks

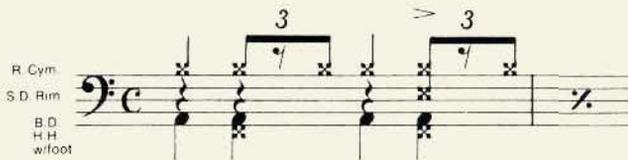
Art Blakey's explosive jazz drumming style is characterized by a powerful drive and rock-steady time, both of which remain unmatched in the hard-bop idiom. Blakey can light a fire under any soloist or ensemble with his hard-driving energy. Here's a look at a few of the elements that make up the burning Blakey style.

The Time

The distinguishable Blakey time feel is noticeably intense for several reasons: (1) Heavy accentuation of 2 and 4 in the right-hand time pattern, activated by a whip-like wrist action which moves in a circular motion over the ride cymbal. (2) A biting hi-hat which supports and blends with the solid cymbal work. (3) A remarkable ability to stay on the very front edge of the beat, without rushing, which gives a strong sensation of forward momentum.



The penetrating click of head and rim (butt end of stick placed across the snare drum rim) on the fourth beat of every bar is another Blakey technique used to nail down the time behind soloists and ensembles.



The Press Roll Roar

Another dominant trademark of the powerful Blakey style is the roaring snare drum roll placed at the end of phrases, or as a lead-in to a new soloist. The dramatic effect of this technique is enhanced by the crescendo as the roll swells from a whisper to a roar.

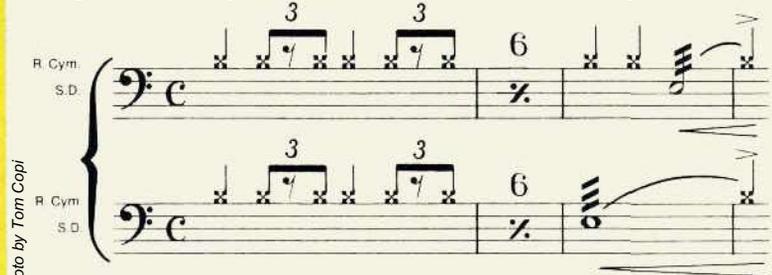
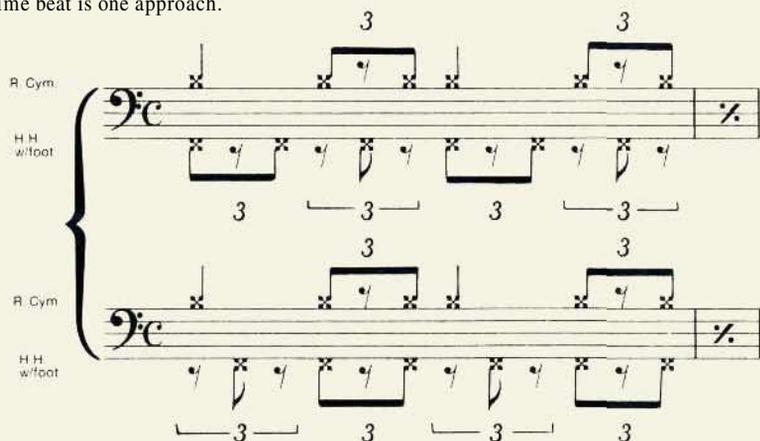


Photo by Tom Copi

The Hi-Hat

Blakey will often interrupt the flow of the biting 2 and 4, to incorporate the hi-hat as an independent rhythmic voice behind a soloist. Quarter-note triplets which sing out beneath the time beat is one approach.



The Afro-Cuban Feel

The West African flavor is prevalent in much of Blakey's music and no analysis of his playing would be complete without a glimpse at one Afro-Cuban rhythm applied to the drumset. The pattern below is from "Caravan," *An Blakey And The Jazz Messengers: Caravan* (Riverside 438).



carmine

P P i c e



ANYONE even remotely attuned to the heroics of rock's heavy hitters knows the name Carmine Appice. A drummer whose work spans three decades, Appice's place in rock history is well assured. Beginning in 1966 with one of America's first true progressive rock bands, Vanilla Fudge, Appice has also played drums for Cactus, and Beck, Bogert & Appice—two particularly powerful heavy-rock groups of the early '70s—and with such noted artists as Rod Stewart, Ted Nugent, Rick Derringer, and most recently, Ozzy Osbourne. In between these gigs Appice somehow found the time to record a solo album, Carmine Appice—Rockers, in 1982, and in 1983 he set in motion a reunion of the Vanilla Fudge which resulted in the first album the band has recorded in well over ten years.

Carmine Appice's place in rock history is indeed secure, and Carmine is not the type of cat to let you forget it. A straightforward, loquacious character who'll talk drums, rock, and anything related to the two longer and louder than anyone I've ever met, Appice at first gives the impression that he needs his ego patted and stroked quite regularly. He'll unabashedly tell you of his vast accomplishments, giving himself credit when and where he thinks he deserves it. And he's certainly not afraid to call a spade a spade. This bold, aggressiveness has, on more than one occasion, led Appice into a bit of trouble. Check out the Buddy Rich incident he recalls in the following interview for proof of this.

But none of this detracts from Appice's ability when he gets behind a drumkit. Appice is a classic hitter, plain and simple. But as hard as he plays—and has been playing for close to 20 years now—there's always been a sense of innovation and a certain finesse that's punctuated each beat and fill. As he is happy to point out, much of the basis of heavy metal drumming inevitably leads back to Carmine Appice, one way or another.

Appice's impact as a drummer doesn't stop here, however. He's a prolific author, having written extensively on the art of drumming. His published books are: Realistic Rock, a method book that became one of the most successful rock drumming instruction books ever printed; Realistic Double Feet, Realistic Hi-Hat, Rudiments To Rock, and Realistic Reggae Rock. In addition, he pens a music column for Circus Magazine called "Drum Beat."

Appice is also a surprisingly capable songwriter, having composed a stack of songs in his long career. Two of the biggest songs he helped write were Rod Stewart's monster hit of a few years ago, "Do Ya Think I'm Sexy," which sold some five million copies, as well as another Stewart smash, "Young Turks."

If all this is not enough, Appice spends a considerable amount of his time away from the studio or stage, conducting drum clinics and lectures. Such drum events as the Carmine Appice Drum Off and Drum Beat On Tour have attracted and benefited thousands of drummers and potential drummers across the country.

Carmine Appice, in short, is a rather unique drum personality. His publicist likes to call him "rock's great overachiever." But as much as Appice has accomplished over the years, there's still a burning desire to do more—much more—that one easily detects underneath his words. Carmine Appice has no intentions of stepping out of the spotlight. "It's a crazy business," he says in a somewhat weather-beaten tone. "You have to be right on top of things. If you miss a step or two, it's all over. That's how fast things move. So I'm always looking for new things, new challenges, and new people to play with. There's a lot more drumming in me that's got to come out before I'm through."

RS: Let's begin by talking about your gig earlier this year with Ozzy Osbourne. You were with him for a few months, and then suddenly you were off the tour. What happened?

CA: Well, it just didn't work out. Ozzy wanted more of a backup drummer than a personality. I've worked with a lot of prestigious people in the business, but I don't think Ozzy is one of them. He didn't live up to his contract.

RS: Did it have anything to do with your drum style, or was it merely a case of not seeing eye to eye on matters other than drums?

CA: It was a little bit of everything, I guess. I dug the music. I thought the music was really cool. The band was real tight, too. Heavy music is actually what I've made it on, so all the tunes we did were right up my alley. Plus, I got to play a lot. That's what is really

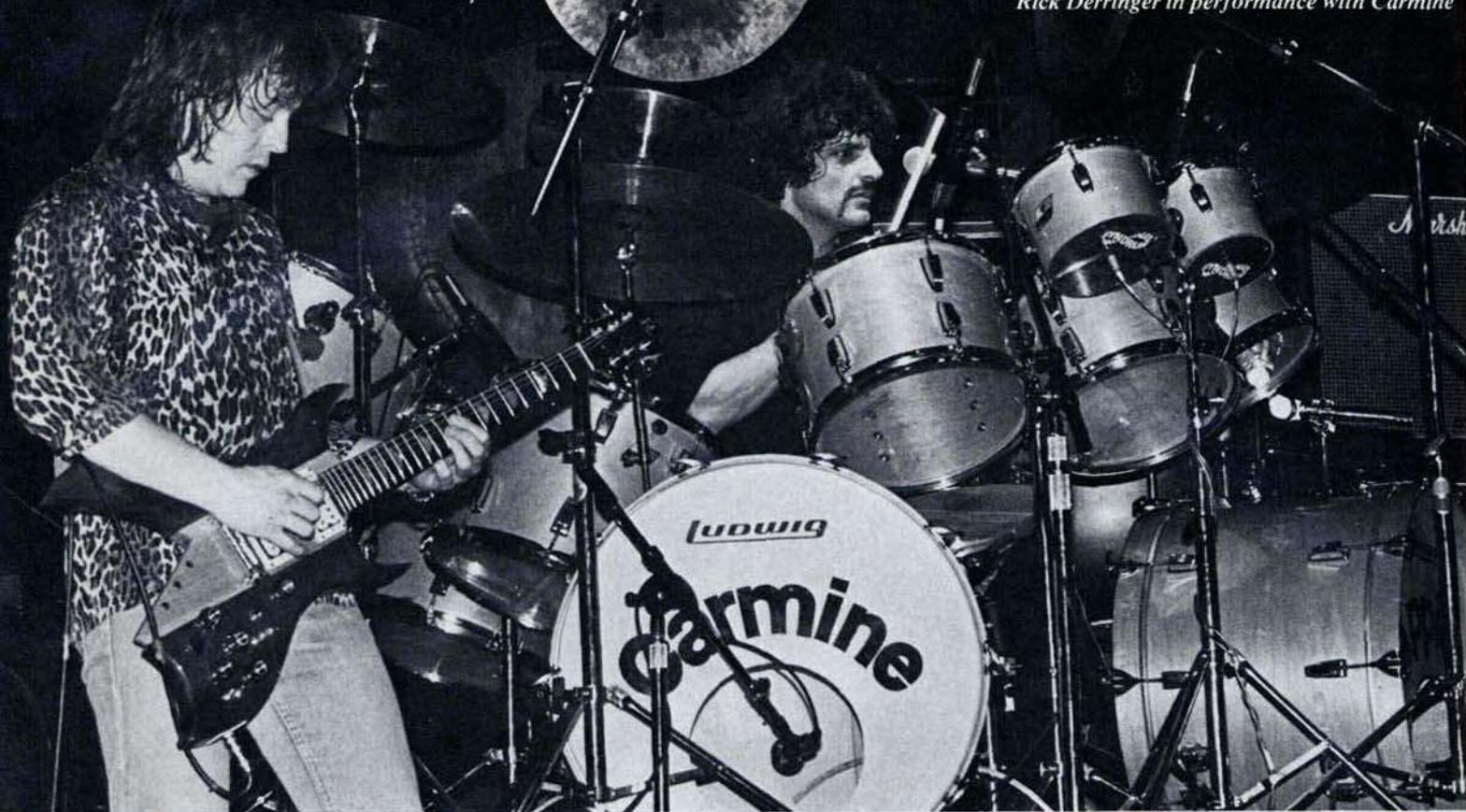
TELLING

IT LIKE IT IS



Photo by Deborah Treiditz/LGI

by Robert Santelli



important to me. The theatrics were terrific; I love onstage theatrics. But things just didn't work out. There were a lot of stupid rumors going around at the time of me leaving. But that's all they were—rumors.

RS: As I recall, you were a featured instrumentalist in the show.

CA: Yeah. I had a great spot in the show where the stage would open up, and the drums would come down to stage front, and I'd do my solo there. I was using Day-Glo drumsticks, and I'd flip them into the sign of the cross and the peace sign Ozzy's always flashing. The reaction was phenomenal.

RS: And Ozzy wasn't satisfied?

CA: I think he was too satisfied. His people told me it wasn't the Carmine Appice Show and that I had to relax more on stage. See, when I was out with Nugent in 1982, I was standing on the gong stand and doing flips off it. It was no big deal with Nugent.

RS: While you were out on tour with Osbourne, you hosted your Drum Beat On Tour, which essentially was another of your popular drum clinics. What happened to it after you left the tour?

CA: I had to cancel a bunch of them. But afterwards I did go out

and do ten more on my own, at my own expense. I didn't want to disappoint the kids, especially in Knoxville, Tennessee, where they had a Carmine Appice Day.

RS: Explain how Drum Beat On Tour was different than the slew of drum clinics you've given in the past.

CA: Well, I never did a bus tour before I went out with Ozzy. So what I did was to schedule the clinic in between soundcheck and the time we actually went on stage to play. We'd check into a hotel at 3:00 or 4:00 in the morning. I'd sleep until 4:00 in the afternoon or so. At that time the band would have to go over to the gig and do the soundcheck. But then we'd stay there. In between soundcheck and the show there was lots of wasted time. Soundcheck was usually over by 6:00, and we wouldn't go on until 9:45, which meant we had four hours to kill. One of the worst things for me is to be in the place I'm playing for more than an hour before we actually go on. For some weird reason, my energy level goes way down. So my manager and I figured that I could maybe take 40 kids and run a drum symposium for an hour and a half. We scheduled them from 6:30 to 8:00, which gave me plenty of time to get ready for the gig. The drum stores that we held them in took care of logistics, and I was really able to teach. I had programs made up and gave away drum books and T-shirts. At each symposium I'd also give away a backstage pass. It was all very rewarding for me, plus it warmed me up for the gig that night. Now that I know this sort of thing works, whenever I go on tour in the future I'll put together a Drum Beat On Tour.

RS: Did you get paid to put on these symposiums?

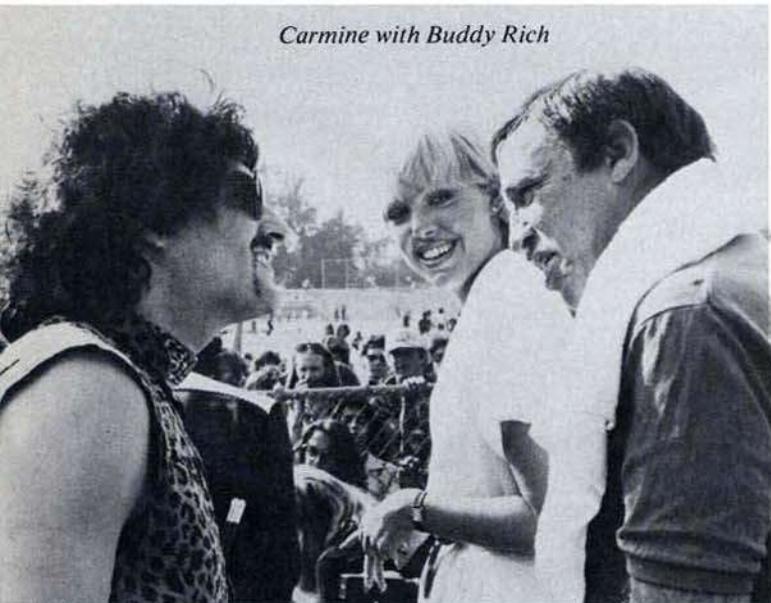
CA: We would charge some money to get in and the store would take back some money for their advertising expenses. I have a publicist, so most of the money I made went to her. My manager also got a cut. So by the end of the tour we would have made a little bit of money, but not much. I would have made a lot more money if I went out for a drum company and just did drum clinics.

RS: You mentioned that you were honored in Knoxville with a Carmine Appice Day. That's not the first time that's happened to you.

CA: Actually it's the third. I had one in 1981, another in 1982, and now for the third time in 1984. I do a lot of benefits and that's how people honor me.

RS: You seem to do more charitable gigs than most musicians. Are you that generous a person, or is there another motive for doing them?

Carmine with Buddy Rich



CA: [laughs] Benefits are good for everyone. They're good for me because I get good press out of it. They're also good for my karma. I really believe that if you do good things for people, sooner or later good things are going to happen to you. Things always come back at you. It's no big deal for me. I love playing. As long as I'm making enough money doing other things, I'll gladly do benefits. The only time I get a little weird is if I'm financially strapped.

RS: Carmine the drum teacher and good guy who does benefits and gives his time to charitable purposes is often in sharp contrast, it seems, to the hard hitting, heavy metal pounder we see on stage. Is that an accurate assessment?

CA: Not really, no. It's something I've always done. I've always played hard and heavy, and I've always given lessons or whatever on the side.

RS: And yet there's still another side to Carmine Appice—the drumbook author.

CA: Yeah. I've written five of them.

RS: You did one of them on reggae-rock. How do you define the term "reggae-rock"?

CA: Well, as you know, reggae is a music style that originates out of Jamaica. It's Latin-based, calypso rhythms mixed in with '50s rock chords.

RS: But when you talk about reggae-rock, I get somewhat confused. What do you call, for instance, the drum style of Sly Dunbar? And does Stewart Copeland play reggae-rock?

CA: Stewart Copeland is a good example of a drummer who plays reggae-rock. Not many people realize it, but I've been playing reggae-rock on occasion ever since I met Jeff Beck in 1973. I never played it soft. I always played it with a heavy hand. When I was in KGB in 1975, we had a song called "Working For The Children," which was a total reggae song. I even had a little bit of reggae in my hi-hat book which came out in 1977. So it's a music I've always been interested in, but there was never a market for it until now. I put a soundsheet in my reggae-rock book, so a drummer can play the rhythms against it. If you play a lot of rhythms by themselves, they won't sound like reggae. You have to play them against other rhythms. It's all in the positioning of the bass drum. If you take a bass drum and put it in quarter notes, and put your snare drum on a 3, it sounds like a down feel. But if you put the reggae rhythms against it, you'll see that the bass drum is working in the mid-tempo. There are three levels of rhythm in reggae. The bass drum is on the mid-tempo and the snare drum is on the down tempo. It's a very intricate rhythm structure—very original. In a lot of the reggae patterns, the 1 and the 3 are nonexistent. We're used to playing on the 1 and the 3. On a fill, you usually come in on a 1 or a variation of a 1. But in reggae, you come in a lot on a 2 or a 4, and you don't use the 1 and 3. It's a whole new way of defining rhythm.

RS: Since you've written the book, how much reggae-inspired rhythms do you incorporate into your own present drum style?

CA: I put them in whenever I can. On the new Vanilla Fudge album, there are a lot of reggae-influenced rhythms and accents. It's a heavy drum style I play, but a very melodic heavy style. It's sort of what Alan White does with Yes. With Ozzy, though, what I mostly played was my "bash-out" style [laughs]. That's what I enjoy most. Experimenting is good for your brain and creativity, but sometimes it doesn't work in the confines of your style. Like in 1977 I did a jazz-rock LP. Well, I wasn't known as a jazz-rock drummer, and because of it, I couldn't even get the record released. The record company said, "Man, you'll confuse everybody." So CBS never released it. The tapes are just sitting in my closet.

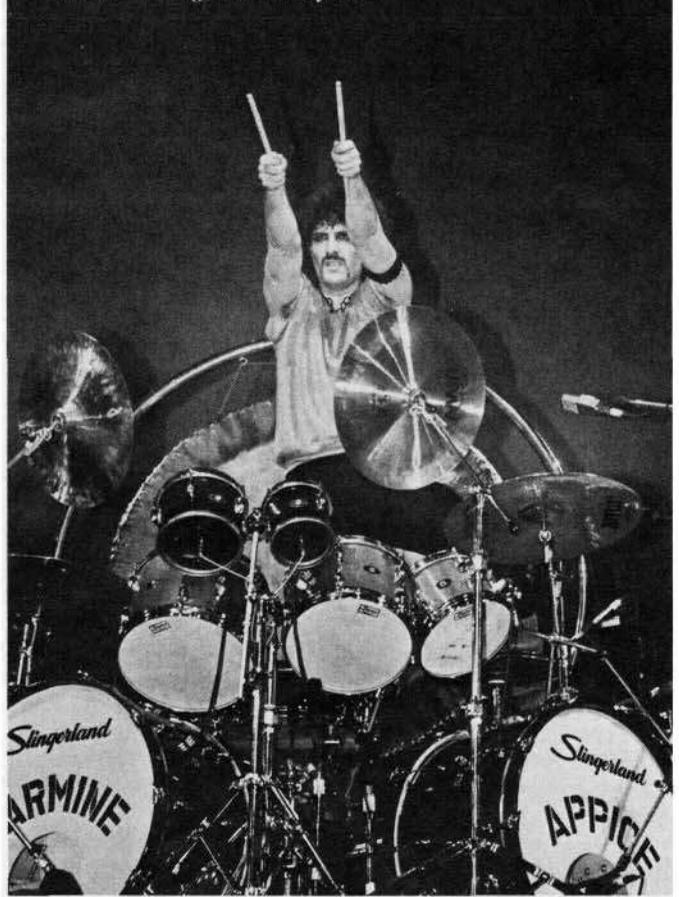
RS: How do you work your writing time into your day? I would imagine it would be very difficult to sit down and write after three or four hours in the studio or up on stage.

CA: Well, I wrote my first book, the *Realistic Rock* book, while I was on the road with Cactus. Instead of wrecking a hotel every night, I'd sit down for an hour or so, and write all the music and the text to go along with it.

RS: What inspired you to write the book?

CA: One day in 1970, I walked into Sam Ash's store and saw this book that said, "Learn To Play Rock Drums." I looked in it and there was a picture of some guy with a big smile and real short hair

Carmine during recent Ozzy tour



sitting there holding the sticks with traditional grip and a posed stance. I looked at the rhythms and they were like "boom, boom, gaah; boom, boom, gaah." It was just useless, and I said to myself, "I'm going to write a book and show these jerks what rock 'n' roll drumming is really all about." So I sat down and wrote it. And I wrote it the way I learned how to play. The first beat I learned is the first beat in the book. The second beat I learned is the second in the book. I just built the book from there. I didn't cover everything; I just covered what I learned and how I picked up the beats. When I was a kid I went through the Buddy Rich book and one of my favorite things to do was to sit down and look at the pictures of the drumset. So I put some pictures in my book as well. Then, when we did the updated version of the book, I put a record and a poster in it, and I added some new parts—polyrhythms. It made the book fun. For kids it has to be fun. I know that for a fact because I never grew up. [laughs]

RS: With all the drum clinics you do and your instruction books, do you ever envision yourself opening up a permanent studio and perhaps retiring from going out on the road?

CA: I definitely want to open up a studio some day. I even have a name for it already: The Carmine Appice Drum Spa. "Come in for

continued on page 62



Photo by E. Shaw Green

Carmine lecturing during one of his many popular clinics

Arthur Press

by Rick Mattingly

ASK Arthur Press to sit down and discuss his life as a percussionist with the Boston Symphony Orchestra, and you'll see an interesting transformation take place. As the conversation begins, he is quiet and reflective—the very picture of a "classical artist" as he puffs on his pipe and speaks in a calm, refined voice that doesn't hint at his Brooklyn birthplace. As he continues to talk, however, the pipe is forgotten and the words come faster and faster, almost tripping over each other. The man is obviously excited about what he does, and for good reason.

Being a member of the Boston Symphony is the type of job that most percussionists dream of. The BSO is known as the "Aristocrat Of Orchestras," and in its one-hundred-plus years of existence, has boasted the finest conductors and musicians. There's a spirit of excellence in the orchestra that manifests itself in various ways. For example, when confronted with a guest conductor who is not up to par, most orchestras tend to avoid putting out any effort whatsoever, leaving the conductor to bear the burden of bad reviews. The BSO, however, has a reputation for not allowing anyone to compromise their sound. If a conductor is not "cutting it," the orchestra members will quietly agree among themselves to take matters into their own hands. They will ignore the podium, if necessary, to play the music the way it deserves to be played. The audience will probably never know that the conductor they are applauding was actually following the orchestra instead of leading them, but that's not what matters. The important thing is that the Boston Symphony sounds good at all times.

That type of dedication can only come from musicians who realize the benefit of putting the good of the orchestra ahead of their own personal identities. It may seem like a thankless job at times; the musicians make the orchestra sound good, yet the

conductor gets all of the credit. But there is another type of gratification that comes from being in a situation such as this.

When two people combine their talents and energies to work towards a common goal, the result is often greater than the sum of the parts. So imagine a hundred musicians united in a performance! A player who is able to set aside personal ego in order to merge with the group energy is rewarded with a feeling of oneness that has to be experienced to be understood. The musicians are also rewarded with the satisfaction of being part of something truly great, but it's a two-way street. Certainly, anyone who joins the Boston Symphony Orchestra automatically inherits a certain amount of the BSO's glory. But there's a responsibility that goes along with that, because in order for the orchestra to maintain its reputation, all of the musicians must be "aristocrats" in their own right. Arthur Press meets that responsibility very well.

RM: How did you become a musician?

AP: I bought my first pair of drumsticks while I was in my freshman year of high school. I used to listen to radio shows called *Robin's Nest* and *The Make Believe Ballroom*, and would play along with hairbrushes on an old fruitcake tin. Finally I got a small set of drums.

At that time in New York City, there were several rehearsal studios—Ringle's, Nola's—and many first-run movie theaters with stage shows featuring big bands like Benny Goodman, Gene Krupa, and Woody Herman. On Saturdays, I would first go to the rehearsal studios to see who was rehearsing. Duke Ellington or Count Basie might be at Nola's, and there would always be some kind of "rehearsal" band at Ringle's. Then I'd go to the theaters. I'd try to time it so I could catch two stage shows and a movie. Afterwards, I'd go backstage and talk to the drummers about what they did and how they did it.

At one point I met Roy Harte, who was

playing with Bobby Sherwood's band, and I studied with him for a little while. Afterwards, I took lessons from a show drummer named Sammy Gershack, and finally I went to the Juilliard School, where I studied with Moe Goldenberg and Saul Goodman. While I was in Juilliard, I was able to do some free-lance work with the Little Orchestra Society of New York City. After that came Radio City Music Hall, and then the Boston Symphony.

RM: The many teachers you studied with certainly must have prepared you well.

AP: I learned a tremendous amount of things from Moe Goldenberg and Saul Goodman. I also listened to other players a great deal. You need a lot of knowledge to play with a concert orchestra. However, you really have to be in the situation yourself. Depending on your own intuitive sense of style, you really become your own person after you've played the repertoire many times. You can go to Buster Bailey, Al Payson, Mickey Bookspan, or any of the fine snare drummers and ask, "How do you do this?" They could coach you, but you only really develop that sense of what it is you want to do and how you want to play when you play every day. How does one learn to play *pianissimo*? I remember Claudio Abbado being a real stickler about "Fetes" from the Debussy *Nocturnes*. He kept saying, "No, it's not soft enough." I went home to figure out a different sticking and find a place to play softly on the snare drum. So you're constantly rechanging, reauditing, and re-editing in your own mind the way you have to play.

RM: You indicated that your first influence was big bands. Could you quickly go through your transition from someone who was inspired by big bands to someone who ended up in the Boston Symphony? How did one lead to the other?

AP: Well, I choose a high school in Brooklyn that had a good, expanded music department. They had an orchestra, concert band and a swing band too. I remem-

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IVO POGORELICH
piano

TOCHAROVSKY Piano Concerto No. 1
SHOSTAKOVICH Symphony No. 10

BOX
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Photo by Rick Mattingly

ber riding on a school bus one day, and one of the school violinists told me about a rehearsal he had done the previous night. I asked what it had been for and he said it was Dean Dixon's Ail-American Youth Orchestra. I thought, "Well, why shouldn't I be there?" So I went to the next rehearsal. Dean Dixon said, "Go over and meet our timpanist." I had no real background and thought that playing in a semi-professional orchestra was just like playing in a school orchestra: You just get a drum and you pound along with everybody else. It was a very naive kind of concept. After the preliminary audition, I

knew I had to get better training. The following season, I came back and got to play with Dean Dixon's orchestra. I also started playing with the YMHA Symphony in Brooklyn. After my last year in high school, I found out that I could study with Moe Goldenberg. Moe was very kind to me. He took me on as a student, and helped me get a scholarship to go to Juilliard on a full-time basis. Being in that environment, I tended to move away from the big band/jazz scene, and into a different kind of musical bag.

RM: I sometimes hear drummers say, "I could never play in a symphony orchestra, because every time you play a piece it's exactly the same. I like the freedom of being able to do different things."

AP: Sometimes you can do a great deal. I remember doing some Mahler songs with Colin Davis. I started adding a grace note in one section. Then I added two grace notes. Then I thought I'd add three. I thought it was a beautiful sound. Suddenly, he stopped conducting, walked back to me and very quietly said, "Don't play so many grace notes." He let me do what I wanted, but all of a sudden I got too far out. He wanted to bring me back into the circle. Then there was something I tried in the Scaffold scene of *Till Eulenspiegel*. I like the sound of a very, very fast single-stroke roll. I think it should sound like a loud, rumbly, ominous death announcement. I did that once and Kurt Mazur said, "No, keep the roll tight." You try a bunch of things; some work, some don't. I've played *Scheherazade* many, many times. The last performance I did was with Andre Previn. Right before the coda of the fourth movement, there's one place where the strings play a 3/8 time figure while we're

basically playing a 2/8 figure. I usually double stroke that, and it comes out phrased exactly with the trumpets. But he slowed down, and the trumpets and snare drum were way ahead of the beat. We told him, "Well, it's a little bit on the slow side." He said, "That's the way I want it. However, I'll slow it up even more to allow the trumpet players to single tongue it." I tried playing the first three bars using double strokes, but then realized that it was not going to work. So I had to single stroke it. If you had come to me one hour prior to that rehearsal and said, "Would you coach me on that piece?" I would have told you to double stroke that portion.

In the Nielsen *5th Symphony*, the snare drum has a cadenza. The composer gives you a free hand to do what you want. In my case, I wrote out my own cadenza, because I don't want to extemporize; I want to know where I'm going. So I used my own creativity to compose a cadenza that I felt was suitable. But then I did that piece once with Michael Tilson Thomas, and he said, "Arthur, don't play anything too thick. The reason is that you are supposed to be the antagonist. It's like a battle between you and the clarinetist: You represent war; the clarinet represents peace. You want to try to interrupt the clarinet. If you keep going nonstop, it won't work. So play a lot of quick, staccato interjections." Hearing him say that gave me a clue as to how I should compose that kind of cadenza.

Of course, classical players don't have the marvelous leeway to expand and stretch out like drummers in jazz, fusion, or rock. There are a lot of things that those drummers can do, but our bag is clarity, dynamic control, ensemble and contribut-



Photo by Rick Mattingly

**"WHEN YOU'RE PLAYING
PROFESSIONALLY, THE HARDEST
JOB IS TO STAY PROFESSIONAL.
THERE'S NO SUCH THING AS, 'WELL,
YOU'VE MADE IT. NOW, RELAX.'"**

ing to the musical fabric of the work. When you play a great work—and there are literally hundreds of these in the classic repertoire—you don't have the license to decide, "Well, I'm not going to play what Beethoven, Schumann, or Mendelssohn wrote," because you're just a part of the ensemble.

One does take liberties, of course. Good timpani players are cognizant of the tradition of adding or doubling some notes. A lot of classical composers wrote for only two timpani, so they used notes that also fit into another particular harmony. If you're tuned to A and there is an F-major chord, for example, you're playing the third of the chord and that would work. Many times the key would change, but they knew that the timpanists couldn't change the pitch of the timpani so quickly, so they just left it out. In the finale of Beethoven's *Fifth Symphony*, there are places to add a G, a B-flat and a D to coincide with the trumpets. There are some conductors who say, "No. Beethoven wrote it that way, and that's the way it will stand." I've heard Lorin Maazel conduct a Robert Schumann symphony, and he virtually had the timpani playing all the harmonic changes. A lot of conductors feel that if the composers had the instruments available, they would have used them accordingly. Therefore, they take that license. Other conductors, like Colin Davis, want exactly what the particular composer wrote.

RM: What are your personal feelings on that? Do you think that, as a player, you have the right to interpret the composer? Or do you prefer the traditional approach of playing it exactly as written?

AP: Well, I take a moderate approach. Sometimes it's effective to change something, but I think it should not become excessive. I don't think that a timpani player should play every change and play chromatic passages in a Robert Schumann symphony or a Beethoven symphony. But I think that there are many places where

adding or changing notes really does fit and does aid the composition. In Mendelssohn's "Scottish" symphony, the timpani are tuned to A and E, but for the first entrance, the basses are playing F. Why not play an F? It sounds very good,

If there are some places where changing a note would sound much better, then by all means, I'll do it. There are some notes you can add that sound as if the composer would have done that. Sometimes you can change the octave of a note. Instead of tuning, say, an A with an E a fifth higher, you can tune a 30" drum to get a low E, and then you will be able to use that kind of orchestration. For example, at the beginning of the third movement of the Bartok *Concerto For Orchestra*, Eric Leinsdorf had the timpani player tune a low C below the staff in order to play the descending line exactly with the basses, instead of coming up an octave and playing the C on the second space. I thought that made sense,

RM: Can you ever really say that you know a piece? In other words, there are certain aspects of it that you can know, but there are other aspects that change, depending on the person up front and the hall you're in. Can you talk about that?

AP: Yeah. Let's take a piece like the Bartok *Concerto For Orchestra*. The second movement is called, "Joke Of The Couples," and it starts off with a snare drum without snares. I remember the first time that I played it, Harold Thompson, who was a cymbal player in the Boston Symphony, said in his inimitable way, "Yeah—wedding drum," to which I replied, "Wedding drum, what's that?" As it turns out, in Eastern Europe it was the custom that the couple would march with the wedding party from the house to the church accompanied by a drum. This is what Bartok used to introduce this "Joke Of The Couples." I played it the first time, I think, with Erich Leinsdorf, who said he didn't want any accents. I really couldn't reconcile myself to playing the piece with-

out accents, so I used a heavier stick in my left hand and a lighter stick in my right. That gave it a slightly different tone quality so that it was almost a natural-feel accent, and I got around it that way. That subse-

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Photo by Rick Mattingly

INSIDE YAMAHA

ON a recent trip to Japan, I was privileged to be able to tour one of eight Yamaha factories situated in Hamamatsu, Japan, which is located a little over 160 miles southwest of Tokyo.

While the main plant covers 140 acres, the plant that I visited was the Miyatake plant, which covers an area of approximately eight acres. However, only a small portion of the factory is involved in the manufacture of drums. At this plant, they put the finishes on the Recording Custom drums, and also manufacture reed organs, guitars, mallet-percussion instruments and Electronic organ cabinets.

Mr. Ken Oda, who is the manager of the Combo Export Department, was not only a warm and friendly host, but also my interpreter during my tour at the factory. Later in the day, he also acted in the capacity of a moderator during the interview, which took place in one of the executive meeting rooms. The key to understanding employer-employee relationships in Japan is teamwork. Decisions and actions are seldom done on an individual basis. It was therefore logical that, when I arrived at the factory, Mr. Oda introduced me to a team of experts from various departments related to the manufacture of drums. It was their intention that whatever question I had pertaining to a particular aspect of drum making could be answered. Throughout the day and into the evening, I found that they were as interested in what I had to say as a drummer, as I was in what they had to say as drum manufacturers. Honor and respect are very important cultural values in Japan, and there was no shortage of either of these values at Yamaha.

I also had the honor of being the first person outside of Yamaha to see their research and development department. While I am not at liberty to reveal what particular products I saw being tested, I can say that Yamaha has one of the largest research and development departments of any drum company in the world. Factories are more than buildings and machinery; they are really composed of flesh-and-blood individuals. Throughout the day, whether I was talking to a worker, supervisor, or an engineer, everyone was open, warm and friendly. More than that, they are a group of individuals working together as one, totally dedicated to producing a professional instrument. They never forget that behind that set of drums

is a human being. Yamaha stresses two important values: quality of the instrument, and above all, the artist who plays that instrument.

During this interview there were, at times, a total of seven people involved. Depending on the question asked, Mr. Oda would direct a specific question to individuals involved in that aspect of drum making. Because of the language barrier, even though Mr. Oda is the only respondent in the interview, responses came from either Mr. Oda, or one or several of the following people: Mr. Shoichi Suzuki, general manager of the LM Division; Mr. Hiromichi Sugiura, manager of the Guitar-Per percussion Research and Development section; Mr. Hank Koyamato, manager of the Drum Research and Development section; Mr. Saburo "Sabbie" Tsuchiya, Domestic Drum and Percussion Sales section; Mr. Takashi Hagiwara, Endorsee Program; and Mr. Seiya Katayama, International Sales Division.

CB: Will you briefly relate the history of the Yamaha Drum Company?

KO: Initially, our company started making marching drums in 1935. But as far as jazz drums are concerned, we started to produce them in 1963. When we first started to produce drumsets, our factory was located in Saitama prefecture, which is close to Tokyo. In 1965, we moved the factory to Hamamatsu, and in 1975, we moved the main drum factory to Osaka. We started to produce our current system of drums in 1976.

CB: What part of your drum production is done in Hamamatsu?

KO: Here in Hamamatsu we put the finishes on the Recording Custom series drums. We have 11 people involved in that process. However, Osaka is where we actu-

ally produce the drums.

CB: How large is the factory in Osaka?

KO: We have a little over 100 employees at that factory.

CB: From which factory are the drumsets shipped?

KO: We do that here in Hamamatsu. Also, the final checking of the instruments is done here.

CB: Aren't the executive officers also located in Hamamatsu?

KO: Yes.

CB: Are Yamaha Drums produced in any other locations?

KO: They are only produced in Osaka and Hamamatsu. However, we buy some small parts for our hardware from outside companies. Most drum companies buy their plywood from outside. But in our case, we buy logs and produce plywood from our own factories. The reason we do this is because we believe that, in order to produce fine drumshells, it is important to have the finest plywood. In this way, we can better control the quality of our drums.

CB: What woods do you import?

KO: The mahogany we use is imported from Southeast Asia, and hickory is imported from the United States. The birch we use in the production of the Recording series drums comes from Hokkaido, Japan.

CB: What is the drum company's relationship to the larger Yamaha organization?

KO: At Yamaha, we produce many different types of products such as pianos, electric organs, and ski equipment. When we design drums, we obtain knowledge from these other departments. For example, if we wish to use a specific lacquer or stain, we get ideas from our chemical division. The same holds true if we need informa-



Careful spraying is the first step in putting a high gloss finish on the Yamaha Recording Series drums.

by Charles M. Bernstein

tion on a metal, or a plastic. We go to those particular divisions for test results.

CB: Do you find that the interrelationship of these various departments saves time in the production process?

KO: Yes, as we mentioned before, these other departments are not fully involved in the drum designing section. They are only indirectly involved with the process.

CB: How mechanized is the manufacturing process of Yamaha drums?

KO: When we analyze the processes of production, we try to find out which processes are best done by machine and which steps are best done by hand. We feel that, if we can get better accuracy by machine, then we use machines, but if we need to have more of a human touch, then we do a particular process by hand.

CB: As an example of a process that is done by hand, would you explain how the finish on the *Recording Custom* series is accomplished?

KO: Before we discuss that staining process, we would like to mention that the bearing edges on all our drums are not done by hand, because we can't get consistency.

CB: How is it done?

KO: In order to produce a consistent bearing edge on our drums, we use a computerized robot. With regard to the finish on our *Recording Custom* series, we find that staining and polishing are best done by hand. First, we'd like to explain that the paint we use on the *Recording Custom* series is different from paint used on our pianos. It is a special type of polyurethane paint that is more flexible, and it allows the drumshells to breathe. It is another example where we get help from other divisions—in this case, our chemical department.

CB: Would you explain the lacquering and staining process on the *Recording Custom* series?

KO: The people who put the lacquers and stains on the shells apprentice for six months, because it takes at least that long to learn how to stain properly. Some of them have been doing that job for more than ten years. There are three steps involved in the staining process, and it takes two weeks to complete the process. For each step, three coats of paint are applied to the shell, and when the paint is dry, it is sanded. There are a total of nine coats of paint applied to the shell. In other words, for each step, three coats are used.

CB: How do you get the high gloss on the *Recording Custom* drums?

KO: We use a buffing machine that goes back and forth across the shell seven times. That means that, at the end of the process, there are a total of 14 coats of wax on the shell. When that step is accomplished, on the other side of the machine there is a second step of rough polishing which is done two times. The shell is then ready to be polished by hand.

CB: Don't the people who polish the shells also have to be apprentices before they are allowed to do that job?

KO: Yes, polishing is a difficult process. The individuals who use the machines that polish the bass drums and tom-toms have to apprentice at least six months to get the experience. However, individuals who polish the bass drum hoops have to apprentice for at least two years.

CB: Why is that?

KO: Because it is difficult to get evenness on a small area. When the polishing of the shells is complete, the shells are then hand rubbed with polishing cloths.

CB: In general, would you say that

employees at the Yamaha factory are more personally involved with the manufacturing and creative aspects of the product than their American counterparts?

KO: We think this is true not only at Yamaha, but also at other Japanese companies. Generally speaking, once employees are hired by a Japanese company, they work there until they retire. On the other hand, we believe that in most American companies the employees are always moving from job to job.

CB: Would you say that in Japan it's frowned upon for an individual to go from job to job?

KO: Japanese usually don't do that.

CB: How does the company stimulate an employee's involvement with the product and the company?

KO: Our employees wear a badge, and on it there are three Q's. The first Q stands for quality of ourselves, the second means quality of the job, and the last, quality of the products we manufacture. In order to improve those three qualities, we have meetings during and after work. Also, we have total meetings with many groups, and everybody puts forth ideas to improve those three qualities.

CB: Does the company place a high degree of emphasis on quality control?

KO: Yes, we think that quality control is a very important aspect in the manufacturing process of our drums. We have many steps where quality control is emphasized, so that we don't sell products that are defective. We have a very low percentage of returned merchandise. In concrete terms, out of 1,000 drumsets shipped out, maybe two sets are returned, and out of that, one set is returned because of damage incurred during transportation.

CB: Does the factory have a research and development department, and if so, how large is it?

KO: Yes, we have an R & D department for



Sprayed shells are allowed a substantial drying out period.



A skilled worker applies a wax coating to every hoop.

drums, and we have 14 engineers involved with that department.

CB: What types of jobs do the engineers do?

KO: Some of them do acoustic analyzing, others are involved with the mechanical design of drums, some meet with drummers to understand their traditions, and others are in charge of making prototypes. As you saw today, we not only have a reverberation room, but also one of the largest echo chambers in Japan. We utilize many types of digital test equipment, and with them, we test different types of shells and rims made of various types of material.

We'd like to add one more thing: We not only feel that sound is very important, but also reliability. So our engineers also test the reliability of our drums and hardware.

CB: Would you explain some of the tests you put your drums and hardware through?

KO: Well, as you saw earlier, we have rooms with different temperatures and humidities. One room is very dry and cold, and another is very warm and humid. In these rooms, we test pearl covering, woods, stains, and metal for reliability and durability.

CB: How extensively does the company field test a new product before it is put on the market?

KO: Generally speaking, we have a one-year field test by professional drummers, and at the same time, we conduct many tests on a product here at the factory. However, in the case of the *Recording Custom* drumsets, we took two years to field test that product. This is because the paint on the drums was totally new to the industry, and we wanted to make sure that it would hold up under various conditions. Some of the tests we put our equipment through are very strenuous. For example, we have a pedal-testing machine that oper-

ates a pedal 1,000,000 times. In this way, we can test a pedal for durability and reliability.

CB: What is the company's criteria for choosing an endorsee?

KO: There are three points we use for choosing endorsees. The first point is that they have to be very good musicians. Second, we like to have drummers from all types of music—from jazz to rock. The third point is their personalities. If they have good personalities, then we can have good relationships with the musicians.

CB: Does the company encourage endorsees to participate in the creation or improvement of Yamaha drum products?

KO: From the beginning, when we first went into the production of drumsets, we have had a policy of working hand in hand with the artist. The first endorsee we had was Leon Chancier, back in 1974, when he was with the Santana band. At that time, the band was in Japan. We contacted him, brought him an older model drumset (*YD 700* series), and we got him to play them. We went to all of his concerts, so that we could not only understand his traditions, but also have the improvements in the set that he wanted. That's one of the methods we use to field test our products.

We feel that having an artist participate in the production of our drums is a very important segment of improving our instruments. We always get information and traditions from drummers, and we invite them to our factory to try out our new products whenever they have a chance. This has been our policy from the beginning.

CB: What new Yamaha drum products can drummers look forward to in the future?

KO: In 1984, we are going to start exporting our power toms that will be available in the *Tour* and *Recording Custom* series. While the power toms are not new to the

industry, we have been working on these power drums for many years. We are confident that drummers like the power drum sizes. Also, while we can't tell the readers details at this moment, we are working on the ultimate drumset which will exceed the *Recording Custom* series.

CB: What are your feelings about the American drum industry?

KO: Each American drum company has its own characteristics and uniquenesses in the design of its drums and how it puts together its hardware. We always look up to the American drum companies,

CB: What future trends do you foresee in the drum industry?

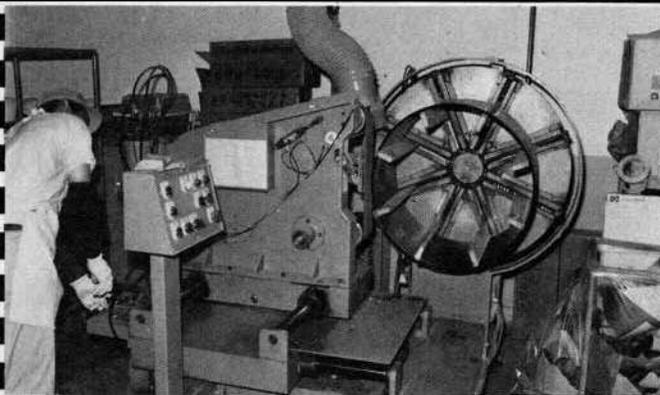
KO: Since the trend of the music business is towards many types of music, we feel that drums should be versatile. With a slight amount of adjustment, drummers should be able to use one type of drumset to play any type of music. We think that our drums can answer the needs of music and the player at the same time,

CB: Why is it that, in a relatively short period of time, the quality of Japanese drums has improved to such a great degree?

KO: As we mentioned earlier, when we discussed our endorsement program, we listen to the musicians for their ideas and traditions. In addition, we have research and development laboratories, and we also have help from our other divisions (chemical, metal, wood, plastic, etc.). Plus, in Japan, we have good competition from other drum factories, and that stimulates our desire to produce a good product.

CB: Do you have any last thoughts?

KO: We are going to try very hard to do our best to produce the best drums in the industry and, at the same time, produce a drum that satisfies musicians' needs. Also, we'd like to thank all the drummers who helped to give us good traditions so that we could develop and improve our drums. 



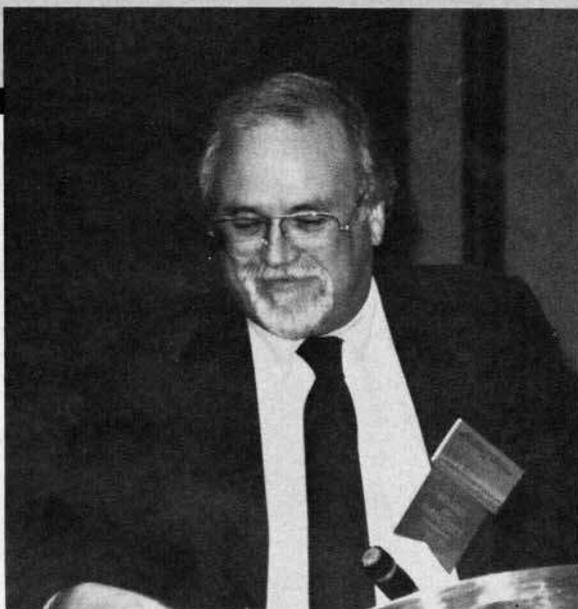
Fourteen coats of wax are applied to each drumshell.



All shells are brought to a brilliant luster through a meticulous hand-polishing process.

Jim Coffin YAMAHA USA

by William F. Miller



To find out what Yamaha U.S.A.'s role is in Yamaha International, Modern Drummer spoke with Jim Coffin, Marketing Manager-Percussion of Yamaha Musical Products.

WFM: What is Yamaha U.S.A.'s job in the overall Yamaha picture?

JC: First of all, we are a distribution center for Yamaha percussion instruments in the U.S. Also, I'm the only marketing manager in all of Yamaha—including Japan—who deals exclusively with percussion. By that I mean, all of the other marketing managers, whether they are in Europe, the United Kingdom, Japan, or wherever, deal with other products besides percussion. I am exclusively percussion. Because of Yamaha's increased importance in the American market, Yamaha U.S.A. has been placed in a more important position in the areas of product development, worldwide marketing strategies, and so forth. A lot of the direction is now coming from the United States.

WFM: So with regard to percussion, Yamaha U.S.A. is playing a more participative role in the overall Yamaha direction.

JC: Yes. With the exception of certain products that would be exclusively domestic Japan, I am involved in all product decisions for the rest of the world, frankly. Without trying to over-emphasize my position, the United States market is obviously the market which determines any product trend. It's primarily based on the desires of the American professional, whether it be live, recording or whatever. Of course there are other nations that have certain musical styles which do have an influence on the product, but generally it is the U.S. market that determines what product will best meet the needs of any given musical style. So this situation, almost by default,

has been another reason for our increased importance.

WFM: Because of your importance, do other responsibilities, such as endorsements, become your concern?

JC: That aspect has taken on quite a change also. The Japanese used to handle endorsements exclusively. Now it has become more of a worldwide discussion among Yamaha's various branches. We try to get many people involved on a marketing level and artist relations level to determine, first of all, who should become international Yamaha artists. That includes Europe, the United Kingdom, America, and Japan. We now have meetings to discuss such topics. On the domestic level, we can decide who we feel would best represent our products here.

WFM: On the international level, it sounds as if Yamaha has a close working relationship among its departments.

JC: It's a good feeling to know that I can confer with Yamaha marketing people worldwide for information that helps improve what I'm doing. It's a much better setup than acting alone. That is another advantage we at Yamaha can offer because of our product mix as a company.

WFM: Since we're talking about Yamaha's international picture, could you explain why, a few years ago, many Yamaha drums were produced in Taiwan as well as Japan?

JC: Although that all took place before I joined Yamaha, I'll try to tell you what I understand. Yamaha owns some manufacturing plants in Taiwan where they were making some guitars and some drums. The material used in the construction of the shell was different from its Japanese counterpart. As I understand it, although there was really no difference in quality, it was decided that, because of the plants' being

located in different countries, a lack of control in production might occur. So, to minimize any chance of this happening, the plant was closed, and now all products are from Japan. As for the drums, the quality of the shells produced in Taiwan was very good. Personally, I am glad that the drums are produced in the same country now. It eliminates any of the problems that might result from being made in different countries. For instance, a drummer who would like to add a tom to a setup might be unhappy that it was not made in the same country as the rest of the set. The drums would sound and look the same, but the tag would say "Made in Taiwan" instead of "Made in Japan," which might bother some people. Fortunately, now that doesn't happen.

WFM: Why is it that some Yamaha items are not available here in the United States, but are available in Japan, such as the choice of drum covering colors?

JC: It is an economic consideration which has to do with inventory. We could ship whatever colors or options we want, but it would then raise the price of the drums themselves. Also, we would have to stock a much larger amount of inventory to be able to offer that many more colors to the public, and that would raise the price of the product even more. And invariably, the more colors you offer, the greater the chances are that a color will be out of stock. Just a matter of inventory—that's it, pure and simple.

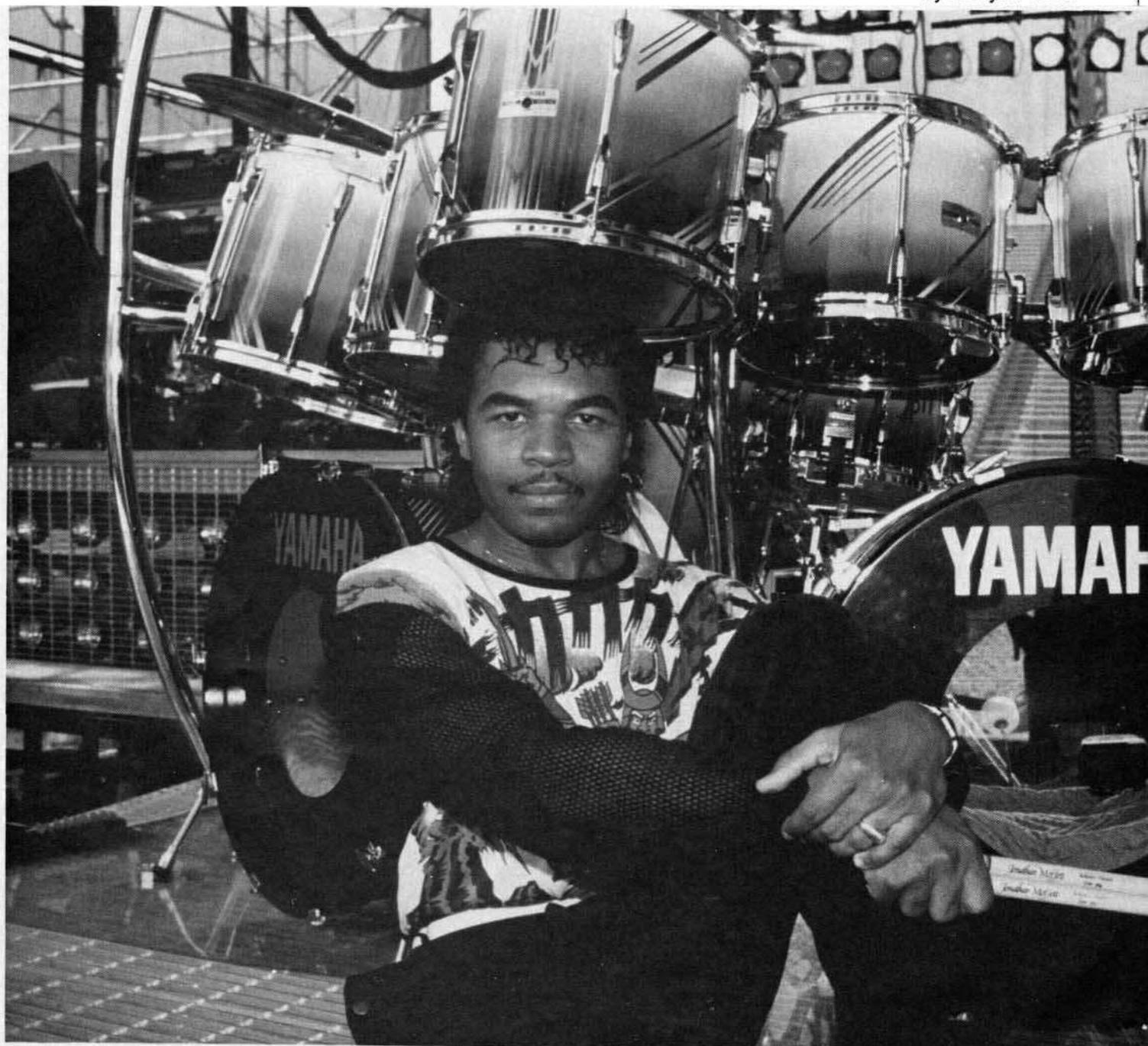
WFM: So will Yamaha continue to limit the amount of colors available?

JC: The colors we do offer are among the most popular; for example, the best seller is black. Our policy is to be consistent with our colors and not change them because of fads. In this way, we can always remain

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jonathan JMOFFETT

by Robyn Flans



have drums
WILL TRAVEL

THERE is a calm aura around Jonathan Moffett. This fact may not seem to be very extraordinary, but in light of the fact that he is with the Jacksons—the biggest tour since the Beatles—that is a most remarkable feat.

You would have to be stranded on a desert island without media leakage not to know the hubbub that has been accompanying the Jacksons and this tour. And yet, Jonathan remains Jonathan: warm, sin-



Photo by Paul Jonason

cere, kind and soft-spoken. That's not to say he's not excited, though, about the way his career has surpassed the dreams of the youngster who practiced alone in his bedroom for hours upon hours.

Growing up in New Orleans, Jonathan chose to play the drums when his father asked if he and his two older brothers

would like to play instruments. When one of his brothers chose the guitar (Jonathan's first choice) and the other picked the saxophone (later changing to bass), by process of elimination, Jonathan opted for the drums.

In elementary school, he studied the snare drum and then taught himself each subsequent piece of the kit until he had acquired a full set by age nine. The following year, he began gigging with his brothers who managed to sneak him into nightclubs.

His list of early drum influences is extensive: Joseph "Zig-A-Boo" Modeste (The Meters), John Bonham, Don Brewer (Grand Funk Railroad), Stix Hooper, Bobby Colomby, Danny Seraphine, Buddy Miles, Sandy McKee (Cold Blood), Andre Fischer, Joe Carrero, Alex Acuna, Diamond (Ohio Players), Buddy Rich, Lenny White, Louie Bellson, Harvey Mason, Billy Cobham, Tony Smith and James Brown's drummers. As time went on, Freddie White (playing with Danny Hathaway at the time) became a model, and presently Jonathan includes Steve Ferrone, Steve Smith, Yogi Horton, Steve Gadd, Narada Michael Walden, Terry Bozzio, Larry Blackmon, Rayford Griffin, and Gerry Brown as inspirations.

How Jonathan hooked up with the Jacksons in 1979 is an inspirational story in itself. Since then, he has played with Cameo, Patti Austin, Lionel Richie and Richard Pryor, and recently he has begun to expand his list of recording sessions. An innovative, dynamic player, Jonathan is known as "Sugarfoot," and if you see him play, it's not difficult to figure out why.

RF: How did you get the name "Sugarfoot"?

JM: That goes way back. When I was about 13, I was with a local group in New Orleans called the Spectrum. I had just joined the group and they heard some of the bass drum techniques I had explored in my bedroom practice sessions. Everybody in the band had a nickname, and being the new guy in town, they decided I had to have one, too. We were coming home from a gig one night and they were really impressed with some of the things I was doing. I was expecting some sort of a nickname like Duke—something real powerful. All of a sudden, the keyboard player said, "I know, let's call him Sugarfoot. You've got that sweet foot." It sounded corny to me, but the guys jumped on it and it stuck. I told them I wouldn't answer to it, but everywhere we'd go, I'd see people I'd never met before and they would call out, "Hey, Sugarfoot." I just ignored it, but it caught on. People didn't know my real name, but they'd know me as that. As the years went by, I realized that most people didn't know who I was unless I used the name Sugarfoot. It ended up being very helpful in my career and I'm really proud of it now.

RF: There's always an added mystique about a New Orleans drummer. Were you

very much into the second-line stuff?

JM: I was really into that. Those types of rhythm patterns set New Orleans, drummers apart from most other drummers. It's a feeling and an expression, more than a technique. You're playing from deep within. There's just something real cultural about being from New Orleans. It's hard to explain. You can play the patterns, but if you don't have that New Orleans feel on the patterns, it doesn't mean as much. That's why "Zig-A-Boo" was such an influence. In fact, they used to call me "Little Zig" because they could tell my playing from learning his licks and feels in my bedroom. He had such an expression with rhythm and timing.

RF: The bass drum is very predominant in that kind of music.

JM: Yes. The bass drum plays a big part in New Orleans drumming. As far as I'm concerned, my bass drum technique is due to the fact that my brother played bass, so I always heard a lot of bass as I was learning drums. Growing up, I wound up playing bass guitar patterns on the bass drum to fill in the music, as opposed to most drummers growing up with more top-end, hand-oriented type things. I went for patterns that would fill in the gaps of the music. I like a real full sound.

RF: What were some of the gigs you had back then?

JM: Mostly local things. First off, there was my brothers' group, the Cavaliers. From there it went to Spectrum and then to a group by the name of Stop, Inc. That group did mostly top-40 things, Motown things and blues. As it went on, it progressed to more rock-oriented material; we did Grand Funk, Chicago, and Blood, Sweat & Tears. When I was with Stop, Inc., we did some work in the French Quarter for about a year with two brothers called the Aubry Twins. We would work six nights a week, 9:00 to 3:00 in the morning, 45 minutes on, 15 off. I had worked on that in my training period, practicing six hours a day. I always ended the practice with at least an hour straight of nonstop playing to build up endurance. I was with that band for six years and then I hit a very frustrating period. The group just wasn't interested in evolving into their own identity and making original music, and I wasn't going anywhere, except being a celebrity around town. I had envisioned so much more.

So I took some time off and from there I did a short stint with a group called the Money Band. I was with the group, but I wasn't actually a member. They had approached me while I was frustrated, and I got tired of running my mother out of the house with the drums, so I needed to get out and play in front of an audience again. I didn't want to get caught in that same situation, so I told them I would work with them until they found another drummer, but the magic was so great that time just went by and I ended up being with them for a year and a half. I never did look for



Jonathan's kit was specially designed and customized for the Jackson's tour. The unique shell finish and graphics were created by Patrick Foley.

another job. It was sort of an early Earth, Wind & Fire that never came to be and that was one of the best bands I've ever been in because of that magic element. The other bands had elements of magic in them, but not like this. There was a strong sense of playing together. We would interpret each other's moves before we would actually do them, and we'd wind up doing things together in the song. We hardly took time to arrange different things. It just came naturally to us. We'd learn the basics of a song, get on stage and perform it spontaneously. We wound up doing some demos for a deal and a short trip to L.A., but it didn't work out. When that group folded, it was one of the heartbreaks of my career, because there was such a strong vibe and sense of magic in that group.

I felt that I would never find another group like that to play with and that I would just do things on my own from then on, without being a group member. With

that band and other bands, I just got sick and tired of all the conflicts and everybody ego tripping. Certain groups would want to vote cats out of the group and I'm a sensitive person who gets attached to people very easily. I get more into the friendship thing and I would be the only one out of nine or ten people saying, "Don't put him out of the group" all the time. But majority ruled. So I just got fed up with those head trips and began to see that possibly I'd get further if I just went off and worked on my own as a free-lance drummer. My dream had been to make it with an entire band from New Orleans and I thought Money Band was it. It could have been it, but some things happen for a reason.

From that group, I went on to the James Rivers jazz thing, did that for a couple of years and recorded an album with them. Mainly I did that for the jazz experience, but he got more commercial as I was trying to get some jazz under my belt. At that

point, I got a call from one of the vocalists from the Money Band, who also was heartbroken about the group and had since moved to L.A. He told me he had been working with Undisputed Truth and New Birth. He had been in touch with Jermaine Jackson, who had heard me on a live tape of the Money Band. He presented me with the opportunity to come to L.A., and I told him I needed some time to think about it. I was a newlywed, and it was a big undertaking. I had done some traveling, but I had never actually moved away from home. I did feel, though, that I had to do that. I was finding myself really burned out in New Orleans. I talked to my friend in August and I threw it around for a few months. Each week I would change my mind. One week I thought, "There could be great opportunities out there if I give myself the chance." The next week I thought, "I don't know—being out there by myself. I'm not sure." But then I got to thinking, "If I don't go, I'll never know whether or not I could make it. Then, all that I've done and worked for my whole life would be wasted. I'll just be rocking in the rocking chair when I get old, dreaming and wondering if I could have made it." That thought right there did it.

By that time it was December. So I called this guy, Alfred Gillard, and told him I was coming. I made plans for early January departure, and by that time, I had no second thoughts. A force was just compelling me. I cannot explain it. I tried to explain it to my parents because, of course, I got a lecture. My father talked to me and said, "You don't have to do this. Why are you going to take this chance and go out there?" His friends' sons would come out here, get stranded and wind up on the streets, so out of concern he would talk to me. He was always behind me and my



music, though. He understood and said, "If you feel you have to do it, I'm behind you, but always know you can come home." It was the same thing with my mother. Something positive was driving me and it washed away all the fears I had.

In early January, I packed my belongings into my car, and I told my wife I would go for six months, try it out and come home if it didn't work out. I drove out to L.A. and I stayed with my buddy whose house happened to be on the hill in Encino where the Jacksons live. We'd always go up the hill, and he'd point out the Jacksons' house. One time we were driving by and Tito was driving out of the yard in his white Rolls Royce. I'd pass the gates and think, "If I just had a chance ..." In about a month, we moved to Woodland Hills. I had spoken to some of the guys in New Birth who, in the midst of contract negotiations, were in limbo. Then I heard about auditions for Undisputed Truth. We got halfway through one song when the producer of the group stopped everything and said, "This is the guy." But it just didn't feel like the right situation for me. There wasn't that comfort I wanted. So I had two groups to consider and I was still trying to talk to Jermaine. With his busy schedule, we just couldn't get together. I never did find out what situation he was thinking of me for.

RF: How did the actual Jacksons gig come about?

JM: Actually, it's a miracle the way it turned out. I knew James McField, their musical director, from my hometown, New Orleans. He had been with the Jacksons for a few years. When he came home on vacation, he would mention that he had been telling the Jacksons about me. He said that, if I were to come out to L.A., I could possibly find a really good gig. He gave me the information as to how to get hold of him when I got to L.A., but when I got there, I misplaced the information and couldn't find him. While all this was going on with New Birth and Undisputed Truth, I went to the airport one night to pick up a friend from New Orleans and I got lost. The street the musical director lived on was Normandy Avenue. While I was lost and panicking on the freeway, I looked up and saw a sign for Normandy Avenue. I had been looking for that street for about a month. As soon as I saw the sign, I cut across four lanes very quickly and got right off the freeway. I didn't know which way to go or what his address was, so I took a wild guess and turned right. We hit the first red light, looked on the street corner, and there he was at a pay phone. It was incredible.

We went to his house, he told us how exciting everything was working with the guys, and he showed us pictures. In passing, I mentioned, "This will probably never happen because their drummer is their cousin, but if he would ever leave the group, let the guys know I'm very interested." He jumped up, started screaming and yelling, and said they had let Johnny go and were auditioning drummers right

then. The only problem was that that day was the last day for auditions. He called that night and the audition was set for the next day. I was familiar with their songs because I had grown up with their music, yet I didn't know everything about the music. I just went for it. I played a few songs for them. They looked like they enjoyed it, and would give me a nod every now and then. They talked amongst themselves, but in the back of my mind, I was thinking, "Oh, I can tell that I've blown it by the way they're talking to each other." After we finished a few songs, they pulled me aside and said they'd let me know something soon. That evening, I got the call and they said they wanted me to join the group. It was just a miracle. It was meant to be. Every time I tell the story I get chills.

RF: You had only been out here for a month and a half. What did your wife do when you told her?

JM: She didn't believe me. But she's been wonderful. She's always been in my corner. We met and fell in love in junior high school, and went together for six years before we got married. We've been married for eight years. She and her family always believed in what I was doing and encouraged me. She was a major force in my getting to where I am now. So the audition was on Friday and rehearsal began on Monday at the Jacksons' house. For one thing, I couldn't believe I was at the Jacksons' house auditioning. But I wasn't that nervous for some reason. It wasn't really strange territory.

RF: Was playing with them magical?

JM: Oh yes. It meant a great deal to be playing with musical legends, which they were to me even at that time. I went in there and my mind was just on doing good so I could get this gig. I had no time to think about being nervous or to worry about anything. I thought, "I have to put together all the experience of everything I've been through right now, and utilize every bit of professionalism I have learned to pull this thing off." So that Monday, we

rehearsed and we had three days to learn the show before leaving town to do the tour. Since they had done it for SQ long, they were very confident of themselves, and they found people they could have the same kind of confidence in. I felt fortunate to be accepted as one of those people.

We left on Thursday, and my most chilling experience was when I climbed on that tour bus leaving their house. That's when I really realized what was happening to me. I looked around and said to myself, "I'm going on a major tour right now. It's the first major thing I've ever done in my life where it really, really counts," and another chill hit. I was looking out and watching Michael running around the yard getting all his things out of the house, while Kate and Joseph fed everybody. I was just waiting to wake up from this dream. It seemed so unreal.

I did that first tour which departed late February and returned in April or May. I made enough money to get an apartment and send for my wife. When I got out here, I talked to so many musicians who had been out here for 10 or 20 years and still hadn't had that big break. That's what really made me feel special, like I had been touched by that unseen force. Two months later I did another tour with the Jacksons and I started getting into the studio a little, doing demos.

RF: While rehearsing for a Jacksons' tour, how much input are you allowed?

JM: I play mainly what's there, but I can also be a little self-expressive, as long as I don't stray too far from the main thing. They point out such things as accents to their choreography. If they feel strongly about a certain move that they make and want it to have that accent, they'll tell me. At other times, I can be creative because I'm always watching them do the choreography on the show. I like to help them get that impact. That's one of the things that really works out well with us and that we have in common. I feel their movements. We lock in rhythmically and dance-wise. I

continued on page 100



Drumming And Prejudice

People like to talk, and will often repeat the most bizarre concepts and ideas without considering the harm they unwittingly do to others. Insecure people sometimes lash out verbally to discredit more successful drummers. When one's career has not lived up to expectations, bitterness toward others can develop.

For example, I have heard the comment quite a few times that "white drummers can't play funky." Well, I guess Steve Gadd has disproved that one about 1,000 times. Dave Garibaldi is another great funk drummer. He can also play other styles very, very well. Lesser known but equally funky drummers, such as Rick Latham and Joey Farris, also disprove this theory every time they play.

I've also heard that "black drummers don't have any chops. All they can do is groove." Billy Cobham, Max Roach and

Tony Williams have certainly disproved this theory while grooving and playing musically. They all have great technique, and can solo and accompany with skill and sensitivity. That's one more dumb idea down the drain.

Another one that I have heard is that "studio drummers can't swing or really groove." Harvey Mason, Vinnie Colaiuta, Steve Gadd, Ed Roscetti, Ed Shaughnessy and Jeff Porcaro all disprove this one on a daily basis. As a matter of fact, swinging on a record date, where everything must be precise, is a lot tougher than swinging in a smoky nightclub, where everything is comfortable and cozy.

Another prejudiced comment I've heard is "country drummers can't play. All they do is boom-tap, boom-tap." You know this is false if you have ever heard Larrie Londin play. This guy is a freight train of energy who can really play the drums. He is also a very good soloist and a very musical drummer.

One that I have always been amazed at is "jazz drummers can't play a good snare drum roll." We can go all the way back to Zutty Singleton, the great Dixieland drummer, to disprove this one. Also, Gene Krupa was a master of the snare drum roll, as many of his recordings demonstrate. Buddy Rich has a great roll, along with Louis Bellson and Harvey Mason. So much for another dumb comment.

Another one is "drummers from outside the U.S. can't play jazz." Daniel Humair from France and Fredy Studer from Switzerland are two drummers that I know personally who disprove this idea. I've also heard many drummers in Australia, Italy, Sweden, etc., who play really well. I am sorry that I can't remember all of their names. Another friend of mine is Alex Acuna from Peru. He is an outstanding and versatile drummer who impresses all who hear him.

This one is hard to believe: "Good funk drummers can't play jazz or swing." Harvey Mason and Steve Gadd are great jazz drummers when the situation calls for it. These two guys definitely knock that idea completely out. People forget that they both began as jazz players.

Another one is "practicing the rudiments will make you sound too technical and stiff." Drummers that I personally know who disprove this theory are Gra-

ham Lear, Carl Palmer, Billy Cobham, Louis Bellson, Ed Shaughnessy, Harvey Mason, Steve Gadd, Ed Roscetti, Larrie London, Max Roach, Michael Walden, Joe Morello, Dave Garibaldi, Joey Farris, Rick Latham, Chet McCracken, Chad Wackerman and others. The rudiments are good or bad depending upon the drummer and what use is made of them. After all, they are just sticking patterns. Learning sticking patterns can't be harmful. Anyone who has practiced from George Lawrence Stone's *Stick Control* understands the value of sticking patterns.

Each of these examples has been given to show just how foolish prejudiced generalizations really are. Negative generalizations can be harmful, especially to young drummers who may be intimidated or influenced by them. In my way of thinking, it all comes down to the individual. No two drummers, and indeed no two human beings, are identical. Each person is unique. In my travels, I've had the opportunity to meet and hear a number of really fine players. Most of them are not famous, but that is not the point. Each one had something that made him or her unique. Each person played something that was interesting and personal.

People who tend to make sweeping generalizations usually need to feel important. *Feeling* important and *being* important are two very different things. Most of the drummers that I know who are really important in terms of their contributions to drumming and our industry don't walk around "feeling" important. They are usually too busy working and playing to stop and think about it. They just do their best and get on with it.

My advice is not to argue with prejudiced people but simply to avoid them. Seek out people who have something positive to say. And when you hear drummers who are really playing well, let them know you appreciate their work. Seek out individuals who point out other good players, and avoid people who are always criticizing others.

Last but not least, realize that the music business is tough. Don't waste your time listening to negative people. Just get on with the business of drumming and making music. If enough of us do so, we will be contributing positively to the business and we will all benefit.

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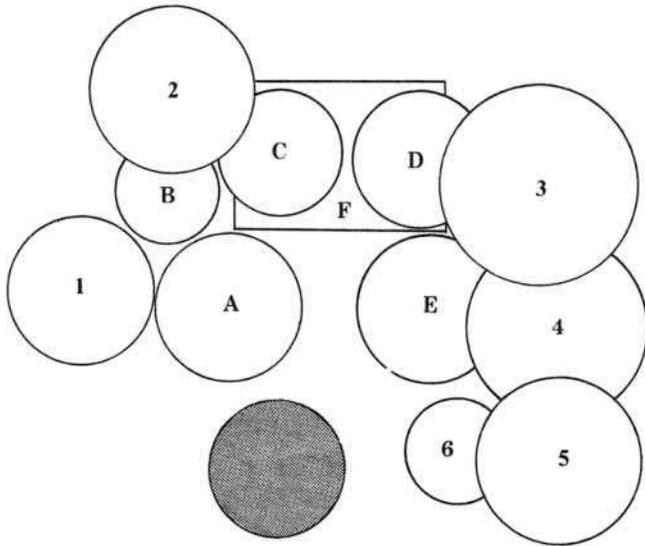
SETUP UPDATE

PETER ERSKINE



Photo by Rick Mattingly

"The drums are set up very close to me, so I don't have to reach too far. I think of it like a cockpit: Everything is right in front of my face."



Drumset: Yamaha Recording Series in special grey lacquer finish.

Cymbals: Zildjian.

- | | |
|---|-------------------------|
| A. 5 1/2 x 14 snare | 1. 14" New Beat hi-hats |
| B. 8x10 tom (optional; used w/22" B.D.) | 2. 16" K. Dark Crash |
| C. 8x12 tom | 3. 20" K. ride |
| D. 9x13 tom | 4. 18" flat |
| E. 14x14 floor tom | 5. 16" swish |
| F. 14x20 bass drum (14x18 or 14x22 also used, depending on situation) | 6. 10" or 12" splash |

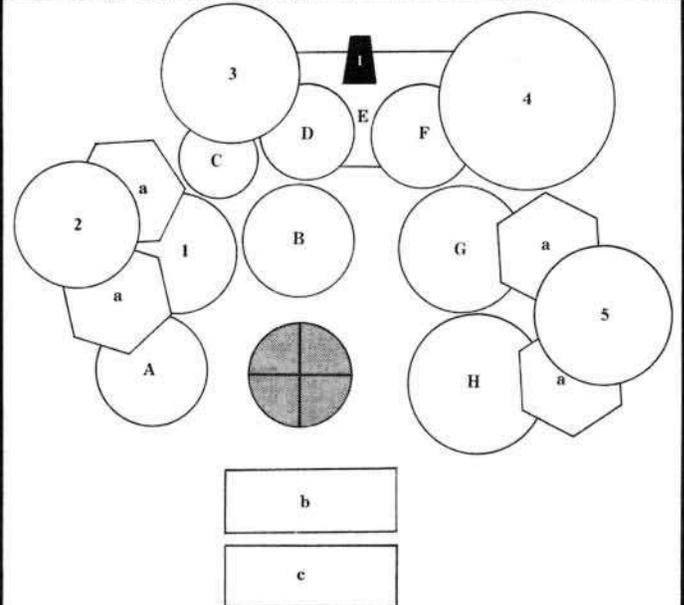
Hardware: Yamaha, including 700 or 900 series hi-hat and snare stand; 700 series bass drum pedal with felt beater; 700 series cymbal stands; and 900 series throne and tom holders.

Heads: Remo coated *Ambassador* on snare drum batter (top); coated *Ambassadors* on top of toms, clear *Ambassadors* on bottom. Clear *Ambassadors* on bass drum, except on 18", which gets coated *Ambassadors*. (For certain recording situations, toms and bass drums get clear *Emperors*.)

Sticks: Vic Firth *SD4 Combo* or *7A*; Regal Tip black rubber-handle retractable brushes; Vic Firth timpani or *M-1* marimba mallets used for cymbal rolls.

Special Items: Oberheim *DMX*; various percussion items.

MICHAEL SHRIEVE



Drumset: Tama Superstar in custom white gloss finish.

Cymbals: Paiste.

- | | |
|-------------------------------------|------------------------|
| A. 14" LP Tito Puente brass timbale | 1. 15" Rude hi-hats |
| B. Ludwig 400 5 1/2 x 14 snare | 2. 16" Rude crash-ride |
| C. 8x10 tom | 3. 18" Rude crash-ride |
| D. 8x12 tom | 4. 22" 2001 ride |
| E. 14x24 bassdrum | 5. 17" Rude crash |
| F. 9x13 tom | a. Simmons pads |
| G. 16x16 floor tom | b. Simmons head |
| H. 16x18 floor tom | c. LinnDrum |
| I. LP cowbell | |

Hardware: All Tama Titan stands, stool and hi-hat; Yamaha *FP 910* bass drum pedal with Duplex wood beater; LP *The Claw* mic' holders.

Heads: Coated Remo *Ambassador* on snare drum batter (top), with cutout head around rim; clear *Ambassadors* on top of toms, CS Black Dots on bottom; CS Black Dot on bass drum batter side, clear *Ambassador* on front. (Toms will occasionally get coated *Ambassadors* on bottom.)

Sticks: Regal Tip 5A hickory, with nylon tips.

Special Items: Simmons *SDS-5* head and pads; LinnDrum with 3:1 software; MXR 7500 Digital Delay model 790.

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Bobby Daniels

Bobby Daniels is the supreme accompanist. He's pushing a decade as Kenny Rogers' drummer, and if you've seen Rogers in concert, you know the wide variety of material he offers his audiences. As Rogers roams the circular stage in the round, making sure he's visible to everyone, Bobby is watching and anticipating his next move. During "Coward Of The County," Rogers throws a punch and Bobby is on top of it with a dramatic cymbal crash. It's Bobby who provides the bounce to "Love Will Turn Us Around" which propels Rogers with equal bounce. Then, as the lights dim, Rogers goes into the beautiful "Lady," which Bobby accompanies with sweet dynamics and punctuating tomfills.

What is his objective? "No matter who I am working for, I am dedicated to the responsibility of making that person look good. If it goes well for the performer, the people who paid for the seats out there are happy. If they're happy and the performer is happy, it means I'm doing my job well."

Bobby was raised between Philadelphia, where he was born and his mother lived, and Greenville, North Carolina, where his father resided after his parents' separation. When Bobby first went out on his own, he moved to Durham, North Carolina, and played off the Duke University campus. It was there that he came in contact with the Drifters.

After Bobby moved to Nashville, Kenny Rogers approached him. At that time, Rogers had ended his association with the First Edition and was at the point of bankruptcy, but Daniels dedicated himself to Rogers' dreams. The dreams came true, but not without a struggle on the part of Bobby, who, accustomed to playing R&B, had difficulty adjusting to country music. He almost left the group, but Rogers' belief in Daniels prompted him to stay. Nine years later, Bobby is an integral part of the music, as a drummer, and of the business, as coordinator.

RF: You were with the Drifters for a while. When was that and how did that come about?

BD: I guess it was the summer of 1965. I met them in Durham, at a club where I was working with the house band. They only carried a guitar player and a bass player, so I played behind them that night. The next day, when they left, Heft with them for \$15 a night, paying my own expenses. It just seemed like it was time to go. I watched some of the things that they were doing

and they were dated, so I quickly set out to put together a medley for them and I got involved in the choreography very quickly. These were things I had never done before. Consequently, I didn't stay at \$15 a night. I didn't make a lot of money doing it, but it was better than \$15 a night.

Nevertheless, after about two years, I was singing with the band that they were traveling with. One night, one of the guys in the Drifters said, "We're looking for another singer," and this club owner said, "Well, why don't you use Bobby?" By this time, I was doing all their choreography anyway, so I stopped playing drums with the Drifters, and I started singing with them. I'd play little things during the show, but I primarily stayed off the drums for a couple of years until I moved down to Nashville. When I got to Nashville, Freddie North, an executive vice-president at Nashville Records, encouraged me to produce something because he had the facilities right there with his company. I went in, did a couple of things, and said, "This is my calling." I learned an awful lot from the Drifters, and I'm still very fond of them. They helped me to make that rough transition from childhood to adulthood. They just said, "Here, these are the dos and don'ts. You do this; you do that." The greatest thing I learned from the Drifters was how to deal with people, because they genuinely cared about other people. They took away any pessimism that I had. I feel that I owe them a great deal. One night a bass player got sick on a show and I had never played bass before, but I could play the Drifters' songs on bass. They encouraged me to do that, as opposed to some musicians who would have said, "Hey—don't do that!" So I played a little bit of bass there for a while, although not of any consequence. The same thing held true for keyboards. One night we didn't have a keyboard player, but we did have another drummer who could fill in, so I played keyboards. From there I went to Freddie North, and it was like the same teachings. It was just another phase of my life. We're talking about recording where you're actually the one sitting behind the board, in control of it.

RF: Had you done any recording?

BD: With the Drifters I had, but nothing where I was producing. The first thing that we did was a remake of an old Shep & The Limelights song, "Daddy's Home." I played bass, piano, vibes and drums on

this record, so all we had was a guitar player. Trust me when I tell you that it was not a great record, but it was something I was very proud of at the time. Freddie North believed in me so much and he gave me that same type of influential push that the Drifters gave me.

After that, I just kind of hung around. I didn't really play drums. I was doing quite a bit of writing at the time, with no major success. Every now and then, a couple of dollars would show up here or there for small things, and then I put together a band for Freddie North to go out on the road. He had a hit record out, "Friend Don't Take Her, She's All I Got," in about '71. It was a country song, but he cut it in the R&B market. We did that for a couple of years, and I just kind of hung around until meeting a couple of guys who are now with Kenny's band.

RF: What provoked you to move to Nashville?

BD: I was always moving. At one point, I kept a little place down in Orlando, one in Atlanta, and one in Miami. Then I just moved to Miami. It seemed that the name "the Drifters" was appropriate. So I had already had a taste of that slower living and I knew that I didn't want any more of Boston or New York. They're wonderful to visit. I love these cities, but at that point in time, you really had to have your act together to survive in them. The first time I went to Nashville, the city felt comfortable. I didn't know anything at all about country music. If an older country song—which I call the B-flat country—came on the radio, I would turn the radio off. Finally, I started playing clubs here or there just to have fun. I ended up playing with Gene Golden and later Steve Glassmeyer, who are two members of Kenny's band, as a trio. I'd never played in that kind of trio before — one that just played top-40 at clubs. I started doing session work also, although not mainstream, because I was still working at clubs at night. I was in and out of the Gospel idiom, playing a lot of Gospel music and still writing a bit.

Then up jumped Kenny. Steve, Gene and myself had been together for four years, and all of a sudden, there was no Kenny Rogers & the First Edition any more. He wanted to move to Nashville then, because he was basically starting over and it would make more sense if he had a Nashville-based band. The fellow

by Robyn Flans

who was going to manage him in Nashville, and who was the manager of George Jones and Tammy Wynette at that time, brought him to see us. The first time Kenny saw us, he thought we were just awful. It was one of those real rare nights, but he came back again. We had become just a little bit complacent within this group, so it was time to do something else. The clubs were just not happening and Kenny was so positive about what he was going to do. We made bets along the way, like it would take one year to bring in a hit. If we didn't get that hit within one year, it would take another year to get it, but after that, it would take 14 months to host the *Tonight Show*, and little things like that. We made bets on all of them, just out of fun, and damn if Kenny didn't win just about every bet. He laid out this blueprint, and from that first meeting, he convinced us of all this. I'm not talking about super salesmanship. When he said it, it made sense that this was going to work.

RF: While he was telling you all this about what he felt was going to happen, had you even worked with him?

BD: No. I used to watch his T.V. show, *Rolling On The River*, and I enjoyed a couple of things. But Kenny Rogers & The First Edition, and the music they recorded that stayed close to the old country was out of my league. I was in a rhythm & blues world. That's all I basically wanted to do. I wasn't closed-minded; I just made my money at R&B and I was happy doing it. That's all I'd ever done because I came up basically from the streets with the music. The only formal training I've ever had was when I was down in Greenville, North Carolina, from some instructors over at East Carolina University.

RF: So you're basically self-taught?

BD: Yeah. I've since gone back to my reading and updated myself, but working out of Nashville, I didn't have to read that often. It's a completely different system in the studios than it is, say, in New York or Los Angeles. They jokingly say that, with the number charts over in Nashville, you can take a piece of paper about the size of your hand and write out a whole song. I don't want to mislead you there. There's reading in commercials, but in most of the record dates, they don't use it that much. Now, more and more, there are a lot of L.A. producers who are going to Nashville and who want everything written out. The musicians in Nashville are really, really



Photo by Randy Dorman

excellent. All the people who play on the "country" of songs can just turn around and walk into a jazz idiom. They've been labeled because of all the country music, but these musicians stand up to musicians anywhere in the world.

RF: Who have been some of the influential drummers in your life?

BD: I've always been fascinated with Bernard Purdie's drumming and, of course, Gadd. But more so, I think the people who I respect are session drummers from Nashville like Larrie Londin, who I think is an awesome drummer. Technically, he's brilliant—a very powerful drummer. He helped me make that transition to country music. But then, too, I know him as just people, and he's such a gentle man. Kenny Malone is a technician. He says, "Give me ten minutes to figure out something clever here." He's that kind of drummer with very intricate tuning, and he is a beautiful man. Bill Harris, who does all of the T.V. things out of Nashville, was influential. Jerry Carrigan is a very dear friend of mine. I studied him a lot. At times, when I was making the transition, he was very encouraging. He's a nice man as well as one of the best cymbal players in that city.

RF: When you hooked up with Kenny, he

was basically at the point of bankruptcy. If you'd never even played on the same stage with him at this point, what accounted for the dedication?

BD: There was something about him. He saw all this. I don't know if he saw it to the degree that he's come to see it, and I don't want to be trite and say he had a dream. He just said, "I've made so many mistakes in my career before. I now feel that I can approach this industry with the business sense that it takes to survive in it." You felt it from his speaking about it. It really is hard to describe because we're not talking about a super sale. He came to the club one night, and the next day at 10:00 in the morning, we were in a meeting with him. Within 30 minutes, we were going to be the next Kenny Rogers band.

RF: What was the game plan at that point?

BD: At that point in time, he had already met Larry Butler, who was his producer and who is very important. He's one of the special people that I've met in this music industry. Lovingly, respectfully, I call him "the magic man," because I feel that the combination they had during that time was just magic. He believed in Kenny. He convinced United Artists records, and they cut the *Love Lifted Me* album with studio musicians, but nothing really happened

from it. But country music fans are very loyal. You can have a hit, and they will support you in some way ten years later. They're not as fickle as the pop or rock fans. The next album had "Lucille" and that started the ball rolling.

One of the interesting things I remember from those early days—without getting into names—concerns some people who were the headliners we were opening shows for. It was interesting to see the difference in the way they treated me and the ego trips that I ran into. I remember one stage we played on where they didn't want us to use their "special" lighting. I was sitting so far back that the lights didn't reach the drums,

so I was playing in the dark. Or a drummer would say, "I don't want you to use these cymbals." We ran into a lot of people who didn't have that little touch of class. I learned from the experience that, if I ever get to the position, I won't treat other people like that, because I know what that feels like.

RF: You mentioned to me that you thought playing country was going to be a breeze because you knew jazz and R&B.

BD: I had that misconception that you could just walk in and do it. I didn't look at it as an art form.

RF: How did you arrive at the opposite conclusion?

BD: It took about two weeks. I never felt comfortable with it. I went to Kenny and I said, "I feel like I'm not earning the money that you give me and I know that these are tough times. I don't understand this music." Kenny always said, "I don't want to tell you what to do with your life, but I think if you give it a chance, you'll be fine because you're close to it now." What was happening in my head was that I didn't want to try to fake it. I wanted to understand it honestly or not do it. It wasn't an easy transformation for me because I knew nothing.

RF: Can you pinpoint, technically, what is so different about playing country music from what you were used to playing?

BD: Rhythm & blues, or black music as it was sometimes called, was very aggressive. Acoustic guitars playing straight 8ths or quarter notes, or just strumming, gives a whole other flavor. With rhythm & blues, the bass and the drums were out front, energetic or slick, hard, hard, hard. Country was soft, and when they did drive and said, "Okay, we're going to play this song real fast," they put brushes in the drummer's hands. I want to be careful not to stereotype, though. That's a tough question. What I think has been really beneficial to me is, because of my R&B background, there seems to be an edge that I feel with Kenny's music, that I've put on it. It's like a slight marriage of the two worlds. At first I tried to copy the Nashville drummers. Then when I became comfortable with it, some of my roots started surfacing. All I did was put a nice little tension within, say "The Gambler" or "The Coward Of The County," and it just felt a little more earthy. With rhythm & blues or any type of progressive music like that, normally they try to move just a little more dynamic or something within that bass and the drums. Within the last four years, country music moved up to the same thing. There's a real interesting tension there, because within our whole group we have a diversified bunch of talented people. We've got two or three guys with an R&B background, and three of the other guys are from jazz backgrounds. It provides an interesting little twist for the country music.

RF: What do you think is your role in the rhythm section? What does it take to be Kenny Rogers' drummer?

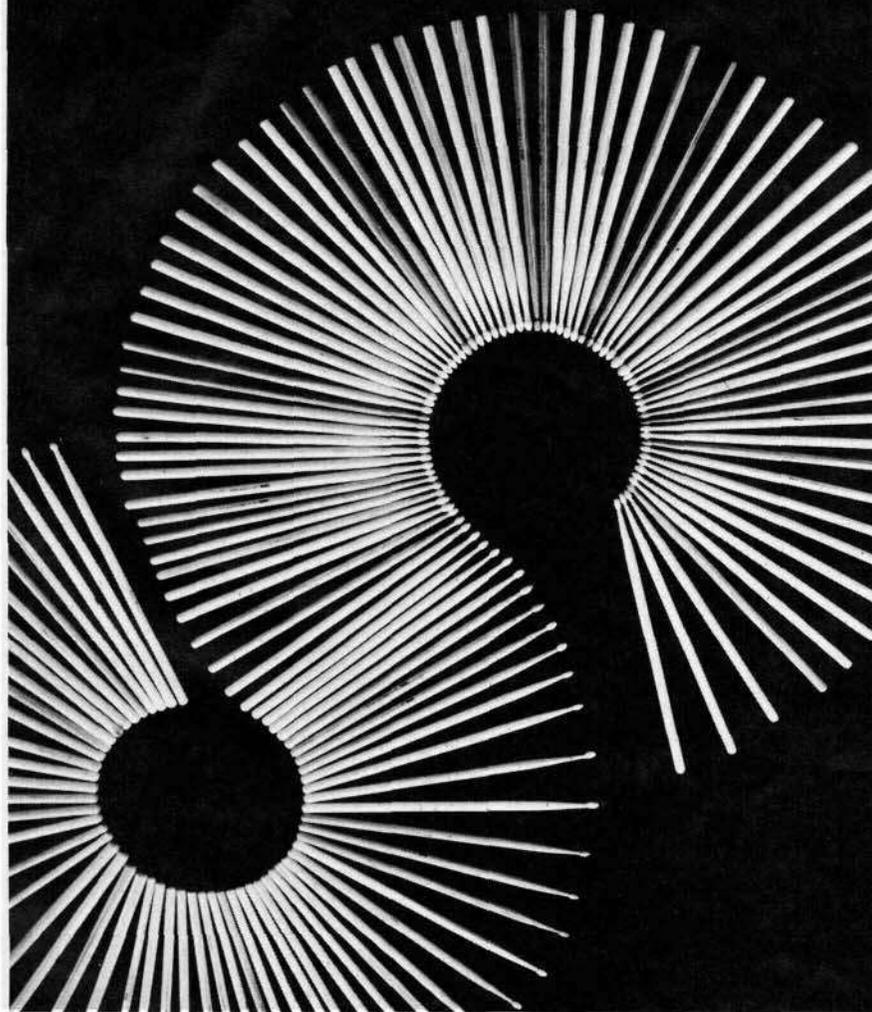
BD: I'm the meter, obviously. I also figure that, whether it is me or whoever playing drums, it's up to that drummer to create excitement. Because of my years with the Drifters, I am so attuned to never stepping on a singer. I like to think of it as embellishment. You never step on singers because they stand there with nothing but a microphone in their hands. You've got all these drums and you could be very distracting. I watch Kenny's moods. If he ever seems to be just a little bit sluggish, I put an edge on everything just to pick him

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back up. I don't know if it's from my early training, but if he blanks out on a word or something, I will instantly do something. Maybe I'm out to lunch here, but I think that I can help from the drums. If he misses a word, at the same time he misses it, I will do something on the drums to take the concert goers' eyes off Kenny. I can crash a cymbal and I'll have the audiences' attention for just that split second. Those people came to see him look good, and that's all I'm concerned with. They didn't pay to see me; they paid to see him. I want to accompany him.

RF: Kenny's become very well known for his ballads. There are tremendous dynamics involved in playing those ballads.

BD: I think the ballad playing is my strongest asset with Kenny. I feel that I work well around his voice. I like to think I make the drums stand out at the times he wants them to stand out. We have a very good rapport with the ballads. I've had many other drummers that worked with us on some of these shows ask about different ballads. When they comment about my playing, they speak of the ballads first. Also, because I sing, I feel like I'm a melodic drummer, even from the tuning of my drums. They change from time to time, but I hear a chord in my entire set when they're tuned. I start with the fourth drum on an F-sharp and tune backwards. So I think of myself as a melodic drummer. I don't play

a lot, but the ballads give me a chance to treat the drums almost like a piano.

RF: Do you think that comes also from having had experience playing a lot of different instruments?

BD: I'm aware of them. I think the ballads stand out, though, because you want to sing with them. One of the things about an audience, as a rule, is if you play a very loud song, people will be boisterous, and they will be up, clapping their hands or stamping their feet. They need that color change of coming down to something that is very faint. Then they won't want to turn away and say something to somebody else, because they'll be afraid that they're going to miss some of the words. After that, you've got to be able to make the lyrics live. "She Believes In Me," "You Decorated My Life," and some of the other stuff are very good examples. You have to paint a picture. I try to do it with the drums and the cymbals.

RF: What about equipment?

BD: I play a set of Pearl drums, which I love. I've played Pearl drums for about six years, and I use Zildjian cymbals. I play the concert toms, although I don't think I really need them. I could go back to a basic five-piece kit, with a kick, a snare, two toms and one on the floor, but the concert toms are just that one more color change. It's another note. The key thing is that I think of it as a note. I use 8", 10", 12", 13" and 16" on the floor. All of them have two

inches of extra depth and are double headed. They're basically tuned as if they were in a studio. They're tuned for the microphones. We have a sound engineer who's just a drum freak. He loves the drums, and we get an excellent and very consistent drum sound no matter what kind of hall we're in. The places we play in are anywhere from 10,000 to 20,000 seats, and it can get rough.

RF: Your title is coordinator. Explain what that means.

BD: I guess, in essence, it is a bandleader. All these people who work with us are responsible, and this show is such a well-oiled machine that everybody knows what to do. Consequently, I don't need to lead anybody. I have kind of a jerk reaction to that word "leader." But basically what I do is check them in and out of hotels. I'm the liaison between flights or last-minute changes, and I keep the times that we're going to leave. As a rule, I'm the go-between for musical problems or organizational problems, even though the guys are around Kenny all the time. I find myself getting involved in the overall Kenny Rogers picture. If I see something that's not being done, whether it's my position to do it or not, I don't mind doing it. I enjoy the business end of it as well. My basic concern is that Kenny Rogers is happy when he gets to the show. Whether I had anything to do with it or not, that's my ultimate concern. I genuinely like this man. It's very easy for people to say, "Well, this guy pays my salary," but he's a human being. He has his moments. We all do. Two adults are not going to agree on every single thing, but I feel fortunate to have met him and worked with him, because I have learned from him, not just about the business end, but musically as well.

RF: Do you have any specific plans for the future?

BD: I've had the good fortune and the pleasure of being around a lot of talented people. I feel that I've learned a lot just through association. I feel like I'm starved for something new. I'm one of those people who needs to have some sort of challenge. You asked the reason for my dedication to Kenny Rogers at the beginning, and I think it was because it was something new. There's no reason for me to go back to anything I've done in my life because I've already done that. I need to set new goals for myself, and now it's the production arena. Kenny's not going to want to sing forever. I enjoy my job, but I want to grow and I want to move into other areas. I might like to do a solo album of my own at some point in time, and I feel very dedicated to the fact that it would be a Gospel 0. One of my thoughts is that tomorrow is the best day of my life. When people say, "Those were the good old days," they're the *old* days. The best day of your life is tomorrow.

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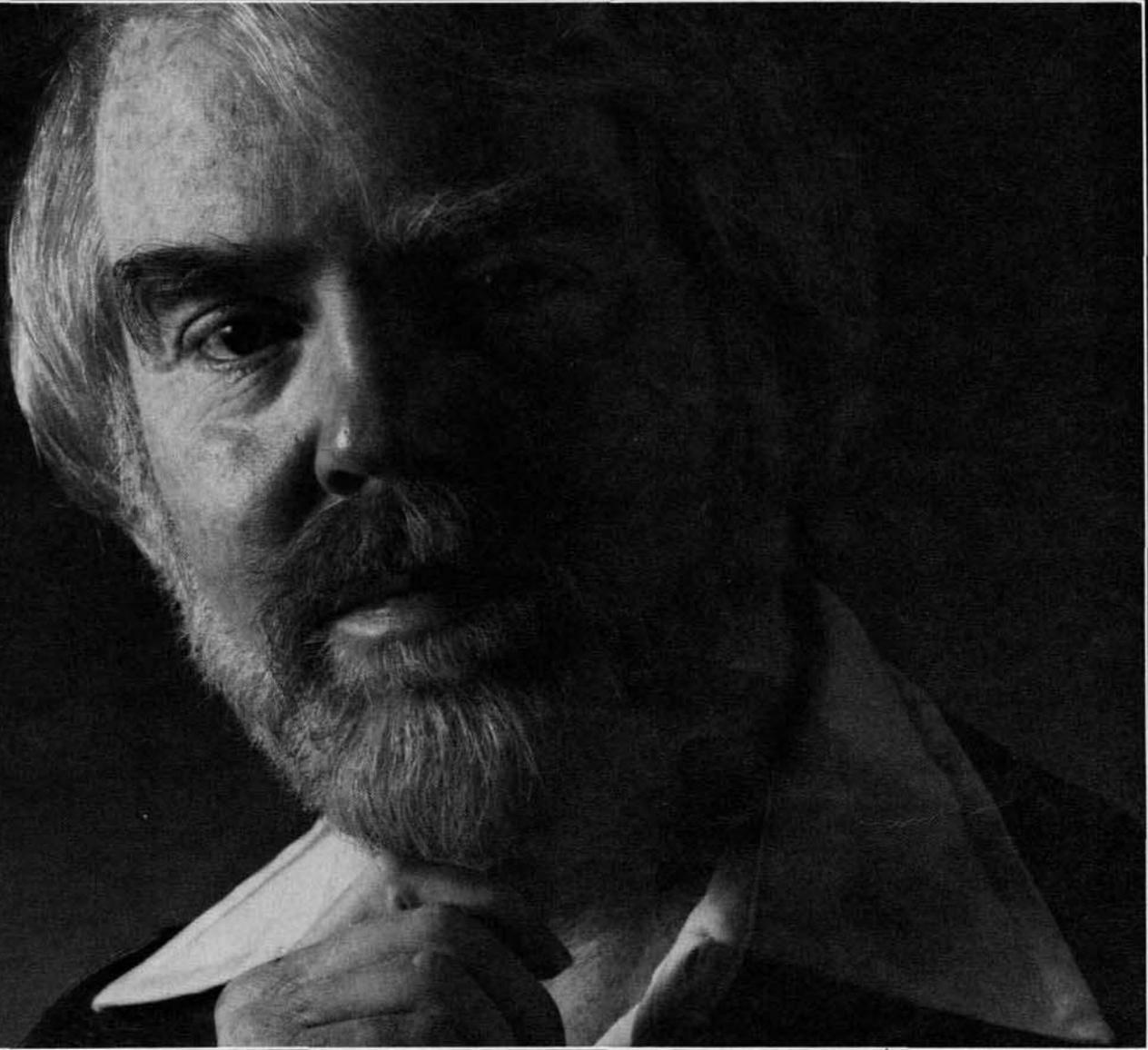
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CANADA



Blakey continued from page 13

Photo by Bob Shamis

timekeeper again, like *way back* in ragtime, you understand, where all the drummer did was keep time. So you see, the pendulum swings back and forth; there's nothing new under the sun. And who changed it? It was the drummers.

"And another thing that's always goofed me up is that, since so many of the great jazz musicians are black, they try to connect us up to Africa, but I'm an American black man. We ain't got no connection to Africa. I imagine some of my people

come from Africa, but there are some Irish people in there, too, so I'm all messed up. The idea of it is that I'm a human being and it don't make no difference where I come from. But I know that if I weren't an American, I wouldn't be able to go to places and do the things I do, and I appreciate it, because this is a great, great country. In the end, we'll come out alright. I may not be here to see it, but I'm planting the seeds. It's certainly a lot better now than it was in 1955, 1950, 1945 ... oh, man!—200% better. I feel better about it; I see the progress; the musicians are more advanced—not more talented in playing, but more disciplined. And I'm really proud of them.

"So I can't understand about jazz having such a hard time of it. And they're trying to put it off in the corner as being black. Jazz is American; it ain't got a damn thing to do with color. I'll take kids from any part of the world; if they want to play jazz, I'll put them in my band and they'll play jazz—and really play it, too. And if they continue with it, they can become some of the great competitors of our time with it, and take jazz somewhere else.

"Once an idea is brought forth to the world, it doesn't belong to the individual, or the individuals who brought forth the idea: It belongs to the whole world. But what I'm here for is to see that the ones who bring forth the idea get the credit. Not the money—the credit. Louis Armstrong

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and Duke Ellington and all these people should get the credit. It has nothing to do with race. It wasn't just Louis Armstrong; all of these white musicians who came along at the same time were ostracized for playing this music. In my day it was called 'nigger music,' and any white musician who played it was ostracized, and couldn't get a job in the studio or anything. It was funny, because the white musician was playing the so-called chamber music in all these big hotels. If you know your history of Count Basie, he was booked by John Hammond into a white hotel in Pittsburgh, and that was unheard of. Many of the big hotels in New York had black orchestras. I thought it was very unfair that all those great, black jazz orchestras were out there setting a standard for jazz music, and they turn around, get Paul Whiteman and say he was the King of Swing. The only way he could swing was from a rope. So they did that—a racial thing—and they're still doing it. Hell, they're even doing it in rock."

It was in the 1920s, an era of ersatz kings of swing, post-war boom, flappers and major movers like Louis Armstrong, Jelly Roll Morton, Fletcher Henderson and Duke Ellington, that young Art Blakey came of age. His father was a mulatto, who ran out on Art's mother after their "shotgun" wedding. Then, when Art was four or five months old, his mother, Marie Roddericker, passed on, and the child was

brought up by her first cousin. Growing up in a relative's household, Art Blakey never suspected that he wasn't part of the family.

He was shocked by the resentment of his brothers and sisters. He was about 13 when he found out the truth. "She had two kids of her own, and you know how kids are—jealous. When they told me she wasn't my mother, that just tore me up. When I found that out, I didn't say nothing. I just split."

His childhood aborted, young Blakey found himself working in a grimy, dangerous Pennsylvania steel mill. "I worked open hearth at Jones & Laughlin in Pittsburgh. When the steel gets ready, you stand up on a little platform, you tap the furnace, the steel comes out white hot, runs down a ladle and into a pot. It burns all the hair off your face. You're standing up there with goggles on, and if you take them off the rubber just stays around your face, making you look like a raccoon. You've got your regular steel-toed work shoes and wooden shoes under that. I was all of 14. Being a little guy, I thought I was going to get away easy, but they put the little guys right up there on the platform, because big guys can't move around there. Also, I didn't drink. A lot of those guys drank a lot, and they'd fall in. It was white hot. Poof . . . you never knew. All you heard was 'AAAAAaeeeee' and that was that. It happened twice when I was there. I was earning \$38 a week, saying to myself,

'I can't take this. I have to get out of here.' "

So, as it was for many other young black men and women of that time, music (or show business or sports) offered not only an escape from the depression, but a ray of hope for something much better. Having knocked around on the piano for a number of years, Blakey was able to put together a little band, install himself as musical director, and land a steady gig at the Ritz Club in Pittsburgh. "We'd make \$38 a night in tips," Art enthuses, still shuddering at his narrow escape from the steel mill. "Our tips were just unreal. Some weekends people would be drunk and partying and feeling good. We might pull in \$60 a night. I had a ball, just had a *baawll*. That's when the life really started for me in the clubs."

And as is the case with countless other great jazz musicians, though the expression might come out in the clubs, the inspiration came from the church. "But see, the church I went to was quite different from any other church, because they didn't allow any musical instruments in there whatsoever. The choir was a cappella. They clapped their hands and stomped their feet. Oh yeah, all the time—swinging. And all of them didn't clap like this [on 2 and 4]; some of them clapped like this [1-2-3-4] at different tempos. They had, and they still have, all sorts of polyrhythms going in the church. And that amazed me.

"Then when I went to school, they had a

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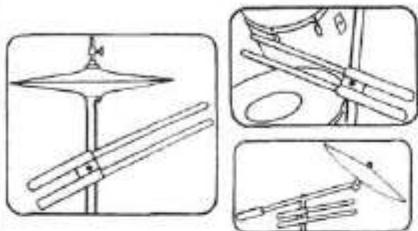
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band. I wanted to play trumpet, but Mr. Kelly told me 'Your chops are too big,' so he gave me a tuba. I didn't want to be playing no tuba, so I got out of that, went to work, and boy it was rough. But there was a piano around the house and I used to play on that all the time. And the woman who raised me had a son who played the piano. I heard a lot from him, and I tried to do what he was doing. I learned to play in a couple of keys. I went out, got a band and began to play. I was cool until Erroll Garner came along and sat in. Erroll Garner was *playing*, man. I had to play drums because I couldn't play piano as good as he could. I didn't even have time to study them. I just had to pick it up from different people, like Chick. I'd ask them about stuff when they came through Pittsburgh."

So when did Blakey first have a drum? "HAVE ONE? The night I started playing 'em! The drummer in my band had a whole set, and when I couldn't do the show, Erroll played the show. They played a record of the tune they wanted. When it got to the piano part, I couldn't read and I couldn't play it. Erroll had been sitting in a corner. He heard it and he played it. So the guy who owned the joint called me over; he had a Magnum hanging on his side—gangsters, you know. He said, 'Play the drums.' And I said, 'Well, damn, pretty soon you'll want to be up there calling the tunes and directing the sets.' The owner asked how long I had been working there. I told him about two years. He asked if I wanted to stay, and I said, 'Sure.' So he said, 'Well get up there and play the drums.' I told him that I didn't own any drums and the drums that were there belonged to Skippy. He said, 'That's alright, I'll buy them off the kid. Send him over here to me and I'll talk to him.' So you know what that was about. The kid wasn't going to take the drums out if they said to leave them. So I just went up there and played the show. How, I'll never know, but I made it.

"Coordination comes from playing every night. I used to play every night. It didn't matter how much money I was making, I just had to play every night. When we'd get through playing at night, it was daybreak: 6:00. Then we'd play the breakfast show. After that we'd have a jam session which would go on until like 2:00 in the afternoon. So maybe by 3:00 I'd get to bed, and be back in the club again at 8:30. So I never stopped, really. I was playing all the time so I didn't have to worry about practicing.

"At home, I didn't have much time, but when I did, I'd usually just practice on a pillow. I'd never practice on a pad because a pillow would make me pick up my sticks, instead of depending on the rebound of the pad. So I'd practice on the pillow, stretch my wrists and then go off and play. And I'd *think* about what I was going to do before I did it. I was always thinking about the mu-

sic, and that's why I'm not so interested in getting high. Music doesn't run through my head when I'm getting high. I just get drowsy and go to sleep. So as long as I'm clear, and get enough rest and good food, the music just pours through my head. I've always tried to keep a piano around, so I can bang on that to get ideas about what I'm going to play."

When he wasn't banging around the club or working out on the pillow, there were a number of drummers in Pittsburgh for Blakey to look up to. "There were a lot of drummers in Pittsburgh. There was Klook [Kenny Clarke], there was a drummer named Jimmy Peck, and then there was a guy named Sammy Carter. But the guy I learned the most from in Pittsburgh—and everybody knows him—was a guy named Honeyboy. That's the cat who taught me how to play shows. And he could play. But mostly he taught me how to twirl the sticks. I used to throw them up in the air. I had a little thing going and the lights would go out; I got that from Ben Thigpen, Ed Thigpen's father. I tied a black string to the ceiling, and when they put the black lights on, I'd be twirling. Then I'd throw the stick out into the audience. Everybody would be screaming and ducking. The stick would come back to me, I'd catch it and keep on playing.

"Chick Webb saw that and watched me for a long time. After the show, I went over and spoke to him. I told him how pleased I was that he was there. He said, 'So, you want to be a drummer?' 'Yes, sir.' So he said, 'Well, I'll tell you, boy, take your snare drum upstairs to the dressing room, I'll be right up.' He came in wearing a camel-hair coat and a cap, and brought Ella Fitzgerald and a chihuahua with him. He said, 'Make a roll, kid,' and I started rolling—what I thought was a roll. He walked to the door with Ella, pushed her out, turned around, looked at me, went 'Sheeeeeeeet,' slammed the door and walked away. That was my number one drum lesson with Chick Webb. Another time I went to see him, and I thought I'd hang out with him all night. Instead, he put me upstairs with a metronome, made that damn thing go at the slowest tempo you ever heard, and said, 'Roll to a hundred, And if you stop, I'll come upstairs and break your skull.' That man was something. He was a disciplinarian,

"Chick Webb was the master of syncopation. Other drummers were just time-keepers in the band—any band. Chick Webb would interpret the arrangements, and the next guy I heard do that was Klook. Interpreting arrangements is so important. Chick brought the drums to the front as a leader. The band would have to follow *his* cues, and that's where he brought the drums up front. He had the best sounding black band in the country. They'd broadcast every other day or so. He was the first drummer to syncopate me-

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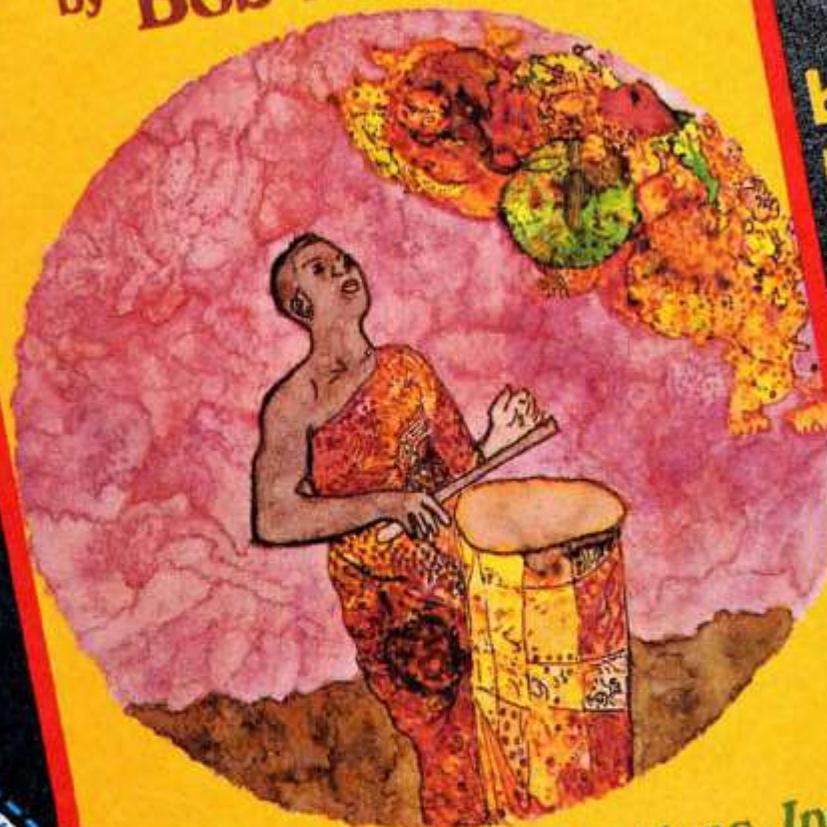
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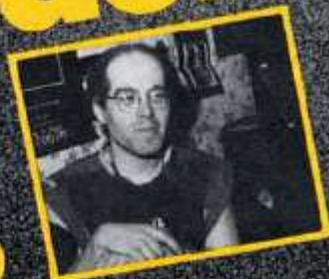


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lodic figures off the pulse. Everybody else had to just sit up there and play time. Some drummers might occasionally play some figures with the brass, but most people didn't want drummers to do that—especially Fletcher Henderson, because his arrangements were so busy that you couldn't do anything.

"But then Chick Webb came along and different types of arrangements came out of that featuring the drummer—you understand? About that time, Klook was with Edgar Hayes and the Mills Blues Rhythm Orchestra doing 'Edgar Stepped Out,' and you could hear Klook punctuating the arrangements. The first time I saw Klook it was so amazing to me, because he had one big Chinese cymbal, a bass drum and a snare—no sock cymbals. He just had his foot stomping on the floor—lead foot. He played his ass off, and I heard him.

"When you listen to Chick on the last chorus of 'Liza,' he's beating the shit out of them drums; and I still use that lick to this day. [Sings figure] Oh, boy! And he would do this so damn fast. You couldn't even see his arms move when he took a solo. His arms were extended like a little chimpanzee; he must have had 36 arms, the way he'd play. And I used to see Gene Krupa watching him," Art giggles. "Man, Gene just used to love to watch him play. Chick Webb was a master of the drums and he knew what he was doing.

"I liked his cymbals. I wanted to get a hold of his cymbals so badly, but I couldn't do it. I liked the way he got his drums to sound. He liked deep sounding drums. He got the drums to sound like drums. His bass drum was almost as tall as he was, and that used to tickle me. And his foot . . . this is where I learned about controlling the music with the bass drum. When he was playing, no matter what the speed or the tempo of the tune, his foot never stopped. He'd always control that pedal and keep the bass drum right up under the bass fiddle. All of a sudden he might go BOOOMPH and drop in an accent. But he never let up.

"Chick Webb would be juggling his sticks and crossing his arms. His cymbals hung upside down on a hook on a leather strap. He didn't have anything to tilt them with, but he would tilt them and control the angle as he played them. He was the first drummer to play up there, riding the cymbals; they call that *Eastern drumming*. The sock cymbal and the snare drum—that was Jo Jones's thing, and that's *Western drumming*. Chick Webb was a master and an inspiration."

It was during Blakey's stint as a timekeeper with the Fletcher Henderson band that he came up against his other inspirational elder, the imposing but graceful Mr. Sid Catlett. "I was playing a show, had on my dark glasses, and had some gin in my pocket that I was sipping through a straw. When I came off, he came running up to

me and said, 'Man, you played that show beautifully, baby.' He was so huge, you know, and he picked me up to hug me. He felt that bottle and said, 'What?' So he put me down and BAM!—knocked me cold. Then he threw some water on me and said, 'Until you master that instrument, I don't want to see you drinking. You understand me?' 'Yes, sir,' and I flew upstairs to my dressing room! He was a hell of a man to do that for me, because I was in trouble, but he set me straight in a hurry. When I went to rehearsals, he'd say to me, 'Hey man, what did Chick teach you?' I'd answer, 'He taught me how to roll.' So Sid would say, 'What do you do when you get in trouble?' When I'd tell him that I didn't know, Sid would say, 'Roll.'

"That's how I learned the drums, and I thought I was a bitch when I joined Billy Eckstine. I was playing behind Sarah [Vaughan] one night, and I had a little shuffle going. Dizzy walked up to me, while the band was playing a show, and said, 'Blakey, what the hell are you doing?' When I told him that I didn't know, he asked, 'Well, why are you doing it?' I answered, 'Because I heard Cozy Cole doing it behind you.' And Dizzy said, 'That's why he ain't here.' "

And so it was that Art Blakey's early germination led him to become an elder himself, but not before passing through gigs with Fletcher Henderson, Mary Lou Williams and other masters of the swing

era. Then, a call from singer Billy Eckstine brought him to the drum chair of the most advanced big band of the '40s, a proving ground for the young firebrands who would become the jazz masters and movers of the next 20 years. From there, as the big band era died down, Art Blakey emerged from the experience very much his own man (as air checks of the Eckstine band from 1945 will prove, even though, as Art Puts it, "Nobody knew but me and the musicians.").

It was during this period that Blakey began his fruitful collaborations with Thelonious Monk, Dizzy Gillespie, Charlie Parker, Buddy DeFranco and other young beboppers. It was also during this period that Blakey attempted to hold the spirit of the Eckstine band intact with the formation of the Seventeen Messengers; emerging from the ashes of this big band were his small combos with Horace Silver, Clifford Brown, Lou Donaldson and so many of the leading lights of modern jazz (and even contemporary crossover) that it's almost pointless to mention all of the players who graduated from the University of Blakey. Fiercely competitive (in the sense of daring soloists to go beyond their limitations), the various Jazz Messengers organizations of the past 30 years have set the standard for small-combo jazz. Much as the Eckstine band was an attempt to play big band style like a combo, the Jazz Messengers have succeeded over the years in taking a bare



bones combo and filling out the skeleton like a big band.

It was during this period as well that Blakey (as the *de facto* house drummer for Blue Note Records) became one of the most recorded drummers in jazz history, playing with the likes of Miles Davis, Sonny Rollins, Bud Powell, Herbie Nichols and on and on . . . "With Fletcher Henderson I was nothing but a time-keeper. We never did get to play anything in Fletcher's band—maybe on a Basic arrangement or a Claude Thornhill arrangement, but generally I was just keeping time because the arrangements were so busy. Any drummer could have done that, which is why I left. Mary Lou's thing was a little combo, just straight ahead. She didn't care what you played; you had freedom. There wasn't any set thing like there was with Fletcher. Jimmy Lunceford was a set thing. Count Basie was a set thing. You can't come to Count Basie and play bebop—impossible. This is Count Basie. If you play in Dizzy Gillespie's Orchestra, then you play bebop, up to a point, because Dizzy likes that bass drum, and if you ain't got the bass drum going, you're in trouble, because he's going to tell you about it. Charlie Parker was quite different. You could play anything you wanted. He didn't care. He was Charlie Parker, and he was just above that. And that's the way it was with Lester Young, Coleman Hawkins and certain guys like that.

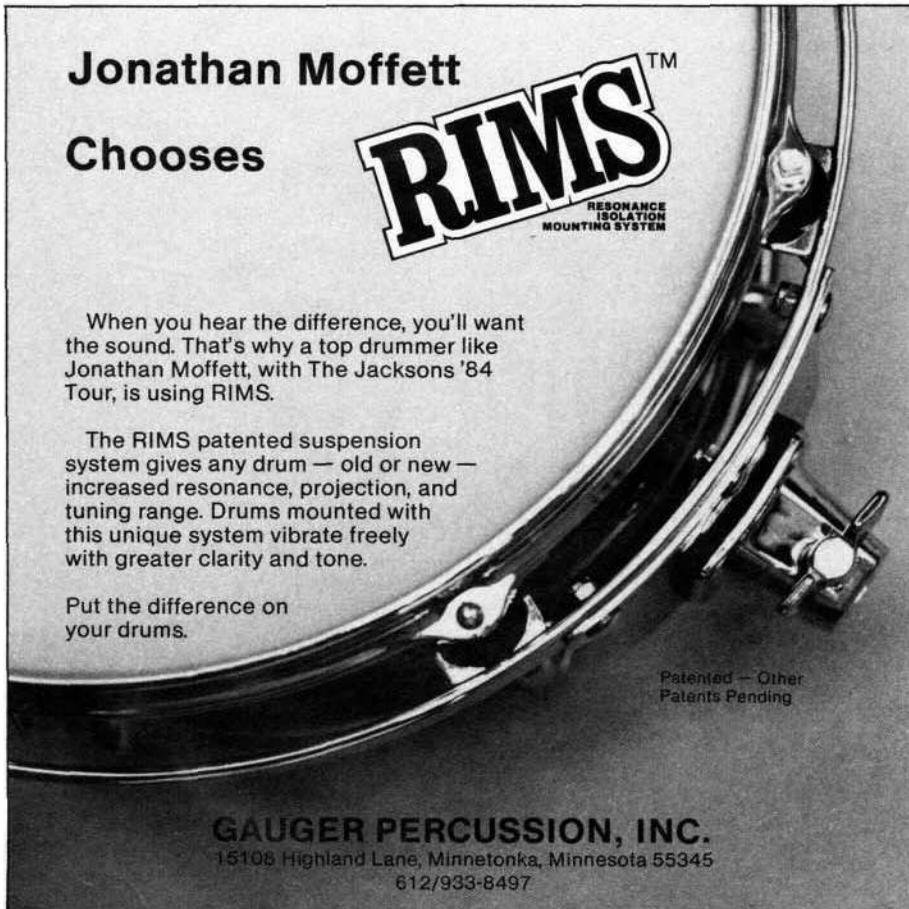
"Duke was something else, and in his band you just became an Ellington musician. That's what I admired about him. All the cats that left him had to come back because they couldn't make it. He was just so slick, and that was the style of his music. I played with him when Louis Bellson was with him. When Louis married Pearl Bailey, they were in Europe, and they got Elvin [Jones]. Elvin scared them to death, going ahead playing his thing. So Duke called me and I met them when they hit Omaha or something. I played with them a couple of weeks, and I played Duke Ellington; I didn't go in playing Art Blakey. I played what he wanted to hear. I'd heard Sonny [Greer] and Louis, so I knew the way his music went. He asked me about it: 'Hey, baby I really love you; how did you come in able to do that?' I told him that I listened to his records, and he said, 'Well, you didn't come in here trying to do something else.' I said, 'Well, sir, I try to let the punishment fit the crime.' He fell out; he said, 'Art—you crazy.'

"Thelonious Monk—there was real freedom. If you didn't play the drums, he'd get upset about it. And the way I played with him on records set a precedent for the drum style, because cats who played with him from then on had to play in that vein. We were close and I understood what he was doing. Well . . . I didn't understand it, but I would play my thing and sort of melt into it. I'm not going

to say I understood it, because I used to argue with him all the time about time, rhythms, tempos, chords and the way he would do things. He was much more advanced than I was. I just liked to argue because I was close to him, and we were friends. I'd say things to him that nobody else would say to him. Same thing with Dizzy. I'll say things to a lot of the top musicians that nobody can say to them, because we grew up together. That makes a difference. Monk would get mad, and I'd say, 'Until you prove me wrong and show me that you're right, you're wrong.' This is the way we'd argue, but, out of respect, nobody else was going to do that. *You* don't do that, any more than I would have gone up and said that to Pops. I wouldn't have said that to him. That was Pops; that was Louis Armstrong, right or wrong. I wouldn't have said that to Duke or to Basie. I knew Duke. He'd kiss me on the cheek, straighten up my hair, and set me straight. I'd have done anything in the world for him. Same with Basic. They could have said anything to me, but I wouldn't have talked back because I respected them. If I agreed, okay; if I disagreed, okay.

"And Monk . . . man, wasn't he something? He sure didn't say much, but what he said was profound. Guys would come around high, talking about [affects hipster dialect] 'Hey baby, what's happening? Monk, you going to give me a gig?' This one cat was a trumpet player who thought he was really bad—thought he was in a class with Dizzy, for God's sake. He wanted Monk to tell him what he thought of his playing, you understand? So Monk never said much or passed opinions. But this cat kept pushing him to tell him what he thought. So Monk said, 'You sure play a lot just to be playing nothing.' Man, I loved that. He fixed that guy.

"That same cat was up there with Dizzy. He said, 'Hey, give me the changes to "Night In Tunisia," and I'll come up and blow with you man.' So Dizzy said, 'Okay, but son, when you get up there, don't be fooled by what you heard last set, because when you get up there on that stage you become my competitor and I'm going to put the fire up under your ass.' " Blakey laughs. "He packed up his horn and split. You better get some sense before you go running up there on the bandstand. Sit down and listen; you might learn something. My son did that in Birdland years ago. He'd just graduated from high school. He went up on stage and played. All the women were screaming. So I went up there and turned Wayne and Freddie loose on 'Children Of The Night.' He leaned over to me and said, 'Hey, pop, lighten up, man. Lighten up.' And I said, 'It's your ass buddy, if you come up here on *this* stage. This is my business; this is *my* stage. You are my competitor. So when you come up here, you'd better be ready, because I'm going to try to sweep you off—



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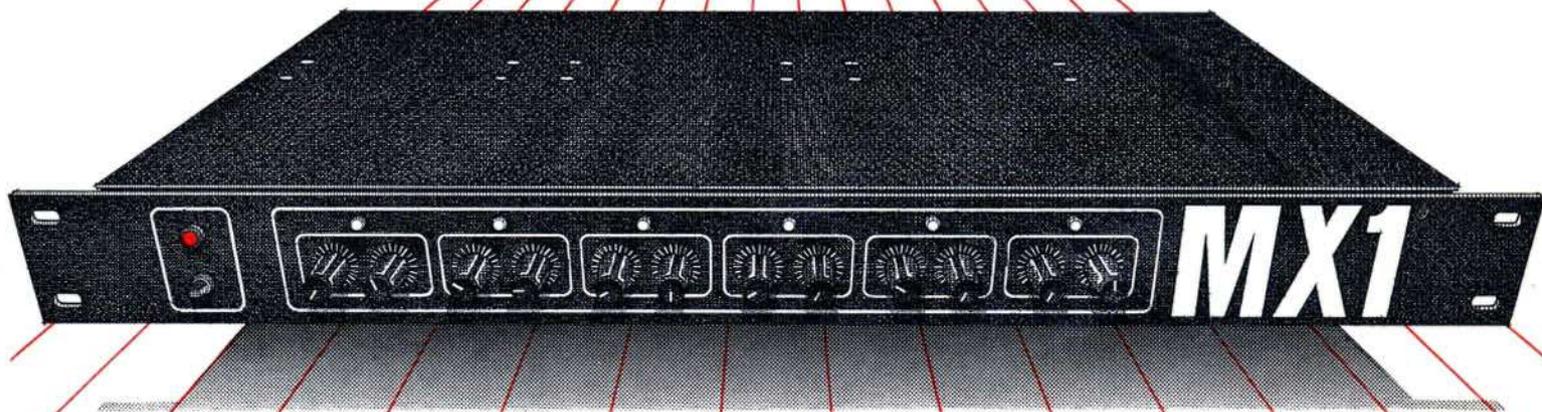
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"It used to be that way with Lou Donaldson and Clifford Brown. Lou would play his ass off, and he'd turn to Clifford and say, 'Okay, follow *that!*' And Clifford would say [little squeaky voice] 'Okay, if you want me to.' Clifford would go *whoosh!* and just sweep Lou off the stage. Lou would say, 'I didn't tell you to play like *that . . . damn!*' They were funny. That used to go on every night. You can hear the fire between them on the records. The group wasn't that hip, but it sure was swinging. Clifford is one of my favorites. He sure was sweet. If Clifford had lived, who knows what would have hap-

pened? He put it all together: Fats, Dizzy, Miles.

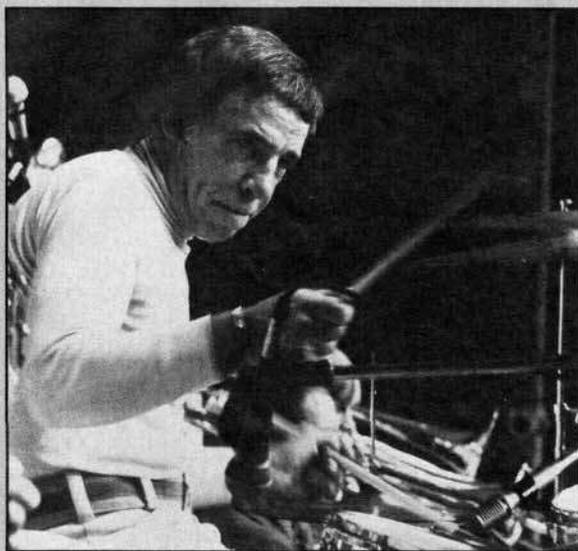
"And Charlie Parker—man, do I miss him. He was one of a kind; that's for sure. I first met him in a train station in St. Louis. He was with Earl Hines and I was with Fletcher. The saxophone player in our band introduced me to him, because I was always a Willie Smith fan. And here's this cat coming through the station with a tenor saxophone, so high he could hardly hold it, and he was trying to go somewhere. But that's where I met him. When I first heard him play, I was the most shocked I could be. I never heard anybody play like that before or since."

Art then expresses shock when he brings up the training grounds of bebop, the Billy Eckstine Band, mentions the tune "Cottage For Sale," and I draw a blank. "Yeah, well, I guess you had to be there, because that band never really recorded; we got caught up in that jive Petrillo recording ban. And the records they did release are about as sad as McKinley's funeral; even the horses cried. However, Walter Davis got this record they released in Japan which captures that band in a live date, and that's something you've got to hear—Charlie Parker playing first alto, Dizzy playing first trumpet, Freddie Webster, Gene Ammons, Dexter Gordon, Fats Navarro, Freddie Webster, Ooooooooooooooh! What a band, what a band, what a band! What a *hell* of a band! That band should have been a concert band. That's what Billy always said, because that's what it was. But at that time people were used to dance bands. Like you said, the idea of that band was for a big band to play like a small combo, and that's what we did. They didn't read music. They gave you two or three weeks to learn the book, and if you didn't commit it to memory, *you were fired*. You followed the first alto, who was Charlie Parker, and whatever he decided to do that night, you had better follow, because he was playing *lead* alto. Wherever the first trumpet led, you followed. Wherever the first trombone led, you followed."

Yet somehow this spirit was captured in the work of the Jazz Messengers, with their intricate arrangements and voicings. "Horace Silver's stuff? The only thing wrong with Horace Silver was that we had to break him, because he wanted his arrangements played a certain way every night, and I didn't work that way. We might rehearse an arrangement, and play it that night. A month later, you would hear it after the band had been playing it for a while, and it would sound like a different arrangement. Everybody has changed, and they've made mistakes. The idea of playing jazz is to be professional enough to make a mistake, make the same mistake again and then make something out of that. *That's jazz: That's jazz!* And if you ain't professional enough to do that, then you ain't a professional jazz musician. Now I'm not saying you're not a good musician, but if you don't know your instrument enough to go back and make that mistake twice, and do something creative with it, forget it. Because that's how jazz was born: Somebody goofed.

"Erroll Garner was at a seminar and he explained himself and what he could do. This fool jumped up and asked [stiff, parochial voice] 'Can you play an A7 chord with a flatted ninth?' And Erroll said, 'Look, I don't know what you're talking about, but whatever it is, I'll play the hell out of it.' Erroll would make anything fit. If it didn't work, he would make it fit.

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That's why he had to have special bass players to play with him, because whatever the chord in the tune, he'd make the chord fit whatever he played; he would drive it right through and it would sound good. And I think that's what being a musician is."

But there are musicians, and then there are leaders and leaders who produce leaders. That is Mr. Art Blakey. He's still carrying on the traditions of his elders, bringing along youngsters and allowing them to fine tune their concepts, putting the fire to their ass when necessary—with love.

"My current band is really good, but I'm going to switch up the guys pretty soon. I got me some cats, and there are so many young kids out there who need the opportunity. I don't want nobody in my band too long, because this ain't no Modern Jazz Quartet. When cats stay too long, they get complacent, get big heads, and then it's time to get out, buddy, because there are no stars in this band: The band is the star. When you keep cats too long, they start to get a little too relaxed. Besides, I like to hear different interpretations. About my favorite Jazz Messenger group was the one with Wayne, Freddie, Curtis, Jymmie and Cedar. Musicians like that don't come along all the time, but if you keep combing the woods, one will turn up sooner or later. And when they get strong enough to be on their own, I let them know it—time to do your own thing. See, a lot of things that happen in my band, I don't agree with, but I want to give it a chance to develop because there are some heavy young people out there. Wait until you hear this young tenorist, Marshall Ivory. He's fire personified. And this young bassist Charnett Moffett—he's only 16, but when he's through with high school, he's coming with me."

Evening is upon us, and Art Blakey is talked out. Time to rest up for a few hours, then off to Barry Harris' Jazz Cultural Theatre to preside at the "Art Blakey Morning Jam Sessions," beginning at three in the morning. He lectures me on the importance of family ("Every week there should be a day set aside just for you and your daughter. Some time that belongs to nobody but her—not even your wife"); on the importance of diet; and the importance of music—music of the past, present and future. "Technology is here to stay, and there ain't no reason to fight it. It'll change things for the better, just as soon as the kids learn what to do with it. I think it's great. I was talking to Herbie Hancock about that record he did with all them computers, and he said, 'Art, man, it's something else.' Ha. Technology is amazing. But then, so are people. Get them both in tune and you got chemistry.

"Yeah," he reflects, considering a long, fruitful life, and the new life to come, "I'm looking forward to seeing what the future has in store. And I'm going to hang around for a while to enjoy it."



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THE MUSICAL DRUMMER

by Bill Molenhof

First Review

This month, I thought it might be fun to try a simple review quiz covering some of the important musical concepts and terms you have learned up to this point. Obviously, the most important things—hearing music with greater awareness and applying your increased musical skill to your playing—are things that you must take responsibility for. Knowing how music works and being able to create your own music can certainly speed this process up. See how you do!

1. a. Name this cleff:



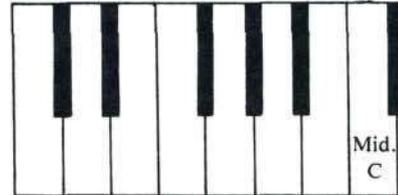
b. It tells you where the note _____ is.

c. Name this cleff:

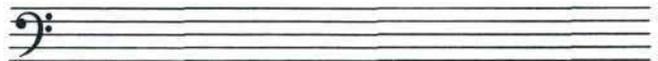


d. It tells you where the note _____ is.

2. a. Name all of the notes on this keyboard:



b. Place those notes on this staff:



c. The distance from the lowest note to the highest is called an _____.

3. a. Where are the half steps in a major scale?
- b. What are the notes in a B-flat major scale?
- c. What are the notes in a D chromatic scale?
4. a. What are the notes in a B chord?
- b. What are the notes in a C chord?
- c. What are the notes in an Fmaj chord?

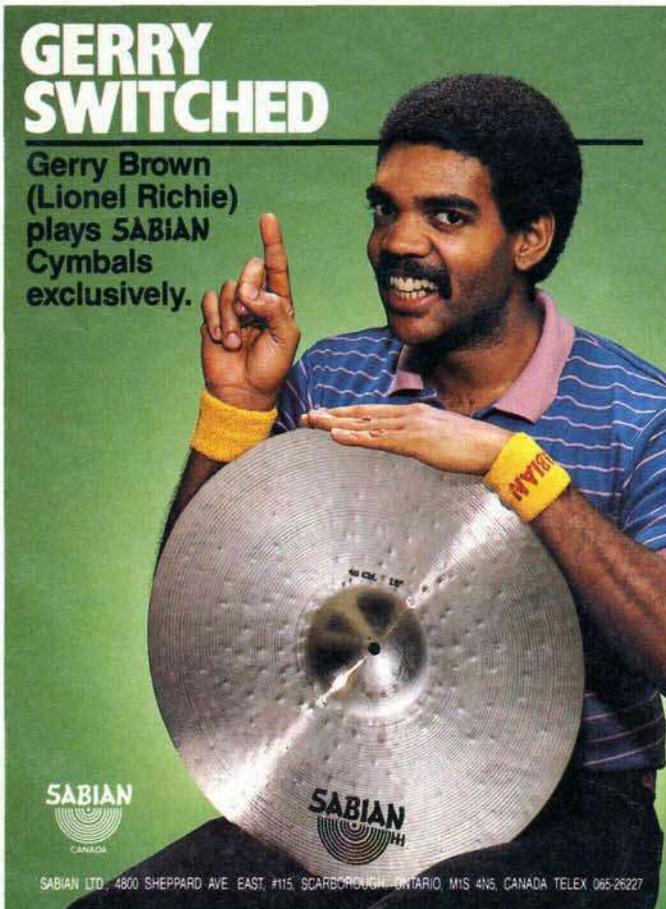


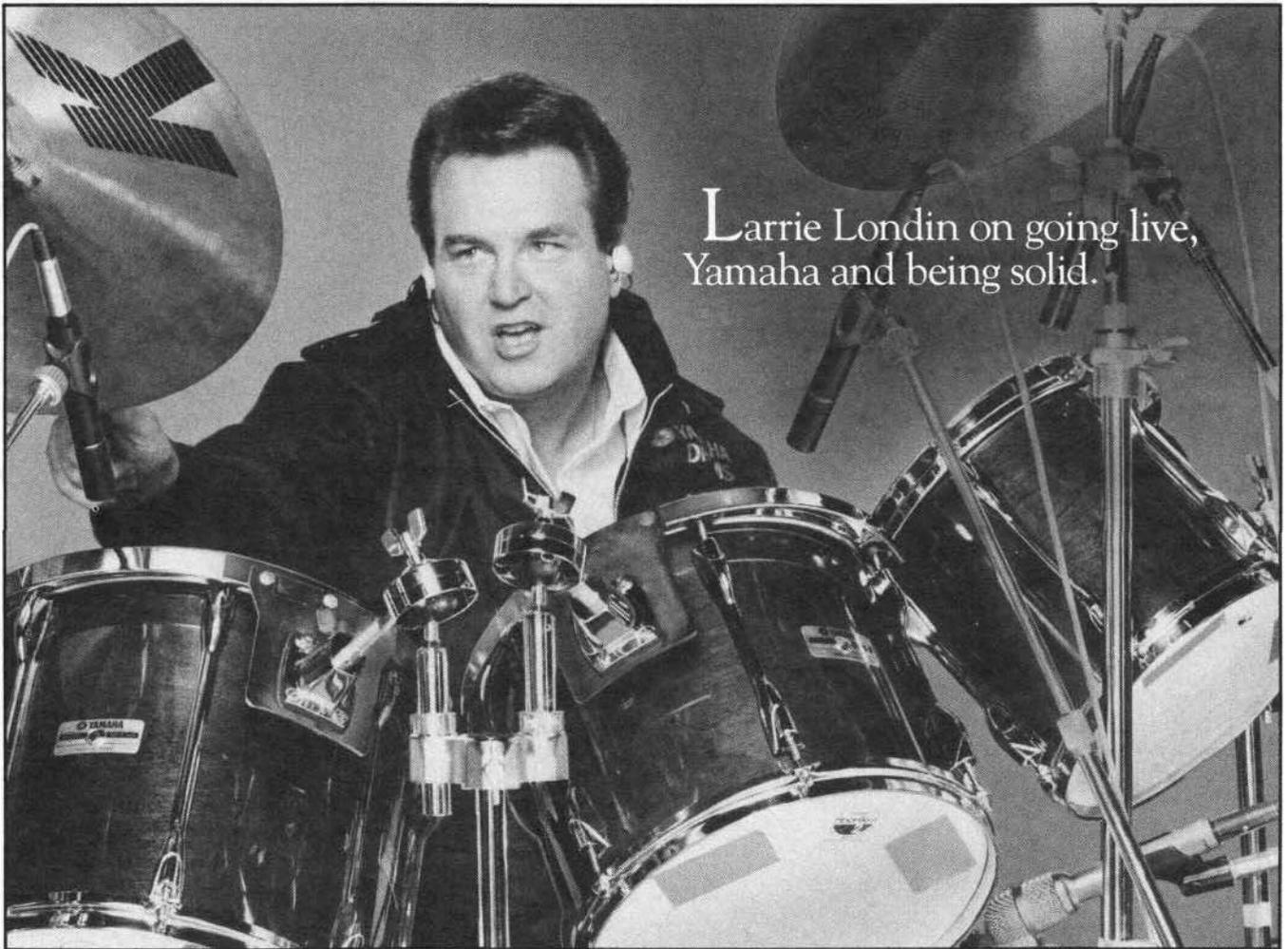
- d. From the above example, what are the harmonic functions of these chords?
- e. What do we call the two most important tones—the 3rd and the 7th—of these chords?
5. a. How many measures are there in a basic "blues"?
- b. What is the rhythmic unit which subdivides the quarter note in a blues or a jazz tune?
- c. What type of chord is most common in a blues?
6. a. What is the name of the short chord sequence at the end of a song form, which builds momentum and intensity for the return to the top of the tune?
- b. Should the drummer lay out during this section?
- c. What is the term for the closing or resolution illustrated by these chord functions:

V⁷ - I or IV - I
Common Amen or Plagal

For the answers to this review, please turn to page 90.

My sincere thanks to all of you who read this column and work on the material to learn more about music. It may be difficult at times, but there is a great reward in store for those who persist in the unending attempt at higher musical artistry. In less flowery words: You deserve a lot of credit for the work you put in getting your music together for drums!





Larrie Londin on going live,
Yamaha and being solid.

"When I go live, I use a larger set-up with double bass drums. It's more demanding than playing in a studio because I have to play harder. I make more demands from the drums volume-wise. When I'm looking for drums to play onstage, I'm looking for volume and tone. You have to do a lot of preparation when you play live because it's much *heavier* playing, depending on the artist."

"When it comes to sound, I'm a real low end freak. I tune the bottom head down, and when you do that live, you usually lose the clarity. Yamahas sound different, you can get a lower sound — even with a tighter tension. If you play with a lighter touch, you can still get that low end; it just seems to be built into the drum. I don't know if it's the wood they pick, or the way they bead the top of the drum where the head sits, but there's a warmth you don't get anywhere else. It's kinda like my wife, Yamahas look great, they feel great and they get better with age."

"The hardware holds up unbelievably well too. When you're out on the road for weeks, you usually have a lot of things getting stripped because a bunch of guys are tightening them

down. But I haven't had any problems."

"When I'm trying to get a nice solid backbeat on the snare drum, I hit the rim and the center of the drum at the same time. That way, I'm getting a nice full sound and power behind the impact. It takes the same kind of finesse and control to hit a hard stroke as it does for a soft stroke. And if you have both of those, you know exactly what you want to get out of that drum. And a drum can only give you so much volume — after that, you're only wasting energy."

"A lot of times, people think power means bashing on the drums. I think of my power as trying to be *solid*. Trying to be definite about what I'm playing. If I'm sure about what I'm playing — even if it's a mistake — the band is gonna be going with *me*."

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by Sandy Gennaro

Your First Big Break



Photo by Bobby Levins

Sandy Gennaro is one of New York's top rock drummers. For several years, Sandy toured and recorded with hard rock guitarist Pat Travers, logging thousands of miles and hundreds of high-energy concert appearances. Currently, Sandy is the driving force in the band backing one of 1984's hottest new attractions, Cyndi Lauper. In this article, Sandy offers some insight into the ways and means of making the first step on the road to a career of recording or touring with major artists.

From the outset, let me say that there is no one set of "dos" and "don'ts" that guarantee you will get your first big break. What follows is drawn from my experience, and the experiences of my close friends. Hopefully, it will serve as an inspiration to you, as well as give you a general idea of what to expect while looking for your first big break in the music business.

Being In The Right Place At The Right Time

Is it necessary to be in a big city (New York or Los Angeles, for example) in order to get your first break? To a large degree, yes, mainly because that's where most of the opportunities are. That's where major artists assemble their bands, where most of the studios are, and where the majority of the record and management companies are.

I know plenty of talented "basement musicians" or "small-town stars" who seem to be content with being "big fish in small ponds." But if you want to move on to bigger things, you have to get out there and play your ass off! Don't be afraid of taking chances, even if it means moving to another city. The important thing to remember is to be thoroughly prepared before making your move. Save money; you can never have too much. Send for major newspapers from the city you wish to move to and check out apartment listings. Also, look over the "day-job" situation, since it is vital to have an income while you're researching possible gigs. Prepare a list of contacts you can call when you arrive. In short, find out all you can about the living and job conditions of the city in which you are interested. When you are settled in that city, start—with a clear

mind—to research possible gigs.

Speaking from experience, I would rather work a "day job" while looking for auditions with original artists than fall into the "copy-band" rut. A copy-band situation can be difficult to break out of, particularly when you're living alone in a big city. However, playing in a bar band can be a great way to save money *before* you move.

Don't become discouraged if you do not get your big break right away. It sometimes takes a while to get your name "out there." Remember, "winners never quit, and quitters never win." It's your career you are building, and you're only going to get back what you put into it. I don't believe in the saying "opportunity only knocks once." You have to go out and *create* the opportunity by making contacts and playing in a city where the opportunities exist. You must let the right people know who you are and what you can do.

Spread The Good News

Once you are settled in your new living quarters and have a source of income, go to places such as clubs and concerts, in order to meet with as many musicians as possible. Exchange telephone numbers, and then periodically contact the people you've met. Try to become familiar with drummers who are working steadily; they can turn you on to gigs and auditions they can't handle because of their current commitments. Go to the major rehearsal and showcase studios in the area, and inquire about upcoming auditions. Ask if you can leave your number with them (as well as taking theirs), and check back with them regularly.

Play, Play, Play

After becoming familiar with other musicians, play with as many of them as possible in "jam" and "sit-in" situations. Even if you have to lug a basic kit around, go and play; it's well worth it. Other musicians will feel confident in recommending you only after they have played with you. They will not necessarily offer you your big break, but you never know who their friends are or who will be around when you

play. Playing with different people also enables you to use them as references later on. It's a word-of-mouth situation.

Is It Who You Know?

It certainly helps to know people who are in a position to give you your first big break, and that's why I stress the importance of getting to know other musicians and people in the business. But it's not only *who* you know; it's *what* you know and how you apply that knowledge that counts. In other words, after being given an opportunity to audition for a major artist, *you* and *only you* must back it up with good solid drumming, and an easy-to-work-with attitude. I know one major artist who was compelled to fire his own brother because his drumming was not up to par. Knowing the right people can get you the *audition*, but it's you who gets and keeps the *gig* by consistently playing well and maintaining the right attitude.

Research Possible Gigs

Buy *Billboard* or *Cash Box* magazine. Make note of new releases by established or debut artists, because chances are those artists are going to be assembling road bands to support their LPs. With a list of these artists in hand, go to a record store and check out the album covers of the artists you have listed. Make note of the record labels and management companies. Sometimes the managers' names are contained on the inner sleeves of the records. Ask a salesperson if open albums are available for your inspection. If the LPs don't contain the managers' names, obtain that information from the A&R (Artist & Repertoire) department at the record company. (Getting to know A&R people will also enable you to find out about artists needing a drummer before they go into the studio to record.) Then, refer to the "special thanks" the artist usually extends to people in the business, and if a name sounds familiar to you, try to contact that person about the gig. This is another area where knowing many people in our field may prove to be beneficial.

Put together a resume that includes your name, address, phone number and a pic-

ture (your appearance is a factor with a number of artists). List references, including managers, attorneys, established musicians and record company employees. This is yet another area where becoming acquainted with influential people will help you, but make sure you have permission from the people you list as references. Listing Carmine Appice as a reference led to my first album project with a major label.

Send your resume to the manager and record company (head of the A&R department) connected with the artist or band you're interested in. It also would be beneficial for you to send one to the attorney representing the artist. The attorney's name and address can generally be obtained from the management company. After waiting a week to ten days, phone the people to whom you've sent resumes to make sure they've received them. Then, after another four to six weeks, call them again and ask how the album is doing, if the tour band is together yet, etc. More often than not, they will appreciate your interest in the project.

As you can see, it takes a bit of detective work to get your name out there, but believe me, it's well worth the effort. You're trying to get your career off the ground, and you should do all you can to achieve this goal. You will achieve it, if only you proceed with an undying determination, while subscribing to the idea that your talent and personality will be an asset to any gig which you're invited to be a part of.

Preparing For An Audition

When you get a call to audition for an artist, discuss the specifics of the audition with the manager or bandleader (where, when, etc.) and ask what songs you will be asked to play. If the band has an album out, buy it; if they're about to do an LP, ask if there's a demo tape available for your use until the audition.

1. *Learning the songs.* Everyone has a different way to learn material. Here's the method that has worked for me:

A. Casually listen to the tape or LP as you would the radio—as background music. Do this over and over until the arrangements and melodies are second nature to you.

B. Rehearse the songs by "air drumming." This is the method by which you actually play—with sticks in hand—in the air. No pad, no drumkit—just headphones and sticks. While doing this, really concentrate. Close your eyes and imagine yourself actually playing the material with the band and feeling good about it. Repeat this method at least three or four times at one sitting, and do it daily. (Air drumming will also strengthen your arm muscles and grip.)

C. The next step would be to rehearse the material on your drumkit, with the use

of headphones. If rehearsing on a drumkit is not practical for whatever reason, then repeating steps A and B, often and with concentration, will suffice.

2. *Rehearse meter.* Developing good time should be part of your practice routine whether you're preparing for an audition or not. But if it hasn't been, this is an excellent time to start. Purchase a metronome (I use the *Dr. Beat DB-33* made by Boss, mainly because it's battery powered, has an input for headphones, plays in different time signatures and is fairly inexpensive.) Rehearse various sticking exercises from a book, using a metronome at various tempos. I find that *Master Studies* by Joe Morello is excellent for this purpose. Spend at least one to two hours a day developing good meter. It will be time well invested. If, for whatever reason, the artist's songs aren't available to you prior to the audition, just concentrate on rehearsing meter. Then when you do the audition, play simply and with good, solid time. You'll be fine.

The key to learning songs and developing great meter is repetition and concentration. By rehearsing the songs until they are second nature to you and developing good meter, you will increase your self-confidence, which will, in turn, give you a positive outlook towards the audition.

What To Expect At An Audition

There are a few different types of audi-

tion procedures, which I will outline briefly.

1. *The "cattle call."* This is where there are numerous drummers scheduled to audition over a period of several days. Each drummer is scheduled for a specific time slot, usually lasting from 15 to 30 minutes. You go into the audition, quickly set up your bass pedal and snare (a kit is generally provided), and then run through some or all of the songs you were given to learn prior to the audition. I used to ask the guitar player to play a few bars from the chorus of the song we were about to play. In that way, I was able to get the tempo of the song the way they were used to playing it. (Sometimes the "live" tempo tends to differ slightly from the recorded version.) Then I counted off the song, and played the arrangement simply and with solid, consistent meter. "Less is more" in an audition situation!

After you're done playing the songs, they will say something like, "Thank you, we'll be in touch with you." Don't ask questions like, "Did I get the gig?" or "How did I do?" Pack up your gear, thank them politely, and leave.

2. *Auditioning a select few.* Because of preference or lack of time, an artist may audition just five or six drummers, who are selected by recommendation or word-of-mouth. The "cattle call" procedure is followed, except for the fact that more time is given to each drummer and the final deci-

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sion is made the same day, or shortly thereafter.

3. *The one-drummer audition.* In rare cases, when a drummer is recommended to the artist by several different sources, the artist will audition this individual alone. This was the case with the Pat Travers band, which was my first major audition. When I heard that Pat was looking for a replacement for Tommy Aldridge, I contacted his management to tell them I was available and right for the gig. I acquired a tape of Pat's live show, learned it inside out (using the method outlined earlier), and waited for the call. At the same time, several people were recommending me to Pat and his management. Pat invited me down to play with the band and in a week's time I was on stage with him! We went on to do two albums and several tours together. As the first major gig of my career, it opened many doors for me, and led to several other projects, including the Carmine Appice Drum Battle Tours and my current gig with the Cyndi Lauper band.

4. *Points to remember when you're auditioning:*

A. Don't walk into the audition like you're God's gift to drumming. Retain a feeling of cooperation, while having confidence in yourself and your playing.

B. Don't play busy. In most cases, all the artists want to hear is their songs being played with solid, consistent meter and "feel."

C. Be open to the suggestions of the artists as to what to play or what not to play.

D. Get plenty of rest the night before the audition, and show up on time.

E. Be "straight" when you audition—and every time you play, for that matter. I don't care what anybody says to the contrary, you give your peak performance when your mind and body are free from obstacles such as drugs and alcohol. I even put a limit on the amount of coffee I drink before I play, because caffeine can affect one's drumming.

Dealing With Intimidation

Do yourself a favor and don't be intimidated by anybody, no matter who that person might be. Always show respect, but never feel inferior. The artist you are auditioning for was not always well known, and at one point was probably auditioning for people as well. Aside from your needing the gig, keep in mind that the artist *needs you too*. That's why you're there in the first place!

Without being snobbish or egotistical, be secure in the fact that you've mentally and physically rehearsed the material over and over, and can't be any more prepared for the audition. Approach the artist like a friend. Relax, be yourself, and it will show in your playing.

Emotions

The most important point to be stressed

here is positive thinking. Prior to an audition, constantly occupy your mind with thoughts such as "I'm right for this gig" or "I'm an asset—personally and musically—to this situation" or "I can't fail at this audition, because I'm as prepared as I can be." It is to your advantage to keep all negative thoughts and insecurities out of your mind prior to the audition.

Of course it's natural to be a little nervous before you audition, but remember, what you're about to do is show a major artist how good you are as a drummer! It should be a feeling of positive anticipation—like opening a Christmas present—not the nervousness you feel before going to the principal's office. Never let the thought of not getting the gig enter your mind.

If, for some reason, you're not chosen for the gig, don't become discouraged and depressed. Realize that you did your best, and look forward to your next audition. Remember, nobody is right for every gig. The first spot with a major artist is always the hardest to get. But when you finally get it, and your name and good reputation spread within the business, artists will be calling to invite *you* to play with them. It is my belief that, if you have faith in yourself as a person and a player, and desire a successful career for the right reasons, it's only a matter of time before it happens. With perseverance and faith in your beliefs, anything is possible.



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by Joe Franco

Breaking Up The Double-Bass Roll



Joe Franco began his professional career playing with rock bands in the East Village of New York City, in the "Fillmore days." He joined the Good Rats in 1973, recording six albums and touring constantly over a nine-year period. In 1982, he toured Canada with Chilliwack. Since 1983, Joe has been involved with session work in the New York City area, as well as authoring *Double Bass Drumming*, a book based on his innovative double-bass concepts, some of which he presents in this article.

In today's double-bass drumming, the bass drum rhythm that is most commonly played is the single-stroke roll. Various rhythms can be derived from the single-stroke roll, simply by removing notes from it. The following example illustrates the 16th-note double-bass roll:

Bass Drum Code:
B.D. 1 = Main Bass Drum
B.D. 2 = Second Bass Drum (on hi-hat side)

1 E + A 2 E + A 3 E + A 4 E + A

Now, consider the concept of playing *any* 16th-note rhythm by playing the notes of the rhythm on B.D. 1 and B.D. 2 as if they were part of the 16th-note double-bass roll, led by B.D. 1. In other words, play *all* 8th notes (1 & 2 & 3 & 4 &) on B.D. 1, and all the E's and A's on B.D. 2.

Here's a practical application of this concept: In the following pattern, the main bass drum (B.D.1) plays an 8th-note rhythm.

1 + [2] + 3 + [4] +

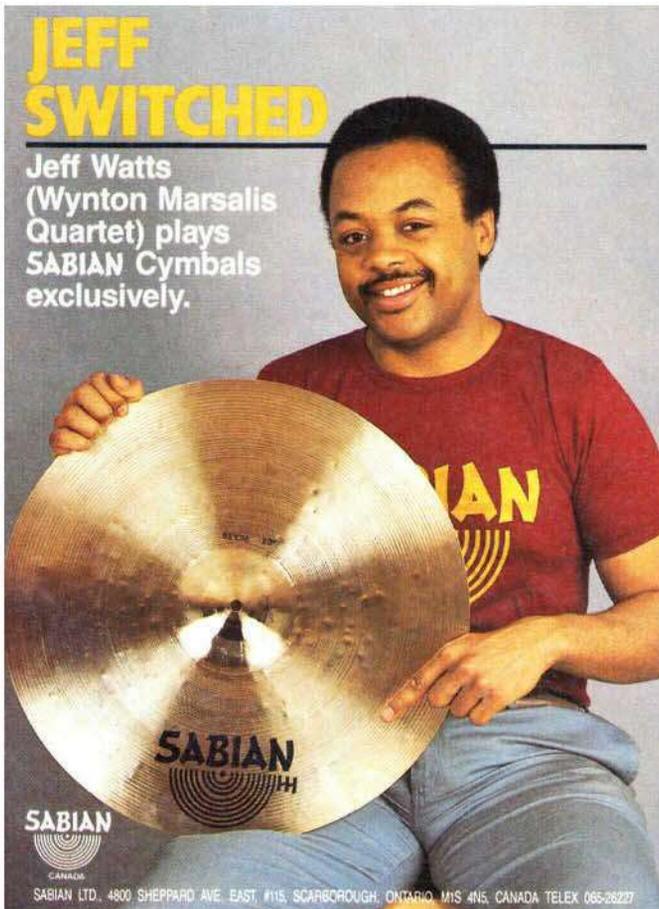
□ = not played

By inserting B.D.2 between the notes of B.D.1 (on E's and A's), 16th-note double-bass rhythms can be formed, as in the following patterns. Note that B.D. 1 remains constant.

1 + [2] + A 3 E + [4] +

1 + [2] + A 3 E + A [4] +

1 + [2] E + A 3 E + A [4] +



1 E + [2] + A 3 E + [4] + A

1 E + A [2] + A 3 E + A [4] + A

1 E + [2]E + A 3 E + [4]E + A

The following example illustrates the 8th-note-triplet roll on double bass drums:

B.D. 1
B.D. 2

3 3 3 3
1 T L 2 T L 3 T L 4 T L

By taking notes out of the above single-stroke roll, the bass drum rhythms in the following patterns can be formed:

Ride
Snare
B.D. 1
B.D. 2

3 3 3 3
1 [T] L 2 T L 3 [T] L 4 T L

3 3 3
1 T L 2 T L 3 [T] L [4] T L

3 3 3
1 T L [2] T L 3 T L 4 T L

3 3 3 3
1 T L 2 [T] L 3 T L 4 [T] L

3 3 3
1 [T] L [2] T L 3 T L 4 T L

3 3 3
1 T L [2] T L 3 T L 4 T L

3 3 3
1 T L [2] T L 3 T L 4 T L

Try using this concept to create your own double-bass rhythms. Keep in mind that these rhythms are derived from the single-stroke roll, simply by removing notes from it, while playing the remaining notes as if the roll were continuous.

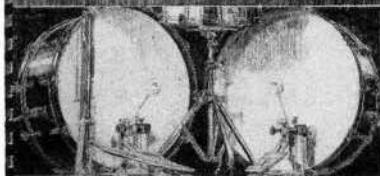
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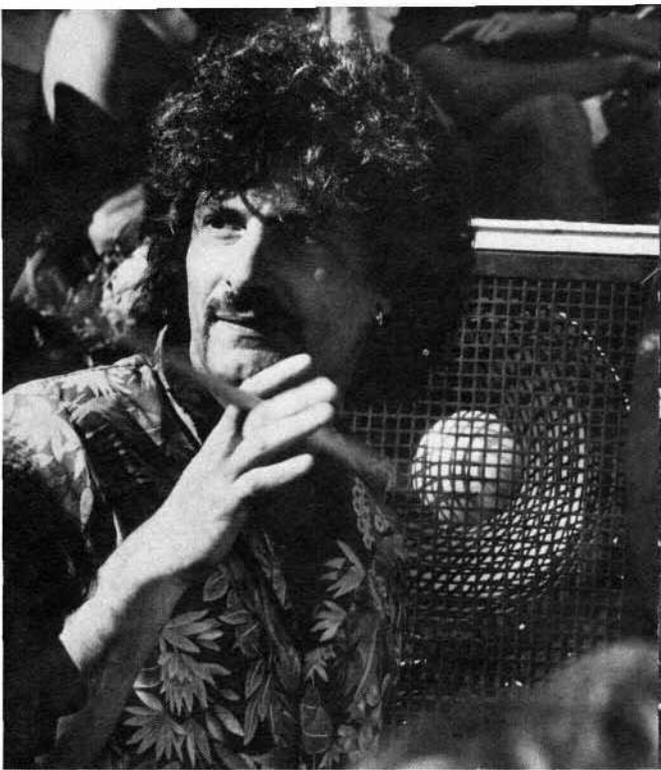


Photo by Dionne Eskelin/Pix

Appice continued from page 17

a workout"—that sort of thing. I want to have a whole in-house thing with teachers teaching my methods, and rehearsal rooms for the kids who can't rehearse at home. The idea of a publishing house that would publish my books also crossed my mind. All I need is an investor. I'm also looking into video and putting instruction on film. But I want to do all of this right. I don't want to rush into it. I think the first project would be to put *Realistic Rock* on video. Years ago, I used video when I taught on Long Island. I'd use videos of great drummers—Buddy Rich, Ian Paice, Carl Palmer, Billy Cobham. Instead of giving a normal lesson, once a month I'd show these videos. This all took place in the years 1972-1975. I closed my studio in '75 when I moved to the West Coast. But my studio was one of the first studios to say, "Hey, you can play traditional, or you can play matched grip, whichever works for you." I mean, I play holding my sticks in between my middle finger and my index finger.

But, to answer your question, I'm not ready to stop playing full time. I could probably stop playing and make a fortune, but I'm just not ready. I'm a player. I'm at my happiest when I'm playing. I was on the road last year and this year with Ozzy—from November to mid-February—and it was great. Now I'm home and putting new things together. But I don't want to be here. I want to be out playing.

RS: Let's jump from teaching to your solo record, *Rockers*, which was released in 1982. Looking back, did you accomplish what you set out to do on the LP?

CA: Yes and no. My idea was to bring the drums out front like Gene Krupa and Sandy Nelson did in the old days. The thing is, you need a record company that believes in what you believe in, and who will put the money up to market it right. I want to have the drums play lead, the way they did in "Teen Beat," "Let There Be Drums" and "Wipe Out." If I had a hit drum single, I'd probably be number one in all the pop polls that deal with drummers. I've mentioned this idea numerous times in the past, but the thing is I

still very much want to see it happen. I'm looking for the right people and the right investors. I'd even like to do a thing called "Drum Wars," which would be acoustic drums vs. electronic drums, and tie it into a video for MTV. Perhaps I'd even include it in the next Drum Battle Tour. I'm also thinking along the lines of a video game called "Drum Wars." All I'm really trying to do is keep the attention on the drummer. It's like running for president, though, [laughs]

RS: If I recall correctly, you had problems with *Rockers* and radio airplay. You didn't seem to get much of it.

CA: That's right. Radio people thought the drums were too ferocious, too loud and too aggressive.

RS: With all these things stacked against you, do you still intend to pursue your ideas, even though no one seems interested or ready for them?

CA: I'll pursue them as long as I can. But I have to make a living, too. If I was in a steady group, it would be easy because I'd just make these things side projects. I'd have my income, so I'd be able to do these things without worrying so much about money.

RS: You've played with a number of great artists over the years. If I said "Rod Stewart" to you, who is someone you spent considerable time with in the '70s, what's the first thing that comes to mind?

CA: His voice. He's a great singer. You know, I helped put Rod and Jeff Beck together again, and now that they're going to do something, you'd think they'd say, "Hey, come play on our record." There's no loyalty in the business, and that really gets to me sometimes.

RS: What about Jeff Beck? What's the first thing you think of when I mention his name?

CA: I think Jeff is one of the all-time great guitarists, but Jeff is weird. He's into building his cars as much as he is into playing his instrument.

RS: Speaking of musicians you've worked with, you, of course, have been playing with a re-formed Vanilla Fudge. How did the re-formation of the band come about?

CA: When I was on the road to promote my solo album, we did a jam for UNICEF at the Savoy in New York City. I called everyone up in the Fudge, and said it would be a goof if we all got together and played a little bit for a night. It went over real well, and the old manager of the Fudge happened to be in the audience. After the show, he came up to us and said, "Look, if I got a record deal for you guys, would you do an album?" We said, "Sure." It took him about six or eight months to do it, but he did put a deal together. We started working on the LP in January of '83, and we worked on it on and off throughout the year. We finished it just before Christmas. It's called *Mystery*.

RS: Is it true that Jeff Beck played on the album?

CA: Yeah, he plays on a couple of tracks under the name J. Toad.

RS: Could the Vanilla Fudge become a full-time thing for you, or is it merely a one-shot thing?

CA: I don't really know. All the elements that broke us up originally are still there. But there's that magic too. We did Dionne Warwick's "Walk On By" so great that you get the feeling we should become a full-time band and do lots of other projects. But who knows what is going to happen? If the record goes wild, like *90125* did for Yes, we'll keep the band together, I'm sure. But I'll do my own things, no matter what. I just want to work as much as I can. The funny thing is, when you think of rock drummers, there aren't too many survivors from the 1960s. I mean, Ginger Baker isn't doing anything. Who else is around besides me?

RS: Looking back, how would you describe Vanilla Fudge's con-

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tribution to rock, as well as your own as the drummer for the band?

CA: I'd say there'd have been no Led Zeppelin if the Fudge hadn't been there first. John Bonham's whole style of playing drums came from my style. And without John Bonham there would have been no Led Zeppelin, as there is none today. Without the Fudge, there would have been no Yes. There would have been The Who, Cream and all that, but the symphonic, keyboard-oriented bands wouldn't have been around without the Fudge. This is not my ego talking; this is fact. I mean, that's the way it was. I'm tired of being overlooked; Simon Phillips told me he listened to me. Stewart Copeland was quoted as saying that all of the right-hand bell stuff he does came off the *Beck, Bogert & Appice* album. So I know what I've contributed. Billy Cobham used to listen to me when he was in Dreams, and we did gigs together. Even Frankie Banali of Quiet Riot listened to me.

It goes even further with Frankie because I developed his drum sound at Pasha in L.A. with Duane Baron, the engineer. We talked about changing the drum sound and he asked me, "Well, what would you do to change it?" I said, "You have to take the drums out of the booth, put them here, bring some wood in, get rid of the ceilings, take the guitar out and put it in the lounge or somewhere else, and soon." We did it in one day and came up with some great drum sounds. Duane then ended up engineering the Quiet Riot album, *Metal Health*. Actually, he took my experience working with the great engineers and got a great ambient drum sound. If I didn't go to Pasha, there is no way the band would have the drum sound they do. So Frankie got my drum sound, and he said, "Ah! I've finally got the Carmine drum sound I've been looking for!" So the album went on to sell something like five million units, and where am I? You know what I'm saying? [laughs] Here I am, another legendary move, and all I do is get a little credit for it. I'm tired of it; I really am. I got Bonzo his Ludwig sponsorship. I got him the big drums, just like mine. I mean, I started the whole oversized drum craze. I had the first gong. And what happens? I got Bonzo the drums, he and Led Zeppelin recorded "Whole Lotta Love" in 1970 and wham! [laughs] But Bonzo was a great drummer. You can't take anything away from him. He had fabulous drum beats. John Bonham was a monster player.

RS: Did you remain friends with him over the years?

CA: Yeah, we were good friends. He knew where things came from, and he always treated me with respect.

RS: You've been talking about all the people you claim you've influenced, but who influenced you? Who are the drummers who've had an impact on your style?

CA: I studied from a big band drummer in Brooklyn. When I grew up, there were no rock 'n' roll drummers to look up to. Sandy Nelson and "Wipe Out" were about it. So I incorporated what I liked: rock 'n' roll with the power of a big band drummer.

RS: I know that Gene Krupa meant a lot to you.

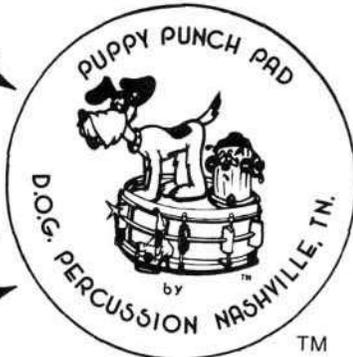
CA: Krupa! An unbelievable drummer! The very first album I had was the Krupa and Rich album. I mean, that was my bible. Then I got the Buddy Rich and Max Roach album, and that was my second bible. That's the kind of stuff I listened to and practiced with as a kid. Then, toward my late teens, I started learning much more in terms of rock 'n' roll, and I applied everything that I learned in the past to it. When I joined the Fudge, they were using big amps, so I had to turn my sticks backwards to start hitting harder. So it was just adding the power of big bands and the low tones of the big band drumming to rock 'n' roll. That's what my roots are all about.

RS: Since you've been a successful drummer for more than what—15 years now?—and have weathered numerous changes in rock's direction, where do you see rock drumming heading in the future?

CA: For one thing, there has to be a total blend of electronic and acoustic drums. I see a real good mixture of the two, instead of one taking over another. The thing is, electronic drums can't work well without a real drummer behind them. All that new wave synthesizer stuff was knocked right out by heavy metal, because when the kids went to the gigs, they'd say, "Man, that drummer really

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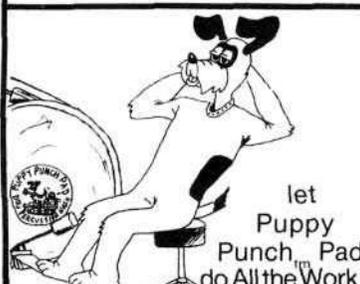
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stinks!" Wild rock 'n' roll drumming is always going to be around. That you can bet on. But getting back to the electronic/acoustic mixture, on the new Fudge album there's a track in which I used Oberheim drum machines, except for a break in which I brought in real tom-toms. It's a good blend. What I do with my drums is set the EA mic's inside, and by hitting my tom-tom, I can cue my Simmons. In a push of a button I can be acoustic or electronic.

The thing I don't like about the Simmons drum is that, when you hit the pads, it's like hitting a tabletop. I like to dig into something. When you're playing and rocking hard, you need something to really dig into. I understand drummers are hurting their elbows from banging on the Simmons, and then, when they play live gigs and they start hitting harder, their elbows are being damaged even more. At least now they're making the Simmons more rubbery. That's definitely got to help.

RS: Another aspect of the contemporary rock drummer is the importance of onstage visibility. Showmanship is crucial today for drummers bent on making names for themselves.

CA: You know where all that came from, don't you?

RS: From a drummer by the name of Carmine Appice?

CA: From Carmine Appice and Keith Moon. We were the first ones to bring that element into rock 'n' roll drumming, and make it a part of our styles. I look at videos of the Fudge days and say to myself, "My God! I'm mad!" The spinning, the twirling, grabbing the cymbals, sticks coming way over my head—it just blows me out when I see all these things I was doing in the '60s. But in addition to me and Moonie, there were Ginger Baker, Mitch Mitchell, and a couple of others. We were all mad drummers. Ginger and Mitch were more players. Me and Moon played, but we had that flash. If you take the four of us, we probably set the precedent for all the things that are still going on with rock drummers today.

RS: Two of the drummers you've mentioned in this discussion, John Bonham and Keith Moon, are both gone—casualties, if you will, of the life-style that too often seems to accompany heavy hitters. How have you endured and managed to remain above the things that took Moon and Bonham?

CA: English drummers, and English people in general, are very different from Americans. Their social lives revolve around the pub. Drinking becomes an inbred thing. Then they make it in rock 'n' roll, begin to drink even more than they did in the past, add the whole element of drugs, and things happen. I'm not saying that I was always clean, but you either grow out of it, or it kills you. When Keith Moon died, the first thing I asked was, "What did he die from?" I mean, we're first-generation heavy rock drummers and maybe we did something to our bodies from playing that way; I don't know. I thought to myself, "Wow, maybe I'm going to kick off in the next year." But then I heard that it was because of an overdose. Then when Bonzo died, it really shook me up. He played with the same sort of power I play with. When they said he died of a heart attack, I was worried. But then it came out that he died of a heart attack because he drank two or three bottles of liquor among other things.

So I try to keep all these things in mind. I don't really have a liquor or drug problem. Recently, I did this diet which is designed to clean all the toxins out of your body. I lost four or five pounds. It's a diet actors and actresses go on when they have to lose a lot of weight fast. It consists of fruits, vegetables and water. I have to do these things every once in a while. I mean, I'm in competition with drummers who are 20 years old. I can't look like I'm 50, even though I'm not. That's why I've got purple hair. It's all part of staying up with the times. As long as I've got my hair and can dye it purple, everything's cool, [laughs] I just want to keep going as long as I can. Look at Buddy Rich: He's 66, had four artery by-passes, and he's still going. I talked to him a week after he had his operation; he sounded like he was dying, I swear. I felt so bad. We were going to do an album together. It was going to be Buddy Rich and Carmine Appice back to back. One side was going to be his band doing their material and me playing with them. And the other side was going to be my kind of music, but with him playing. Stanley



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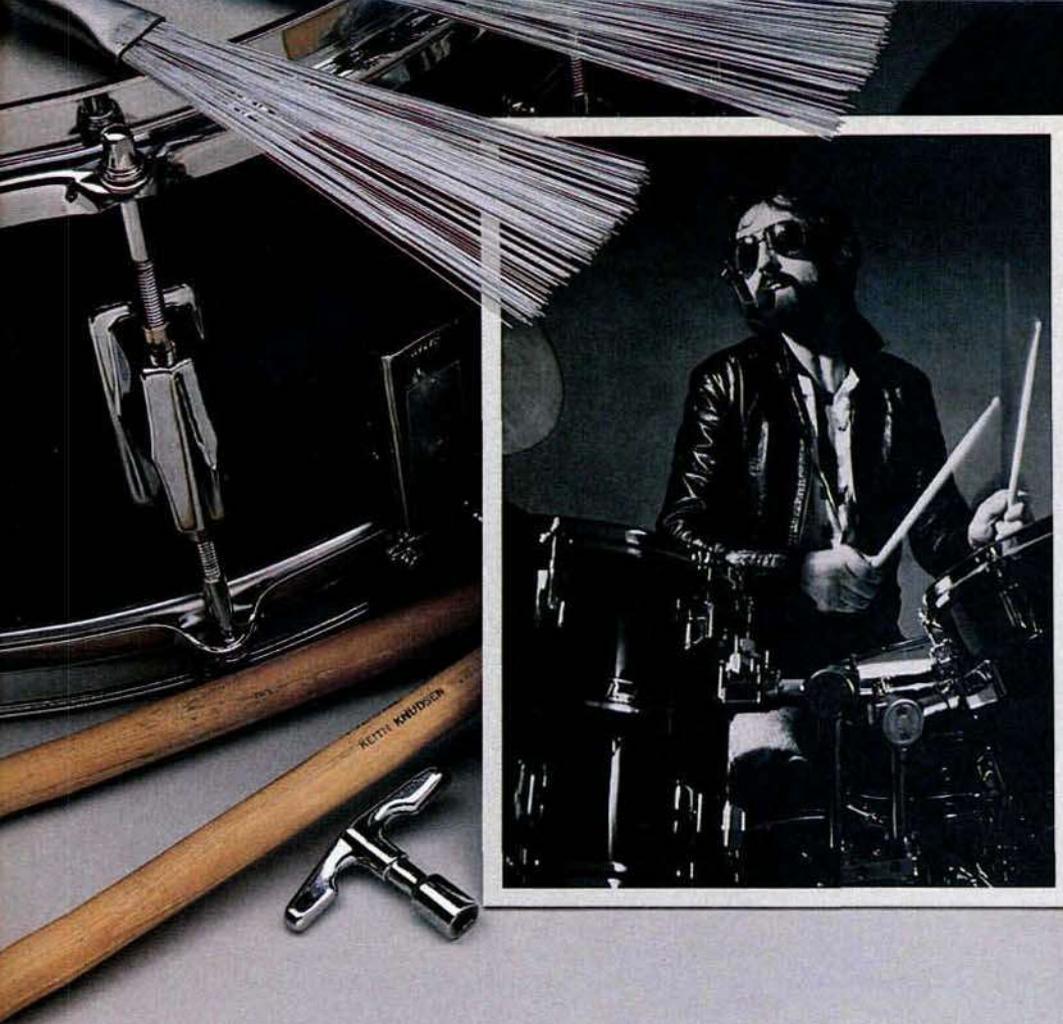
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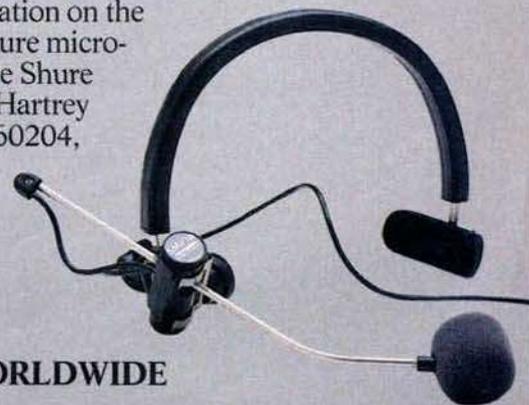
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Clarke was going to play on it and write some of the material.

RS: What happened to the project?

CA: We couldn't get the schedules to mesh. But even if we did, it probably would have been the same old story. What record company would pick it up? Buddy Rich doesn't even have a record deal of his own. That's a joke!

RS: How close are you with Buddy?

CA: Pretty close. Close enough to call him at his home and hang out. When he comes to town, I go see him and hang out a little bit—crack jokes with him. How I got to know him is a weird story.

RS: Tell me about it.

CA: Well, he was playing the Starwood, a club in Los Angeles. The manager of the Starwood and my manager are good friends. They were talking and came up with the idea of me jamming with Buddy. So my manager called me and asked me if I'd do it. I said to him, "Are you crazy? He'll smear me all over the stage!" He said, "No, no. It'll be great! The kids will love it. You've got to do it." So finally I said okay, but that I would have to use my own drumset. Well, the manager of the Starwood got all excited, and decided to film the jam and make a video out of it. But L.A. is a gossip town, and word got around that not only was I going to jam with Buddy, but I was challenging him to a drum battle. This got back to Buddy, and everything, of course, was blown out of proportion. Finally, the whole idea was canned. But I went to see him play anyway. I saw his daughter Kathy at the show, and she said to me, "Why are you doing this to my father? Why do you want to challenge him to a drum battle? You sound like one of these kids looking for headlines." I said, "Hold on. I ain't challenging nobody. What do you think I am, crazy?" So I told her what happened, and she took me into the dressing room to visit Buddy after the show. I told him what happened and he just shrugged it off. So that's how I got to meet him. This was in '78, and we've been friends ever since. Rich, Louie Bellson and Joe Morello have to be the three biggest drummers when it comes to overall contributions to the art of drumming.

RS: That's a pretty interesting story.

CA: It's a true story. It's a perfect example of things getting totally turned around.

RS: I understand you've recently switched drum companies.

CA: Yeah, that's right. I made a switch from Slingerland to Pearl. Slingerland drums are great drums, but I need a drum company that's going to do clinics.

RS: Is your new Pearl kit substantially different from your Slingerland kit?

CA: I've got the same colors I had with the Slingerland kit: black lacquer bass drums with red lacquer toms and brass hardware. The kit is all three-ply shells; basically the same setup as I had before, but I've added two sort of overhead toms, that were made from a 22" bass drum cut in half. They're 22 x 7 with open heads and EA mic's set up inside.

RS: What are you going to use these for?

CA: I'm going to trigger two Simmons tom-toms, so when I hit the big drums, they'll really have some frequencies. Usually when you have big toms, you can't get a good sound out of them because they're too big. You actually need room mic's to get the proper ambience. When I see some big drums sitting on top of a drumkit, I like to hear a low, Bonham-type sound. I think that's what's going to happen with these.

RS: Now that you're with Pearl, can we expect more drum clinics from you this year?

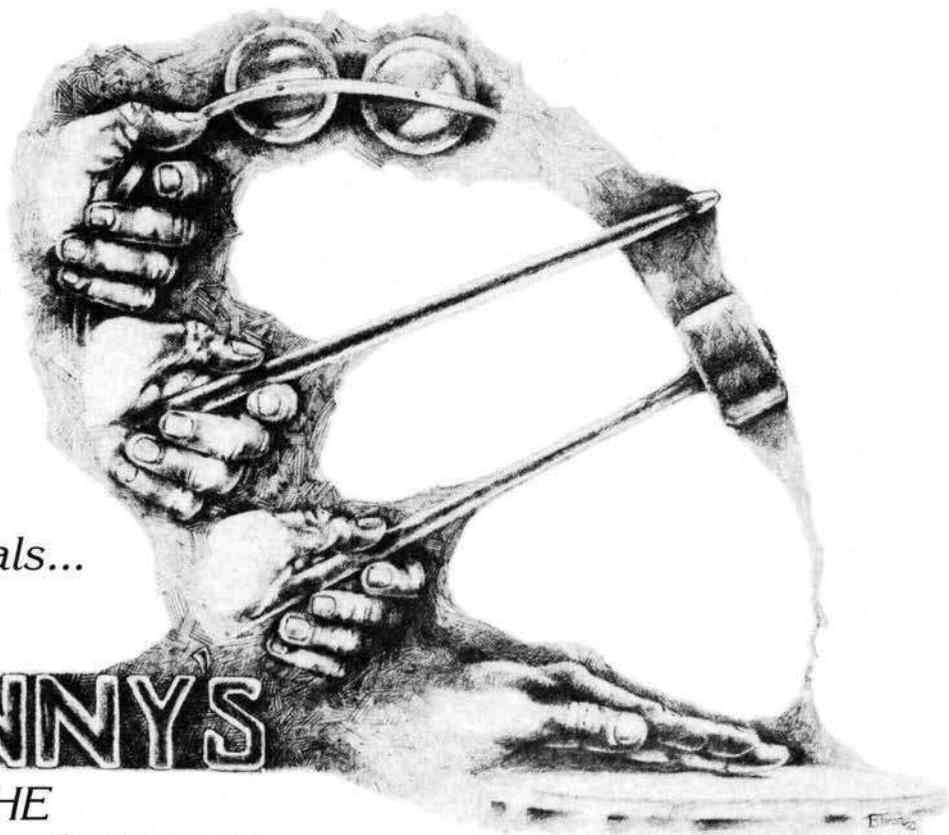
CA: Pearl doesn't see any problem with me doing 30 to 35 drum clinics a year. Since they lost Louie Bellson, the company told me it doesn't have anyone willing to do clinics for them. Jeff Porcaro did one clinic. They'd like him to do more, but he's real busy. He may not even be into doing clinics. I don't know. But clinics have played a big part in my career. Doing clinics helps sell my drum books and keeps up my image as a teacher. I mean, in the last two years, I've only done a few clinics. I want to—and have to—do a lot more than that. Carmine Appice has to do as much as he can. It's in my blood. I'm a workaholic, no doubt about it.



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Components of the Corder 5000 kit are: 14 x 22 bass drum, 8 x 12 and 9 x 13 tom-toms, 16 x 16 floor tom, and 8 x 14 snare drum.

Bass Drum

The lugs used by Corder on all their drums are the old diamond-shaped Fibes design. This bass drum has 20 lugs with T-handle tuners. The hoops are wooden, and painted black with a chrome inlay strip. Fibes spurs are used on the drum. These spurs consist of spring-loaded tubes with a locking pin. An Allen screw holds an inner extendable leg, which has a spiked tip covered by a rubber foot. The spur tube is inserted into the bracket and then turned to lock the spur into the housing the spur does not pass through the drum. To remove the spur for packing, the same push/pull principle applies. I would have liked a T-screw, or at least a square-headed screw to release the extendable leg, since an Allen wrench is just another thing to misplace. Also, the spurs must be removed from the drum when packing up—a bit of an inconvenience. The spurs did hold the bass drum well, nevertheless.

A clear CS head is fitted onto the batter side; a clear *Ambassador* is on the front. No felt strip is included, since Corder mounts a *Deadringer-type* foam ring under the batter head to cut down on over-

tones. The foam ring gave the drum a good punch, but for some reason, this bass drum was not as loud as others I've tried.

Mounting System

In the beginning, Corder used Fibes' *Uni-Ball* mount system, but they have since chosen a new, more current design. Mounted on the bass drum is a diamond-shaped base plate which accepts a fat down tube. A T-screw presses a strip of spring steel inside the base plate to secure the tube's height. There is also a memory ring on the down tube, which fits into a slot on the base plate. Atop the tube are two encased balls with knurled L-arms. The casings are slotted on the sides where the L-arms protrude, allowing for lateral adjustment. The arms can also angle forward or backward. Holder setting is locked with a T-screw atop each casing. (Corder's tom-tom holder reminds me very much of Tama's recent system in its appearance and workings.)

The brackets on the toms are columnar and use a T-screw/eye bolt to secure the L-arm. They interface with small memory rings on the arms to minimize slippage and twisting. Corder's holder can stand up easily to most other popular mounts. I did find a problem, however, with the down tube turning a little, even though all screws and locks were tightened down. The holder itself is quite sturdy and affords most any desirable angle.

Tom-Toms

The 8x12 and 9x13 tom-toms have 12 lugs each; the 16 x 16 floor tom has 16. They all have triple-flanged hoops, and are

fitted with clear CS batters and clear *Ambassador* bottoms. Instead of internal dampers, the toms have *Deadringer-type* rings mounted under their batter heads. The floor tom has three legs, each knurled on the top half and bent in two places at the bottom. The legs locate into brackets which resemble the drum lugs. Each bracket has a square-head screw to secure the leg, which, again, seems a bit inconvenient to me. A T-screw would be much more efficient.

With the combination of foam rings and CS heads, the toms had a thick, funky sound mixed with some pleasing resonance.

Snare Drum

A 20-lug 8x14 snare drum is included with this kit. It has a maple shell and a chrome covering, plus an internal knob-operated muffler. The strainer used is the old Fibes *SFT-690*, which I'm happy to see back in circulation. It has a contoured lever-release handle, throwing off from the center. There are no internal springs or cams, making the throw-off action virtually silent. The bottom of the throw-off has a large fine-tuning tension knob. The 18-strand snare unit extends past the bottom hoop and is under constant tension, even when released. The snares are attached directly on both ends of the drum by small screws. A butt guard plate is attached onto two adjacent drum rods.

A *Fiberskyn 2* is fitted on the batter side. The drum is capable of a wide dynamic and pitch range. It has a nice, crisp sound, yet due to its size, can give a good, deep sound at lower tunings. One point that deserves mention is that this snare drum retails at only \$225.00!

Hardware

Most of Corder's hardware is imported, with the exception of their bass drum pedal, which is the old Fibes model. The *CFP-100* has a black frame, and a one-piece, cast footboard. It has chain-pull linkage and a single expansion spring stretched downward. The pedal clamps to the hoop using the regular screw/clamp plate method. The footboard connecting rods can locate into one of two sets of holes, allowing different footboard-to-base distances. Spring tension is adjustable near the base of the frame. Footboard height and beater throw are also adjustable, via Allen screws. The felt beater is also

by Bob Saydlowski, Jr.

umset

held by an Allen screw. Again, I'd like to see a T-screw, since two separately sized Allen wrenches are needed to complete all pedal adjustments (except spring tension). The pedal has a sleek look and has not changed appearance much since its Fibes days. The action is a bit sluggish, and the pedal has a somewhat tight response, but a different spring might cure this.

Corder only includes one cymbal stand with this kit. It has a double-braced tripod base, and two adjustable-height tiers. The height joints are satin-finished, and have molded nylon bushings set in. The tiller mechanism uses a concealed ratchet. The stand is very sturdy, and gives more than enough height adjustment.

The snare stand also has a double-braced tripod, a concealed ratchet tiller, and a large molded bushing at its height joint. It uses the common basket design with a threaded carriage nut. The stand goes low enough to comfortably seat the 8" drum and, like the cymbal stand, is quite sturdy.

The hi-hat stand has a double-braced tripod, and a split footboard with an adjustable toe stop. The footboard is stamped with the North Drums logo, which leads me to speculate on whether *all the* Corder hardware might actually be old North stock. The hi-hat's tension relies on an external compression spring, which is adjusted via a cap ring atop the spring housing tube. This is easily adjustable from the playing position. There is a knurled-knob spur at the base, plus a memory lock and nylon bushing at the height joint. A metal strip is used for linkage, along with double pull-rods. This stand is extremely sturdy, and has a smooth, feather-like action with no noise.

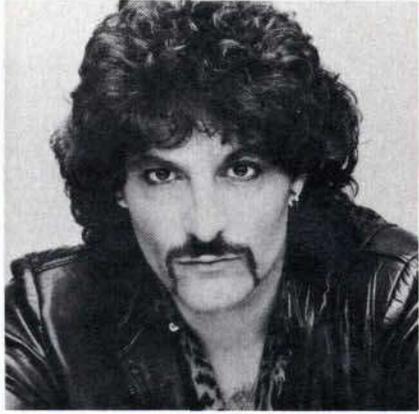
The kit tested was seen in jet black covering. Corder offers a total of ten coverings and three lacquer finishes. They also have many accessories available, including the Fibes *Cym-Set* and *Sta-way* (reviewed: *MD* Jan. '83). Corder also makes power-sized drums, as well as selling bare shells in all sizes. For any Fibes owners out there, the company stocks a big selection of parts.

The Corder 5000 kit retails at \$1,255; the same kit in lacquer finish is \$1,425. Some people have criticized these as being lower-line drums, but I disagree. Corder puts out well-made drums matched with quality hardware at reasonable prices.



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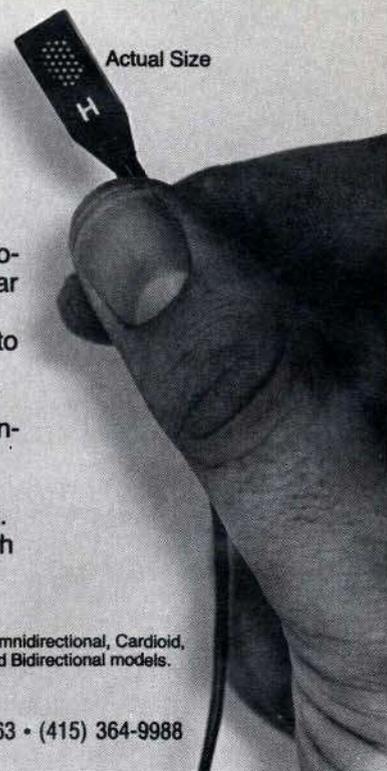
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Collecting Drums For Fun And Profit

While browsing through a junk store in a rather depressed area of St. Louis in 1969, I happened to notice an old, beat-up snare drum, covered with dust and badly in need of repair. After examining its faded white-pearl finish and tarnished nickel-plated hoops, and peering through the torn calfskin heads into a solid maple shell, I decided to buy the drum and pay what I felt was an exorbitant price of \$10.

At the time I wasn't quite sure why I wanted to buy the drum, but somewhere in the back of my mind I remembered seeing old photographs of drummers like Gene Krupa and Buddy Rich, playing their hearts out on a drum that looked similar to this one. I've always been interested in antiques and old collectibles, and this new find seemed to fit right in with my love of nostalgia and drumming.

When I got home, I went right to work on cleaning the drum, and found that the brass nameplate read "Slingerland Quality Drums, Chicago, Ill. U.S.A." Also, the words "Slingerland Radio King Drums" were etched on the top hoop. After working on the drum for several hours, I found that it was in far better condition than I had originally thought. The hoops and casings polished up nicely, and the shell still retained its original luster.

Some months before, I had purchased a stock of old calfskin heads from a music store in southern Missouri, and I used these as replacements for the original torn heads. The drum now lacked only its original snares, but this was very insignificant, since they could be replaced with an original (or something similar) without much difficulty.

Voila! A beautiful Slingerland Radio King Snare Drum had been renovated back to its original form and condition. I felt very pleased with my restoration job and delighted with my new find. Unfortunately, these ideas were not shared by my family and friends. In fact, a common response was, "Why waste any money on an old piece of junk like that?" After a barrage of "whys" I actually started questioning my own motivation. But the answer came to me very clearly with an ad I found in the paper. It read "Drummer looking for Slingerland Radio King drum. Will pay the price." "What price?" I asked myself. "Is this person crazy? Doesn't this drummer know that these drums can be found in junk shops? Well, maybe that's for me to know and for the

advertiser to find out." I called him up and told him what I had, but I didn't quote any prices. He arranged to meet me a few hours later, and after a close inspection of the drum, he said that he had been searching all areas to find one of these. He asked if I would take \$80 for it. Keep in mind that it was 1969 and \$80 would indicate a 700% profit on my money. I took it and was, at that moment, launched into a venture of locating old drums of all types. Thirteen years later, I'm still buying, selling and restoring drums from across the United States and even foreign countries.

What is the value of the drum that's simply collecting dust in your attic or basement? Or what about that old drumset down at your local music dealer: Would it be a good investment—worth double or triple the asking price? How many of you have wondered whether or not to buy a used K. Zildjian from Istanbul at a downtown pawnshop, because you weren't sure of its true value? These and other topics will be covered in my articles on "Collecting Drums For Fun And Profit."

What Makes A Drum Valuable?

For now, let's concentrate on that old drum you own. Is there a way to find out if it's worth something? What questions must be asked to give you the information on which to base a correct price? Let me tell another story that I hope will clarify the differences between "old" drums and "antique" drums, and their respective value. A few months ago, I received a phone call at my store from a man who asked if I would be interested in purchasing his Rogers set. Since I'm in the business of selling, and am always looking for good used merchandise, I invited him over. Before we hung up, he also inquired as to whether or not he should bring along some used junk hardware and an extra old snare that he had. (Generally this "extra" snare means a Japanese drum with a broken throw-off switch, no snares, torn heads and missing parts, and the color will either be red or blue sparkle with a large gash on one side where little Bobby dropped it down the steps on his way to drum lessons. As far as junk hardware goes the sky's the limit, but most often you can expect a no-name stand with its ratchet tilter stripped, no felts for cymbals and one broken leg. It didn't seem very promising, but you can never tell about these mystery items.) "Sure, why not," I replied.

Two hours later, a station wagon pulled up and a middle-aged man started unloading a blue tiger-striped Rogers drumset into my shop. The drums were from the mid-'60s and nothing to get excited about. The junk hardware he told me about was exactly that—junk!

Since the bass drum had only one head, he had placed the good Rogers snare drum inside of it, on top of the other snare drum. After seeing his "junk hardware," I took his word about the extra snare and didn't bother to investigate any further. The drums were worth the price he was asking, so I paid him and off he went, leaving me with plenty of cleanup work.

After doing the necessary renovation to prepare the set for public sale, I discovered that this extra junk snare drum turned out to be a gold mine in disguise. The shell of the drum was covered in psychedelic-swirl contact paper and the heads were old torn plastic *Weather Kings*. Underneath this futile attempt to update the drum awaited a rare prize: a 1924 *Double Super Sensitive Ludwig* in good condition which wasn't missing any major parts.

For those of you who are unfamiliar with this type, the Ludwig drum company manufactured a snare drum with two parallel bar throw-off switches: one inside the drum (under the top head) and one on the outside (under the bottom head). The only real problem with the drum was that the top snare was missing. I was able to reconstruct one by using a snare from a 13" snare drum. The shell was a dull nickel-plated color, but in excellent condition. The hoops were still round and the tubular casings were all perfect. The original bottom snares were intact, and each strand was on its own tightening mechanism.

All of the features mentioned above on this particular drum add up to a big plus, and serve to illustrate the important points that can make your drum a good investment: (1) Good brand name. (2) Quality product. (3) Scarcity of item. (4) Condition. (5) Construction. (6) True antique (over 50 years old) or a classic (over 25 years old). (7) Is it playable or just a decorative piece?

Let's take my drum as an example and see how it fits with the above criteria. (1) *Brand name*: Ludwig—very good. (2) *Quality product*: Probably was the best and most expensive at the time. (3) *Scarcity*: Very scarce—I have only seen one and know of only a couple more in private col-

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lections. (4) *Condition:* Great—complete and undamaged. (5) *Construction:* Brass—excellent. (6) *Antique:* Yes—over 50 years old. (7) *Is it playable?* Yes. Due to its construction, the drum will withstand the abuse of modern-day conditions.

What price do you put on this drum? In order to establish a value, some general questions have to be answered.

1. If you are the buyer, who are you purchasing the drum from? Music store, pawnshop, private individual—the price will vary greatly depending on who the seller is.

2. What part of the country do you live in? Expect to pay more on the East or West Coast.

3. If you are selling, who is the buyer? Collector, player, dealer—each person will have a different value placed on the item for sale.

4. The above-mentioned seven points of importance must also be weighed to affix a true market value.

5. How badly do you want to buy or how badly do you want to sell? This, more than anything else, will designate the final selling or buying price.

Once again, let us use my Ludwig snare drum as an example and see where it would fall on a scale from "bad" to "restored." The prices I will now quote will be based on past experience of selling antique and collectible percussion items.

Type of item: 1924 Ludwig Double Super Sensitive Snare Drum

1. *Condition:* Bad. *Criteria:* (a) Missing parts, (b) Shell damage, (c) Hoops out of round, (d) Someone has tried to "update" with new parts. *Price:* \$50 to \$150.

2. *Condition:* Fair. *Criteria:* (a) All major parts there except for tension rods, original heads, snares, and part or all of the throw-off switch and butt plate, (b) Shell still has its original finish (minor dents and fading of finish okay), (c) Hoop and shell still round and no cracks (except for popping of inner reinforcing hoops all okay), (d) Original nameplate intact, but not original paint. *Price:* \$150 to \$350.

3. *Condition:* Good. *Criteria:* (a) All parts complete and intact except for original heads and snares, (b) Throw-off switch must be complete and working, (c) Shell should have its original finish and only minor fading or scratches (no dents or tears), (d) Shell and hoops must be round and very solid, (e) Nameplate and all identifying logos must be original, in place and painted (if they originally were painted). *Price:* \$350 to \$550.

4. *Condition:* Excellent/unrestored. *Criteria:* (a) Complete in every way, including original calfskin heads and wire or gut snares, (b) Shell and hoops are perfect, all metal parts still retain their brilliance, and if the shell is wood or plastic-covered, it should not be faded or scratched, (c) All logo items must be in place, readable and have the correct col-

ors. *Price:* \$550 to \$750.

5. *Condition:* Restored. *Criteria:* (a) Restored back to its original condition, which would require all metal components being replated; shell polished, sanded and sealed, or plated (depending on the actual material of the shell). Try to locate original calfskin heads or have them made. Throw-off switch must work, (b) If the drum is to be played, the heads can be plastic, but I suggest not altering the original throw-off switch or butt plate, because that will cause the antique value to drop. *Price:* \$750 to ?

The next time you decide to invest in or sell an antique piece of drum equipment, keep in mind the above-mentioned points and remember that the value of your drum may alter greatly depending on varying circumstances.

My drum shop in St. Louis houses a collection of antique snare drums, drumsets, and accessory traps dating from before 1890 up through the mid-1960s. I have gathered a wealth of information on drum history, and am always seeking to add to this body of knowledge and to my collection. If you have a percussion item which you would like to know more about, please be sure to contact me through Modern Drummer Magazine. Through my further research and through input from you, we will gain a greater appreciation for the history and development of percussion and drum equipment.



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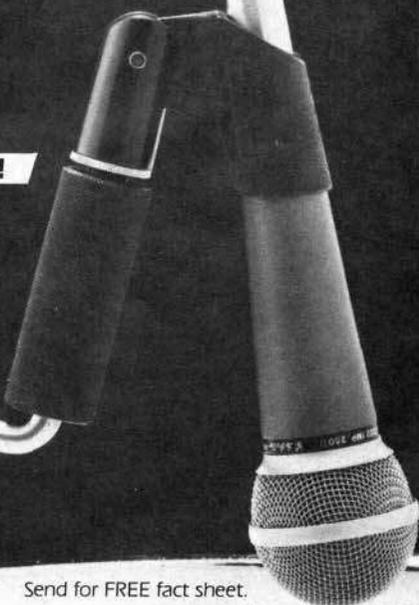
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Alex Van Halen's "Jump"

This month, we present one of the year's biggest hits, from an album that figured impressively in *MD's* 1984 Readers Poll. "Jump," from Van Halen's *1984*, is unabashedly good-time, hard rock, but not without some interesting highlights. Note the interesting alternation of cymbal cup and hi-hat (measures 17 and 18 of letter A, and measures 9 and 10 of letter B), and the creative, syncopated interplay between the ride/crash and the snare/bass at letter C. Alex seems to be enjoying himself here—playing straight-ahead rock with a creative flair.

$\text{♩} = 132$

HH TT R. Cym Cr. Cym cup

BD 1 BD 2 TT

3 2

0

A (4) (8)

(12) (16)

(17) (18)

cup

The image displays ten staves of musical notation for a double bass. The notation is written in a bass clef with a 4/4 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings are present throughout the score:

- Staff 2: A measure with a double bar line and a percentage sign (%).
- Staff 3: A measure with a double bar line and a percentage sign (%). A marking "0 B" is placed above the staff.
- Staff 4: A measure with a double bar line and a percentage sign (%). A marking "(4)" is placed above the staff.
- Staff 5: A marking "cup" is placed above the staff.
- Staff 6: A measure with a double bar line and a percentage sign (%).
- Staff 7: A measure with a double bar line and a percentage sign (%).
- Staff 8: A measure with a double bar line and a percentage sign (%).
- Staff 9: A marking "c" is placed above the staff.

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of ten staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above or below the notes) and a 'cup' marking above a note. A '2' is written above a note in the eighth staff. The music concludes with a double bar line and a 'D' time signature.

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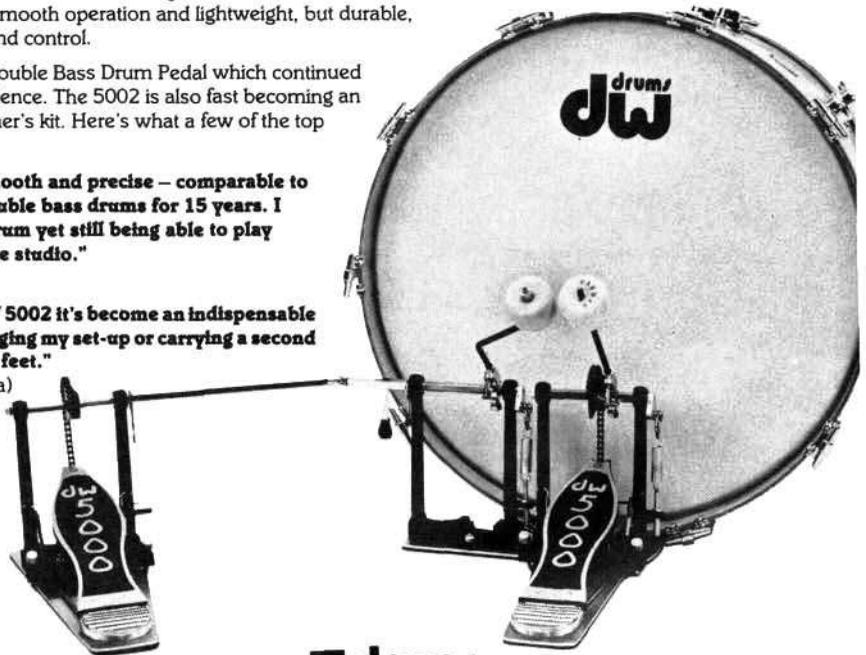
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quently led to my phrasing; I would play all the accents with my left hand. I also started to think about the phrase of the eight-bar solo. I saw small phrases within that, and played it that way. I use the same weight sticks in both hands now, but I still play all the accents with the left hand.

I've had conductors say, "Would you play it with only one hand?" I don't like that, because it puts too much tension in the 16th rhythms. You tend to force the 16th notes when you play with one hand, and it kind of distorts, I think, the nice, natural flow. Repeated rights or lefts start to get a little bit too stiff and are slightly rushed to prepare for the accent. I will go to a conductor and say, "I would prefer not playing it with one hand," and we might talk a little bit about style and conception. There are many times when a conductor will feel, "Well, he's done this piece many times. I'm not going to interfere with his style."

I originally put a calf head on the drum so I could get a nice pitch and sonority. Now, I use, almost exclusively, a Rogers Dynasonic snare drum with a Remo Black Dot head. The sound is really great. It takes out a lot of the extraneous overtones and I get a purer high pitch.

Sometimes guest conductors appear with the Boston Symphony Orchestra and say, "Don't do that. Please do it differently." Conductors are like chefs. They know how much salt and pepper they want

in a particular stew. It's not my job to question them. My job is to work around and bring the best of my experience to making the music work. If I'm not told anything, my judgment will tell me, "Gee, that's the color or style I think I want to use."

RM: As for things changing, a friend of mine had practiced the xylophone part to *Porgy And Bess* for years. He finally got to play it at a pop concert with Sarah Vaughan. When they handed out the music, it had been transposed to a different key!

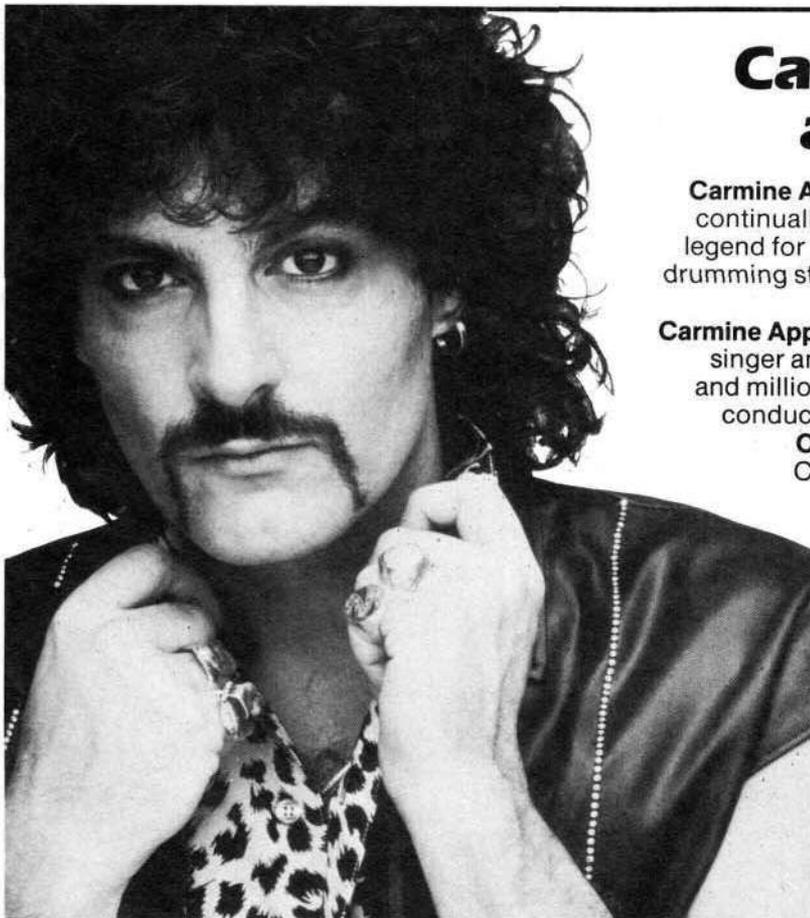
AP: There are people who give auditions to percussionists, and inevitably *Porgy* comes up. Someone who really doesn't know, thinks, "This is a test for velocity." Well, that's crazy! The orchestration is such that it's doubled with the violins. Any good conductor knows that there's no point in taking the tempo up to M.M.160 to the quarter, because then the string players can't play it. But people will audition percussionists and want them to play it so fast, when the most important thing is, of course, being accurate, playing the accents, and not rushing. It's the same with the polka from *The Golden Age* ballet by Shostakovich. A player should not be chosen on the basis of playing *Colas Breugnon* with the half note at M.M.140. One of the things that you should really be concerned about when you go for an audition is having the correct concept and

Knowing exactly what is going on, so that you can play the thing accurately in the proper musical style.

I guess this all ties into concepts, what you want to do, and how you want to do it. I remember when I got the job in Boston. I frantically made a call to Morris Lang, who plays in the New York Philharmonic. "Morris, I got the job. But what should I do. . . ." He said, "Listen man, relax. It's going to take you five years just to season out in the repertoire." He was absolutely right. There's nothing you can do. You've just got to play the repertoire a few times with a bunch of different conductors. You sometimes think, "Well, I'll try something new." Sometimes the tempo is edged a trifle and you just can't make that lick the way you played it four or five times before, so you've got to change.

RM: Staying with the theme of flexibility, let's talk about drums. Do you find that you might have to play on different areas of a drum, depending on the hall or the conductor's preference?

AP: Well, I have a concept about the snare drum which says specifically that the drum should be responsive in such a way that, when you play close to the edge, it still sounds like a snare drum. You'd be surprised at how many people I've come in contact with who have said, "Oh no, my teacher said you've got to play in the center of the drum to get the most snare sound." Well, let's consider the snare drum just as a



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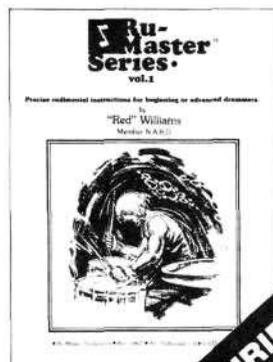
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drum, without the snares on it. If you play dead center, that's a nodal point: You won't get any vibration. If the name of the game is sonority and you are trying to get tone, then you want to play where there are vibrations. So the center certainly is not the place to play.

I have a custom-built Fibes snare drum that Bob Grauso made for me when he first started building snare drums, with, of all things, steel guitar strings. The tension on each of those strings is individually adjusted. That feature is most important. I don't want to worry about playing softly. I also don't want to fight any snare drum that I use. It's a basic rule: No instrumentalist should contend with an inferior instrument. You never find a string player who says, "Well gee, I can't play on this string because there's no sound and it's all choked up." They either get a sound post adjusted, they get new strings, or they go out and buy a different instrument. If wind players play on an instrument that's out of tune, they don't say, "Well, I'll have to adjust to that." It either goes back to the factory, or they buy another instrument. If reeds don't work, they refashion another reed. But it's only percussionists who will pay \$250 or \$300 for a drum, and then feel that they have to adjust themselves to the drum. A basic rule of thumb is, put the drum on a stand in a good hall, and if it doesn't sound good for both loud and soft playing, something is wrong. There are so

many variables that it would be too lengthy to go into now, but that's the concept.

RM: The other side of this is people who blame all of their problems on the equipment.

AP: At some point, a person must have the maturity to be able to admit, "I made a mistake." We all have bad days, but anyone who is always putting the blame on something else has a real problem. I wouldn't know where to begin to address that.

You need an objective point of view. I've had students come in and ask, "What's wrong with my roll?" The problem was the way the drum was tuned: The snares were choking the bottom head. Sometimes, a tuning that will work fine with a rock group will not work at all for a symphonic player, so one has to be aware of what the requirements are for a particular situation. Sometimes the problem is with the drum, sometimes it's the stick, and sometimes it's the player.

RM: Do you have any special drums that you are particularly fond of?

AP: When I first became a snare drummer in the Boston Symphony, a wonderful drum maker from California named Forrest Clark built a beautiful snare drum for me. He is very careful and understands what goes into a good drum. There are very few people making really good concert snare drums, compared to a dozen great string repairmen. A string player can

take a violin in and say, "My instrument doesn't work. What's wrong with it?" The repairman will say, "Play it ... Ah yes, here's what's wrong." Drummers don't have that. If I ran into trouble with my Fibes snare drum and Bobby Grauso were not around to either refashion another set of snares for me or reset my throw-off or whatever, I'd be in trouble.

RM: Do you use different snare drums at different times?

AP: The drum that Forrest Clark made for me is quite beautiful. For some particular reason, I've been using the Fibes drum more often. I also own a Gladstone drum, but I don't use it too often because it doesn't produce the soft response that the Fibes and the Forrest Clark drums do. I do use the Gladstone drum when I need a deeper sounding snare drum. The Fibes drum sounds a little thin when we play Mahler. I know that I need something that's in between a field drum and a snare drum. The 7" Gladstone works very, very well. That gets back to concept—having a certain sound in your ear.

RM: I've heard people contend that a percussionist should be able to make one snare drum work for everything, just as a violinist will only have one violin. Is there any validity to that at all, or is that comparing apples to oranges?

AP: Well, clarinetists have a B-flat clarinet and a clarinet in A. These instruments specifically deal, of course, with the way

they're tuned. Composers use these instruments for their various qualities. But there are also trumpet players who have six or seven instruments, such as piccolo trumpets which play easier. There are some players who decide, "I only use a B-flat trumpet." Great—wonderful—no sweat. It depends on what your needs are. If someone says, "I can make the correct sound for this particular piece on a field drum, and that's all I'll use," fine. If you play it on a fruitcake tin and it sounds great, that's fine too. I'm not going to argue with anybody who has success. There's a piece by Alban Berg where there's a long 25-bar *ppp* snare drum roll that should sound like you're just taking a piece of sandpaper and running another piece of sandpaper over it. If you play that on a 7"-deep gut drum and you get the right color, wonderful. I'm not going to do it. It's hard enough to play. So I'm going to go with a drum that I think is going to give me the right and easiest response. As far as the people who say, "No, I only use one drum," I venture to say that they wouldn't go to an automobile mechanic who only had one wrench. They would expect a drawer full of the right tools. Maybe that's apples and oranges, but every instrumentalist that I know has a variety of tools—in reeds, in strings, in bows. So the more you have, the better it is for you to make a choice. It doesn't mean that you are less of a player. It only means

that you have a better, more specific tool to use to get the job done and to contribute to that musical fabric that we were talking about before.

RM: As far as having a variety of tools, I know percussionists who have a great many triangle beaters. But some of them are so small that they don't really produce a good sound from the instrument. All they do is make it easier for the person to play softly.

AP: Every instrument, whether it is a triangle or a gong, has a basic, fundamental sound, or sonority. That sound can be altered minutely or drastically by changing the stick, or beater. If you have a small, 4" triangle, for example, and you use a big, heavy beater, you will overplay that triangle. With a 7" triangle, however, you might be able to use that same beater and get a really good sound. If the beater is too thin, you won't generate the fundamental overtones. It's the same with a cymbal: There's a point where you can be using a covered mallet that is too thick, and there will simply be no sound coming from the cymbal. You need the right kind of core, and the proper amount of covering to prevent it from sounding hard, but also to bring out the fundamental quality of that cymbal.

People sometimes try to use pencil-thin snare drum sticks with nylon tips on concert snare drums, and they wonder why the drum doesn't respond. It can't, because

there just isn't enough stick weight and substance in the bead to make the drum sound good. Vic Firth's *Bolero* stick is a great stick, but it's meant for soft playing. If you try to use it for something in the *forte* range, the sound just isn't going to be there. Similarly, you don't want to play *pp* rolls with a big, heavy stick. And if the sound has to be very soft, you might even want to go to a smaller snare drum. One time, playing the *Three Pieces For Orchestra* by Alban Berg, I used a thin drum with wire snares, and light, nylon-tip sticks. That produced the right color for that particular piece. You'll be able to use every stick in your possession at some point for concert performance. A certain pair of sticks might not work at all for one piece, but they will be perfect for something else, so you use them. I must have two-dozen pairs of drumsticks. I do most things with the same pair of sticks, but for instance, recently we played the Shostakovich *Symphony No. 10*, which has a lot of snare drum solos in the *f* and *ff* range, so I used a pair of Gauger 12s. They look like marching band sticks, but they sure did a great job for me when I had to play loud.

The bottom line is always: What does it sound like? A conductor will sometimes tell a snare drummer to play softer, so the player immediately takes out a wallet and throws it on the drum. It takes all of the sonority out of the batter head, and it's an awful sound. You have to find the right

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instrument and the right sticks to do what you have to do. Using the wrong beater or covering up half of the instrument is not the way to do it. In an attempt to play the right dynamic, don't lose sight of the *quality* of the sound you're making.

RM: A few weeks ago on public TV, I caught a rerun of a show that was done in '75 about the Boston Symphony. They showed the symphony jazz group. Is that still going on?

AP: Yeah. We're still alive. A bunch of us in the orchestra—percussionist Tom Gauger, who plays vibes, Leslie Martin, a bass player, and a clarinet player—decided to get together and play some tunes. I had played drumset when I was going to school. As a matter of fact, I worked my way through my first couple of years at Juilliard by playing club dates. I also had a lot of experience playing Latin drums. Everything you do in music you're going to be able to utilize, whether it's playing a Jewish wedding, or a Greek wedding, or playing Latin music. So at any rate, getting back to the jazz group, every year there is a marathon to raise money for the orchestra. One of the premiums offered are concerts, so we offered a concert by the Renaissance Jazz Ensemble. It was very successful. We subsequently went out and did a couple of commercial dates under the name Wuz, which is supposed to be the pluperfect of "has been." Now we work with a pianist in Boston who is very prominent, Ray San-

tisi. We've also used Dick Johnson, who is now conducting the Artie Shaw band. We're in the process of trying to get a lot of publicity so we can get more work. This gives me a chance to use some of my jazz chops. Of course, that's easier said than done. When you go out to play jazz, you had better be able to make some kind of statement. I'm not a jazz player, and anybody who would suggest that I am is being very kind.

RM: A very well-meaning person once told me that someone who was serious about being an orchestral percussionist should concentrate solely on practicing orchestral percussion and not waste time playing drumset. How would you answer that?

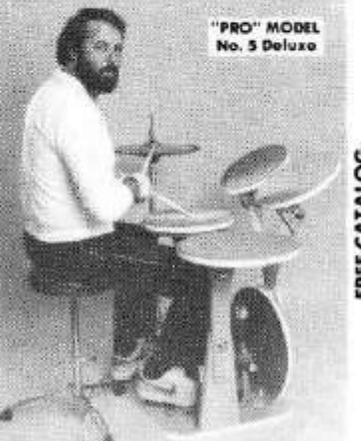
AP: I think you need both. One of the things I stress in teaching is that one of the best ways to practice serious etudes and orchestral parts is at the drumset, with the bass drum and hi-hat going, and with a metronome. If I play a figure that's really comfortable while at the set, then it's really going to work well in the orchestra. So, as for the person who told you not to waste your time playing the drumset, everybody's got a prejudice against something. All these canards—don't play in the middle of the drum; don't use that grip; don't do this; don't do that—are really nonsense. You do something if it works, and if you've had success with it. This is one of the philosophies we stress at my Percussion Academy.

Of course, while there are a great deal of things that you can practice and achieve at the set, if one wants to be an orchestral snare drummer, he or she is going to have to get into serious snare drum etudes, such as the Tony Cirone book [*Portraits In Rhythm*], the Morris Goldenberg book [*Modern School For Snare Drum*], Vic Firth's *The Solo Snare Drummer*, the Delecluse books. . . . There are many good books on the market. You practice these etudes because they have been written by people who have a great deal of experience in orchestral playing. The figures they wrote are going to aid you in preparing to play the repertoire. Then you have to learn the actual repertoire. You should look at the excerpt, understand it, get a recording, and listen to what the tempo is going to be and whatever else you have to do to play correctly to lock in with that particular area of performance.

If I wanted to be a serious rock drummer, I certainly wouldn't go to someone who I know is the greatest jazz trio player. I'd go to a rock player. That's not to say that I would not be able to learn something from that person who plays great brushes with a trio, but that's not primarily what I want to do. If you want to be a serious classical percussionist, you should go to a good university or conservatory where there are working professionals who have been through the material, played with an orchestra, and had the experience. There

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are, obviously, many people who can lay a great foundation on you, and open you up to whatever area you want to go to. They can create in a particular person a fine player. From there, that player has got to find someone who can give him or her the finishing touches. These admonitions that you shouldn't play set are crazy. By the same token, it wouldn't hurt the set player to look at some difficult, serious etudes. And legitimate players would be wise to pick up *Modern Drummer* and look at some of the transcriptions of Elvin Jones or Steve Gadd that I've seen in there. They're hard.

RM: Set drummers will talk about being able to play a one- or two-bar pattern over and over, and make it feel good. I've always thought that they could benefit by getting into *Bolero* and making that feel good for 20 minutes.

AP: *Bolero* has a bunch of problems, one of which is, of course, the concentration, and the other is the hypnotic effect on both the mind and on the muscles. The muscles seem to sometimes lock out just from the repetitiveness, and also the mind sometimes wanders. You're into the 150th bar or whatever, and you find yourself thinking, "Gee, what am I going to have for dinner tonight?" All of sudden—this is, of course, in milliseconds—you think, "Was I on the first bar of the lick or the second bar?" Different portions of the brain control different things. One portion controls keeping your place; another controls your muscle reflexes.

When playing *Bolero*, a percussionist has to remember that the snare drum part is an accompaniment. So many young percussionists get the idea that their lick is the most important thing. You have to accompany the soloists in the orchestra. There are many ebbs and flows with the tempo. The trombone solo is very devilish, and the player may need a bit more latitude in the accompaniment. The conductor may want, as the piece gets louder, to create more excitement, so you are given a nod to really lay into it. Then, at another point, you might have to back off a little bit. There are a variety of situations that you have to adjust to.

RM: While we're bringing up all these pieces from the repertoire, let's talk about the Music Minus One album you made, *Classical Percussion*. How did you get involved in doing that project?

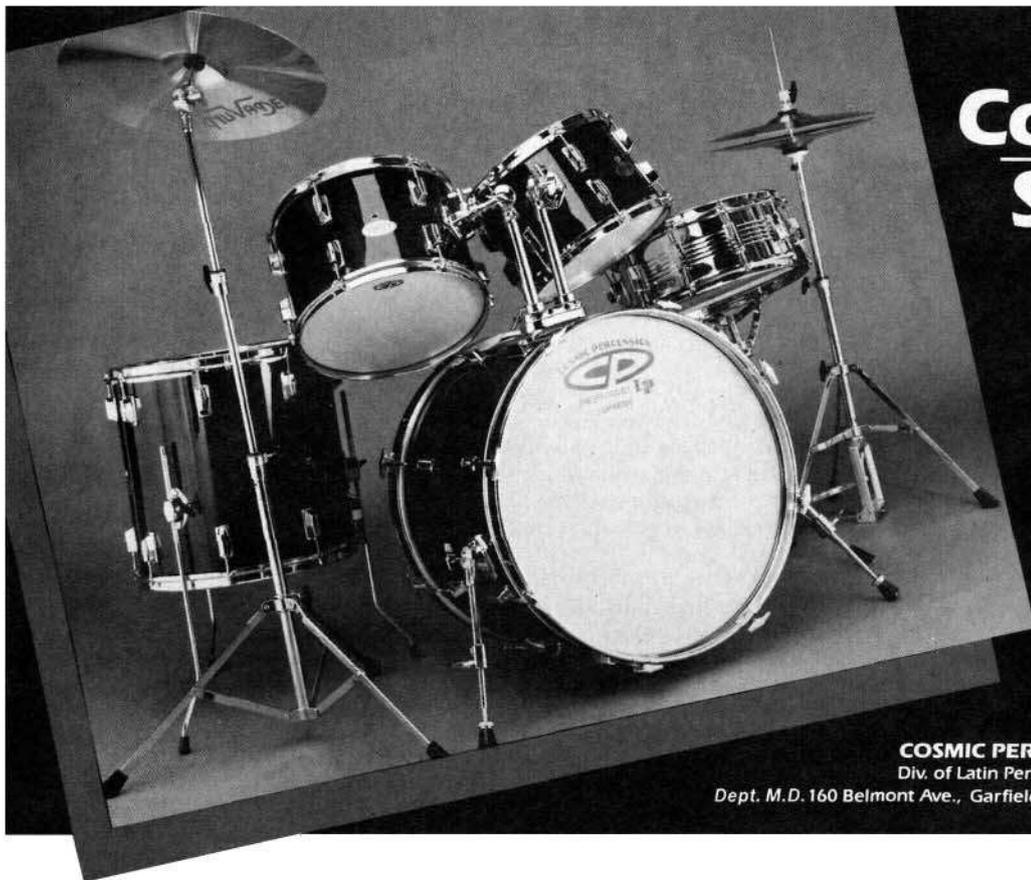
AP: I thought there was a need for some kind of a master class/repertoire book, so I wrote a book on repertoire, warm-ups, and even some repair techniques. It was as if I were going to do a symposium on symphonic percussion. I went to Belwin-Mills and the editor at the time said, "We don't know whether or not there'll be a market for this, but we think that the section on mallet repair could be a great success. There's nothing like that around." I thought everybody in the percussion world

would want to buy *the Mallet Repair book*. Unfortunately, there are not that many people or whatever, [laughs] But the book is laid out very nicely, and really gives you a good foundation on mallet repairs.

However, then I was left with the rest of the "master class" book. I went to the Music Minus One company and asked, "How would you like to record this book?" When students want to learn an excerpt, they have to find the music, get a record, and then find the spot on the record. Here, you don't have those problems. You have the music, and you can hear how it sounds with the orchestra. It tells you the priorities and gives you a point of departure.

The technical aspects of the album leave a few things to be desired. We would get a record of a particular excerpt, put it on tape, and then they'd play it back through a set of earphones for me. On the William Schumann *Symphony No. 3* excerpt you hear me cautioning: "Now remember, we're playing dotted 8ths/16ths, and they shouldn't sound like 12/8." Then I went in the studio to play this solo. I couldn't hear myself play because I had earphones on, and I was trying to play with the tape, without a conductor. So if you listen to that particular excerpt, you'll think, "Gee, Arthur Press says, 'Watch the dotted 8th/16th,' but it sounds like the first and third note of a triplet. That can't be right." If you picked up on that, you would be absolutely right. There are some technical problems that, if I could do it over, I would obviously correct. I would do many things differently in that MMO recording. There should be another one. Irving Kratka has been very nice. He said, "If you want to do another one, maybe you should. There's a lot more repertoire." But I suspect that he realizes the market is relatively limited. Our expectation was that every drummer would want to have this information on classical percussion. Not so far. But it's successful in that it provides percussionists with the only recordings they can listen to with suggestions for ways to play these excerpts.

It's always been my philosophy that you should think, and be your own person. Use your own judgment to interpret what the part means. Sometimes a composer writes a four-stroke drag, but it won't work. Maybe a three-stroke drag is more appropriate. I played a symphony by Edward Elgar where he wrote quarter-note tremolos. It didn't sound right. I think what he really wanted was a very crushed drag. By the same token, you play the *Enigma Variations* and there is a three-stroke drag. If you play it the normal way—closed—it's not going to sound right, because two bars prior to that the trumpets play a figure that rhythmically resembles an open drag. So do you play the drag the traditional way, or do you antiphonally answer the trumpets with a more open drag? There are



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numerous examples of this type of thing in the repertoire, and I'm looking forward with a great deal of enthusiasm to doing a column for your new magazine, *Modern Percussionist*, so that I can really get into a lot of these areas and expand on them.

RM: Describe your job in the Boston Symphony Orchestra.

AP: My title is Assistant Timpanist and Percussionist, and I'm the principal timpanist in the Boston Pops. That's a 52-week-a-year job, and my life is spent keeping my artistry up to the level demanded by the job. I recently visited Buster Bailey, who's with the New York Philharmonic, and he was sitting at a drum pad practicing. He does that every day. When I go on vacation, I take a pair of sticks with me. It never stops. If you want to play, you have to practice. I'm in a great orchestra filled with wonderful players, and I just see myself as part of that musical community.

Every day is a learning experience. Every day I realize that there's so much I *don't* know. When you're playing professionally, the hardest job is to stay professional. There's no such thing as, "Well, you've made it. Now, relax." There's so much expected of you in any given situation—your own expectations about yourself and, of course, the expectations of your peer group. "Don't let us down. Play up to our standard." I've been real fortunate. For example, playing with Vic Firth has been a great experience. He's a great

inspiration, along with the rest of the guys in the Boston Symphony percussion section. There's a certain high standard that we have in Boston, so you're always working very hard. Some people say, "You're only as great as your last concert," but I prefer to say, "You're only as great as your *next* concert." So what if you played great yesterday? What about tonight?

RM: Do you ever feel that your own personal identity is swallowed up by the identity of the BSO as a whole?

AP: I often joke that a week after I leave the Boston Symphony, they'll say, "Arthur who?" [laughs] People who think that they are adding anything more than just basic embroidery to the total fabric are being presumptuous. The way I see it, the Boston Symphony was there long before I came, and it will be there a long time after I'm gone. While I'm there, I'll use my artistry and abilities to try to help the orchestra sound good. And when it's time for me to leave, someone else will come and, hopefully, do the same thing. It's really very difficult to do anything different in an orchestral setting. You might come up with a certain way to do something, and if the idea gets around and others start doing it the same way, it becomes part of the tradition. A conductor might hear one of us do something, and then request that someone else do it the way we did it. Ten or 20 years later, everyone is doing it that way. So you can say that the person who came

up with the idea did something historically. But by and large, most of the pieces that we play have been so historically and indelibly set up that we can't really make any kind of a departure.

RM: It would seem that you have to sublimate your ego to a point; you have to be more concerned with the Boston Symphony than with Arthur Press.

AP: Well, I am concerned about the fact that I am Arthur Press, and I have, hopefully, a good reputation. When someone comes up to me after a concert and says, "You played great," that truly is music to my ears. We all need a pat on the back. I want to perform well, and that's very important to me.

RM: But still, when I buy an album by the Boston Symphony, the names of the musicians are not listed.

AP: Yes, but at least I play solo parts, such as snare drum. My part can be heard.

RM: As opposed to being one of 20 violins, who are all playing the same part.

AP: Exactly. And so I'm concerned with the way I play. I make those demands of myself. But still, I can't overlook the fact that I'm just part of the total sound, and I have to play what's required. There's a balance point: You're always thinking about yourself and your artistry, in terms of how you can keep that artistry well polished and well honed to meet the needs of the orchestra.



A Balanced Approach

I was playing drumset for a local production of the Broadway show, *Hello Dolly*. One evening, shortly after the show had concluded, I was approached by a young couple and their son. They complimented me on my playing and asked, "Our son would like to take some drum lessons. Do you teach?" I literally did not know what to say to them. Yes, I thought to myself, I have helped out young drummers from time to time, but it was never anything as formal as setting up a time, place, and price for my services. About all I could think to do was take their names and telephone number, and tell them that I would be in touch with them soon.

After a considerable amount of thought, I decided to go ahead and schedule a mutually convenient lesson time. Having established an appropriate time and place, I was now ready to concentrate on what I was going to teach *my first* stu-

dent. It was a nerve-racking experience to figure out not only *what* I had learned over a period of 13 years, but also *how* I had learned it. To further complicate matters, I had studied from several different teachers, which made it difficult to associate the knowledge I had acquired with the teacher I had learned it from. All the while, I kept thinking, "Do all new drum teachers go through this?"

It did not take *me* long to figure out that there was no way I could duplicate my previous teachers' methods, despite how many old lesson books I rummaged through. I had to get two things straight in my own mind. First, I am the unique construction of many past learning experiences, which are now impossible to accurately re-create. Secondly, I am fully capable of developing my own instructional style without relying on the past.

It now seems ironic to me that the last of my considerations was deciding on what kind of information was going to be taught. Several possibilities flashed through my mind: rudiments, reading, styles of playing, fills, time and coordination patterns—all of which had some value, but were dependent upon the level of ability shown by the student. If the student is a beginner, then it makes a great deal of sense to begin with learning how to hold the sticks, followed by some reading exercises. However, I have found that students who have been playing a few years on their own are very reluctant to play out of any book with the word "elementary" on the cover. So the question remains, "Where does a new teacher begin?"

The following represents the way I organize a lesson. This method is by no means the only approach, but it has proven itself

to be successful with my students. I divide the lesson into four quarters. The four parts are technique, reading, time patterns, and fill-ins/solos. Let's look at each of these one at a time.

Technique

I start each lesson with technique. With beginning students, I concentrate on seeing that they hold the sticks correctly. I consider this skill to be basic to all types of playing. Why? Simply stated, if students have it together technically, then they will be able to play what is in their heads musically. A proper grip is the foundation of good technique not only for drums, but also in sports such as golf or tennis. A poor grip can inhibit the growth of students' technical abilities for their entire playing lives.

I consider proper technique to be serious business, but unfortunately, many students, particularly the younger ones, do not. I find it helpful to remind students that the word technique is derived from the Greek word *techné*, which means art. I also have a video tape of Buddy Rich playing on *The Tonight Show* demonstrating his usual technical brilliance. The visual example of Buddy's playing gives my students a sense of technique's worth and usefulness during an actual playing situation.

After the students develop a proficiency at holding the sticks, I have them learn the single, double, and buzz rolls. I also have them learn their odd and even short rolls in both an open and closed fashion as a further aid to technical development. Should the students show enough interest in improving their technique, I begin their study of *Stick Control*, especially the first few pages of single-beat combinations.



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Reading

The second part of the lesson focuses on learning to read snare drum music. I use Roy Burns' *Elementary Snare Drum Method* and Ted Reed's *Progressive Steps To Syncopation For The Modern Drummer*. I have all my students play these exercises behind the drumset while tapping the bass drum on every downbeat. I have found that this is very helpful in establishing a steady tempo, coordinating their hands and feet, and helping them count (especially in exercises with a lot of rests for the snare line).

A student who can read snare drum music has many more advantages than a nonreader. If your students can read, then they can play in a marching or concert band, orchestra, or show band, as well as play drumset, should they be inclined to do so. It may be true that Buddy Rich (among others) cannot read, but he is, and always will be, an exception to the rule. Reading well is a crucial skill, and the student's options will be severely limited if this area of development is neglected.

Time Patterns

The third area of consideration during the lesson is development of time. It is my feeling that time cannot really be taught in a lesson situation. All teachers can really do is help their students free their hands and feet from being dependent on each other during action. There are many books intended to satisfy the needs of students in this area, so I will refrain from mentioning any specific ones.

I usually try to communicate to my students where the hands fall separately and where they fall together with the bass drum, hi-hat and cymbals. As a general rule, I vary only one line at a time. For example, if I give a student a rock pattern, it will have a straight 8th-note cymbal pattern, the snare drum and hi-hat on 2 and 4, and each week a slightly different bass drum line than the previous week. Too much variation, too soon, usually results in frustration for students. As a rule, I start students out playing rock patterns first, because of the ease of playing a straight 8th-note cymbal pattern. I'll then let my students decide on their area of further concentration. If they do choose rock as an emphasis, I still acquaint them with the basic jazz and Latin beats.

Fill-ins/Solos

The final area studied in a lesson consists of short fill-ins and solos. Thanks to Gene Krupa, the drummer is no longer just a timekeeper. The drums have established themselves as a solo instrument, and students should be made aware of this early on. I believe students benefit greatly from using the entire drumset as early as possible. I chose to write out one-bar fills to accompany the previous week's time pattern. This accomplishes two ends: First, it gives students their first taste of soloing

using the entire drumset, and second, it reinforces the knowledge gained from the previous week's time pattern. In addition, I have students play either 8ths, 16ths, triplets, or all three on all the drums, while tapping their bass drum on 1, 2, 3, and 4 with the hi-hat on 2 and 4. This provides beginning students with a framework in which to study, while allowing them the freedom of choosing which drums to hit. For my younger students, I refer to these exercises as either two, three, or four taps per bass drum.

To guard against losing sight of the original purpose of this article, let me summarize. In the same way as we are told to eat food from one of the four food groups to

stay healthy, I suggest that drumming students maintain their health as follows: (1) Emphasize the importance of *technique*. (2) Teach youngsters how to *read* snare drum music. (3) Help students develop their *time* through the use of coordination exercises. (4) Introduce students to *soloin* as early as possible.

Though this lesson plan may seem rigid on the surface, it is actually quite flexible. With this method of teaching, students are able to progress at varying rates on different topics. It is true that there is a certain degree of overlap of content, but generally, each area of study is allowed to progress at its own rate as determined by the student.



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Avoiding Overplaying

Most drummers have had the problem of overplaying at some time in their careers. It is a transitional phase that drummers go through. If you have ever used more licks than a song calls for or played too loudly in relation to the rest of the band, then you have been guilty of overplaying. Not only is correcting the problem of overplaying necessary in order to become a solid drummer, it is one of the easiest ways of improving your overall skills as a musician. Overcoming the urge to overplay is a big step toward what should be your prime objective: to make music tastefully. In order to take that step, you need to know *why* you overplay and what you can do to correct this problem.

The most effective tool in creating more tasteful music is being honest with yourself. You must become your own critic, by listening carefully to your playing and objectively evaluating each note you play. Arrange to have one of your performances

taped; even an average recording can help you critique your playing. I realized the error of my ways while listening to a recording of one of my performances. There was no kidding myself; although the licks I played were technically correct, my playing as a whole did not fit in with the scope of the band. When listening to your tape, note both your strong and weak points. This way, you can improve your skill and maintain your confidence as a musician.

Playing Too Much

A large obstacle for a part-time drummer is simply not being able to play frequently enough. There is all this creative energy pent up inside, and not enough opportunity to release it. When accomplished drummers happen to do something else for a living, the only time they are able to use all of their fine chops is on the weekend during a performance.

If you need to play more often in order to be able to control your urge to overplay, then practice may be your solution. There are so many new ideas relating to practice problems and methods that drummers no longer have a valid excuse for not practicing. I had a problem with finding the time to practice, so I made room in my house for my drums. Now I can practice anytime I have a spare moment without having to waste time setting up my drums. For those who do not have the room or the acoustics to handle a full drumkit, there are practice-pad kits on the market that can give you the approximate feel and placement of your regular set. These allow you to practice without volume problems, and a practice-pad kit can be pulled out or set aside in a flash. You would be amazed at how much you can accomplish in as little as 15 minutes. You may also find that, as you become more skilled, you will gain an attitude of knowing your abilities without having to show off to prove them.

You may feel that, although individual practice may help, your problem lies in playing a gig where you are not able to "rock out" enough. Try organizing a periodic jam session with other frustrated musicians. A good jam session can also aid you in creating new ideas by keying off different musicians.

Your jam sessions don't have to be private ones. There is a club in my area that sets aside one night a week for musicians to

come in and play. The music may not be as tight as the house band's, but everyone has a good time. There are also many nonmusicians who come in on "Jam Night," so they can be a part of a good energy-filled session.

Ego, which is something every performer has, is another cause of overplaying. Having an ego is not bad, but you must be able to control it when on stage. If you play well and people tell you so, then controlling your ego can be a problem. You may feel that you owe your fans a little extra sparkle. I went from playing jazz in college, where I was in full view of the audience and was applauded after each accomplishment, to playing in the background behind a singer doing music that was not difficult. This was an awkward transition for me, and I found myself determined to "strut my stuff" every chance I got.

Controlling your ego is only a matter of finding tasteful avenues of satisfying it. We know that as a band member you must play a specific part in each song, blending in with the other members to create a whole collective sound. To satisfy one member's ego, the band can do several songs that feature that member. In your case, try songs that have a difficult drum part. If you enjoy playing drum solos, you should incorporate a solo into one of your songs.

Playing Too Loud

The volume at which you play is as important as what you play. When you are listening to your tape, think about what you were feeling at the time the tape was recorded, and then ask yourself a few questions. Did you feel that you were blending with the rest of the group? Could you hear the drums over the band or not at all? Was it hard to keep a low enough volume level in order to blend, or did you feel that you had to struggle in order to keep your volume up enough to blend? You should consult with the band and the sound engineer to obtain the answers to these and any other questions concerning volume. Solving volume problems is a group effort, and without the cooperation of each member, there can be no solution.

The best way to find and cure volume imbalances is to have an extensive preshow soundcheck. Also, the band will be able to get used to what a good blend sounds like,

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so that they will know what to listen for while performing. A soundcheck is also a good time to discuss new ideas with your sound technician, if you have one. It is important to maintain a good line of communication with the sound crew during the soundcheck, and especially during a performance. As the audience grows, the acoustics change, creating variations in your blend.

Often in big halls, achieving a good instrumental blend can result in drummers being unable to hear themselves play. If you have ever had this problem, you know how hard it is on you physically, and how it can cause unnecessary wear and tear on your equipment. The sound of your drums, with the aid of amplification, is probably reaching the audience, but if you cannot hear your drums, you will play harder than you need to. The best way around this problem is to have the drums or the whole band run through the monitor. You can use a regular floor monitor or headphones—whichever works best for you. You will hear a little better with headphones, but they restrict your movements and the sound is not as true, whereas a well-placed floor monitor will give you freedom of movement and allow you to hear the natural sound of the drums and cymbals. Once you are comfortable with a monitor system, you will find that being able to hear yourself will ease your mind, so you can concentrate on playing and hav-

ing a good time doing it.

Many groups do not use a sound engineer. In groups that run their own sound, the members have to be even more conscious of the total blend and what they must do to achieve it. Again, a good pre-show soundcheck will enable you to hear what a good blend sounds like. Since there is no sound technician, you must have a trained ear out front, because what is heard on stage is not necessarily what the audience hears. This is because different instruments have different projection distances, due to the differences in their frequency ranges. It is then recommended that you pick an area in the room where you want to aim your best blend. I prefer to have this spot in the center of the room. Then, as someone moves in any direction in the room, the sound of the blend doesn't change too drastically. If the best blend is directed at the back of the room, then the blend deteriorates as someone moves the total length of the room.

There are few halls with the same acoustics, so volume problems will vary. Most sound problems can be solved, but only if each member pays attention to how he or she sounds in relation to the rest of the band, and is open enough to compromise with the rest of the group when working on the overall mix. If you feel that you cannot be heard, try asking the rest of the band to play more softly; if the band tells you that *you* are too loud, try lightening up some.

Be sure that, as a member, you do not show up with the attitude that you are always right.

Each drummer has his or her own opinions regarding music and how it should be performed. At best, overplaying is a judgment call. Thus, you will not always agree with the opinions of other drummers, regardless of their stature and experience, and there is nothing wrong with that. The opinions of each drummer form that player's musical style, and though many styles are similar, no two should be exactly alike. However, you must be objective and honest with yourself regarding how you play. A drummer with a mind open to different ideas and theories (with the goal of improving his or her skill) is serious about the craft of drumming. If you are a serious drummer and feel that you can tell what is tasteful and what is not, all that is left is for you to put an honest ear to your music and see if you like what you hear.



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example, Yamaha drumsticks are only available in Japan because the cost of shipping them over here would drive their price to almost twice what other stick manufacturers are selling at. Nobody is going to pay double the amount for a pair of sticks.

WFM: Do these types of limitations, such as shipping costs, make it hard to compete with other companies?

JC: Personally, I think that all of the companies have factors they must deal with, just as we do. What makes a company successful is how good their product is, and in that regard we are lucky.

Even though, by comparison, we are one of the smaller drum companies in the United States, we are very fortunate to have a quality product, and even more so to have quality people playing the product. That combination of product and people makes Yamaha, I feel, a very exciting drum manufacturer. Of course we wish to grow. We wish to grow intelligently and the thing that I find satisfying is the dedication of the engineers in Japan as well as all the rest of our work force, from management on down, to produce drums that will fit the needs of drummers. When our slogan says we are drummer designed, we mean it. Based on the feedback we receive from our endorsers and our customers, our drums are designed to meet their needs. We take this very seriously.



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Answers to Musical Drummer review from page 52.

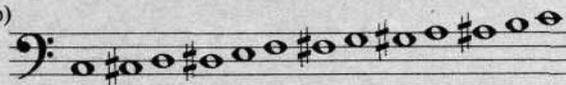
1. a) Treble b) G c) Bass d) F

2. a)

D ^b	E ^b	G ^b	A ^b	B ^b
or	or	or	or	or
C [#]	D [#]	F [#]	G [#]	A [#]



b)



c) Octave

3. a) Between steps 3 & 4 and steps 7 & 8. On the keyboard picture, note the intervals from E to F and B to C.

b) B^b, C, D, E^b, F, G, A, B^b.

c) D, D[#], E, F (or E[#]), F[#], G, G[#], A, A[#], B, C (or B[#]), C[#], D.

4. a) B^b, D, F, A^b

b) C, E, G, B^b.

c) F, A, C, E.

d) B^{b7} = IV⁷ = Subdominant; C⁷ = V⁷ = Dominant; Fmaj⁷ = I = Tonic.

e) Guide tones.

5. a) 12 b) Triplet c) Dominant 7

6. a) Turnaround b) No c) Cadence





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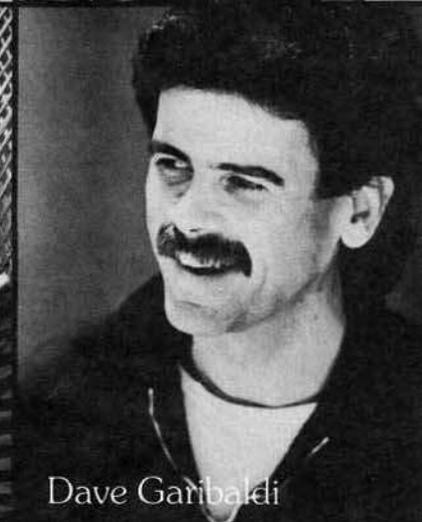
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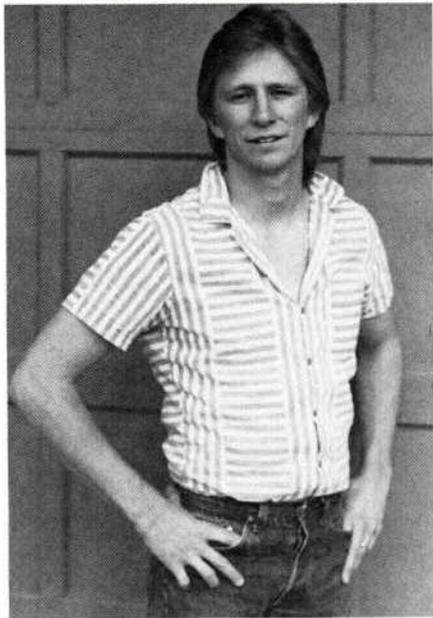
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My name is David Dunkley. I'm 23 years old and currently playing in the Denver, Colorado, area. I've been playing drums for a total of nine years. I'm originally from Utah, and when I was younger my family moved to a small rural town. The most exciting thing to do, besides watching tumbleweeds blow in the wind, was to attend the high school basketball games. It was there that I first took an interest in drumming. A couple of my friends were drummers in the pep band, and when they played a tune, they had all my attention. I soon talked to the band director about some instruction, and not long after I was in the pep band, too. So my first drumming experience was a mixture of basic training in rudiments, and pounding my mattress apart (due to the lack of a real drum at home).

My first kit was a Sears Blue Sparkle Special, and I was thrilled to have it. About the time that I was in junior high school, my family moved back to Provo, Utah. My training continued, and consisted of going to the local dance hall to watch the bands. At school dances I never danced, because I was enslaved to watching the drummer. While a sophomore in high school, some friends and I organized our first working band. We played high school dances, church dances, and some parties. Getting paid for playing was like getting money for eating candy. I continued playing part time until I was 19, when I left drumming for two years to do missionary work for my church, in Taiwan. Upon arriving home, I still had a great desire to play, but I needed a *big* oil can to get the rust out. I started playing part time again while going to college, and while I was hurting a bit scholastically, I found great

David Dunkley

satisfaction playing in the band. In the spring of 1983, my band had the opportunity to go to Hawaii and play a full-time gig in Waikiki. It proved very successful for us, to the point that we decided to continue full time, with the intention of recording and doing all the peripheral things that attend it. My band is called X-ing ("Crossing"), and we recently completed shooting our first video, which is now in the editing and marketing stages. We're working now on completing an EP to promote along with the video. In recent months, we have waded through some personnel changes, with the hope of developing the strongest lineup possible for our pursuit of success.

Now, about my drums: Somewhere along the way, I was able to replace my Sears kit with a Ludwig set. I have 10", 12", 13" and 16" double-headed toms, and a 22" bass drum. My snare is a 14" Rogers. I have a Paiste Bright Ride and three Zildjian crash cymbals. My hi-hats are monstrous 16" Zildjians that produce some problems in the studio but do well in a live situation. My hardware is a conglomeration, including a Yamaha bass drum pedal, a Pearl hi-hat, some Tama hardware and other odds and ends. I'd like to add the DW double pedal to the list soon.

My feelings about drumming begin in the heart, both figuratively and literally. In addition to the musical aspect of drumming that originally caught my interest, I was also attracted by the physical aspect: the motion; the energy. There is something primal about the desire to drum—to pound; to beat. I have always been involved in athletics, either as a participant or a fan. For me, drumming is that kind of event where the conflict is imminent and each performance a strain for perfection. My dreams and desires will hopefully lead me from those obscure beginnings to the highest pinnacle of experience possible.



I'm 31 years old. I became interested in playing drums when I was around eight or nine years old. When I used to get sick, my mother would buy me toy bongos, drums and maracas to make me feel better; that started me off. When I was 12, my parents bought me a real drumset. I started playing in a few Latin bands around Puerto Rico. After graduating from high school, I decided to join the Air Force. While in the Air Force, I was selected to play congas and bongos in the Tops and Blues Show band which toured England, Germany, Paris and the USA. After my time in the service, I returned to Puerto Rico and played with various Latin bands, did a couple of T.V. shows backing up Latin artists and then formed my own band called Flavor, where I played drums. One day I received a call from a friend, Rick Montalbano (formerly with Lou Rawls), offering me a job in Upstate New York to play percussion with a show band. I stayed with that group for a couple of years, during which time I recorded on an album called *Ace Ace*.

I then joined a band called CRAC from Syracuse, New York, which included the bass player presently with the Outlaws. I recorded an album with them called *All For You* on their own label. Unsuccessful at getting a major record deal, the band became frustrated and separated. I joined another band from the area called Cookbook, and also attended college on a full-time basis, studying percussion. During my time in school, I was a member of the stage band. We played a concert which also featured the Dave Brubeck band, Gathering Forces, and I had the opportunity to sit in with them. They liked my playing so they let me sit in for the rest of the show. I was really excited about that.

One day a friend of mine who was the manager of a group called 805, with RCA records, told me that Roland Vazquez had

Emedin Rivera

just moved to New York from L.A. Vazquez was forming a band and auditioning percussionists. I immediately left for New York City. When I showed up for the audition, Robbie Gonzalez, drummer for Al Dimeola, was playing percussion, and Tim Landers, bass player for Steve Smith's Vital Information was also playing. I wondered what I was doing there not being able to picture myself in the company of these people. I was nervous and excited at the same time. They were pleased with my playing, and I got the gig. We started playing around the city; our first gig was at Mikells. The other clubs we've played include 7th Avenue South, The Other End, The Village Gate and the Bottom Line. While I lived in Puerto Rico, one of my goals was to play the Bottom Line, and it came through. While with the Roland Vazquez band, I've had the opportunity to meet and play alongside many notable musicians, such as Lenny Pickett of Tower of Power; Tim Landers and Dean Brown, both formerly with Billy Cobham, and now with Vital Information; Bobby Franceschini, sax player with Chaka Khan; Manola Badrena, former percussionist for Weather Report; Victor Bailey, bass player for Weather Report; the late Ray Maldonado, who played trumpet for Stevie Wonder and Ashford & Simpson; and Wayne Pedzwater, former bass player for Simon & Garfunkel. One highlight was when we went to the Dominican Republic to do a couple of concerts and television shows.

After a while, things started to get a little slow. I got an offer from a group in Syracuse and decided to take it. But as time went on, I realized that working in Syracuse wasn't going to help me get where I wanted to go in the music business, so I decided to return to New York. I continued working with Roland and then hooked up with a group called Rebirth, and with a rock band in which I play drums. While doing all of this, I'm also attending school. The most recent thing I've done was play with Dave Valentine. That really freaked me out because, when I lived in Syracuse, I would often play his albums—I loved the percussion on them—never dreaming that one day I would play with his band. I am presently working on a demo with Roland which will be more on the commercial side—hopefully to get a record deal.

In my years of playing percussion, I've come across a couple of different ways to enhance the sound of my congas and bongos. I've found that, by putting a tar-like substance inside the shell of fiberglass congas, I get a deeper, closer-to-wood sound; in other words, the congas don't have a high-pitched ring. As for my bongos, I've found that, if you mount an X-ray film—the kind used in hospitals—over the smaller bongo drum as its head, you will get a higher pitch. Such "heads" are much easier to play, don't have to be tuned as much, and will last longer than ordinary calfskin heads. As for the percussion "toys," I literally go to toy stores to find most of my instruments. I have many unusual items which make beautiful music. Many of these are of my own making. I use anything that makes an unusual sound on stage. I have a lot of faith in myself, and I know that someday I'll fulfill my dream. 



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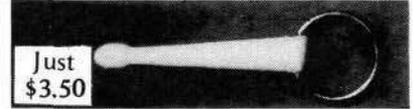


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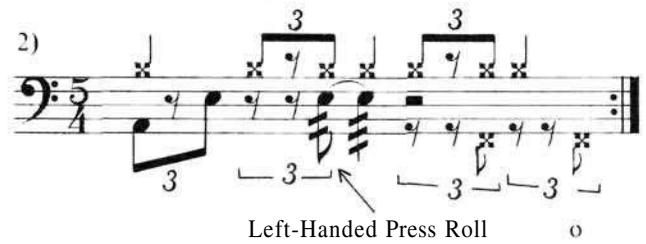
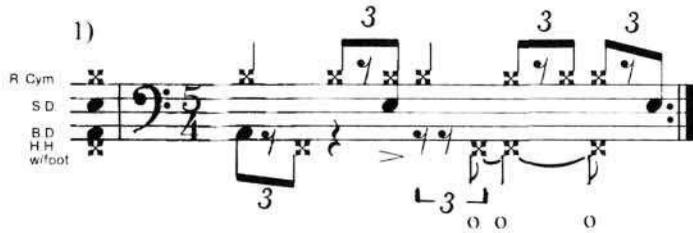
by Chuck Kerrigan

Jazz Patterns In 5/4

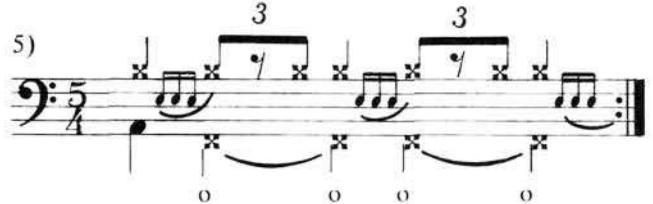
In this article we will explore some interesting embellishments of the following ride cymbal pattern:



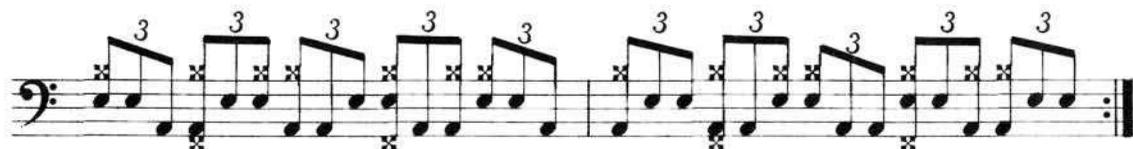
First, we will use the bass drum on the first beat of each bar and work out some hi-hat and snare combinations.



In the following exercises, the right hand must move to the snare drum for flams and ruffs.

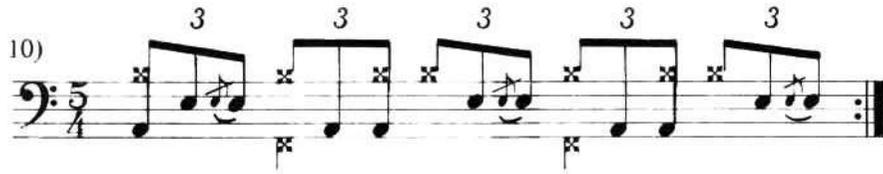


Next, we will use the hi-hat on 2 and 4 in each bar, and concentrate on some bass and snare combinations. Note that in exercise #8, the snare plays three beats for every two beats on the cymbal, while the bass drum plays three beats for every five cymbal beats.



Again, the right hand must move to the snare for flams and ruffs.

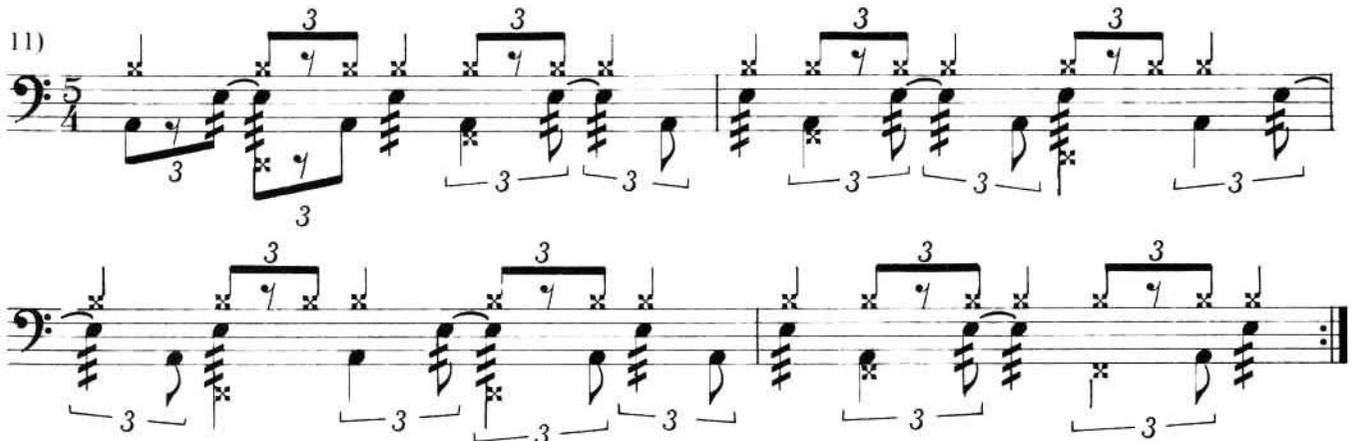
10)



Musical notation for exercise 10, featuring five groups of triplets on a bass clef staff in 5/4 time. Each triplet consists of three eighth notes.

In #11, all the press rolls are played with one hand.

11)



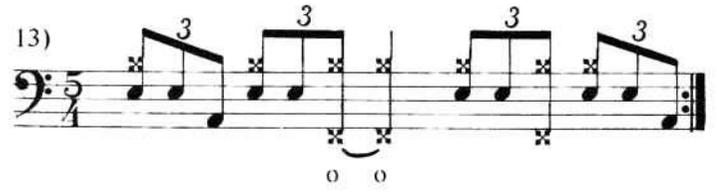
Musical notation for exercise 11, consisting of two staves of music. The first staff contains four measures of music with various triplet patterns, including eighth and sixteenth notes. The second staff continues the exercise with similar triplet patterns.

Finally, let's explore some possibilities, using the ride cymbal as the sole timekeeper.

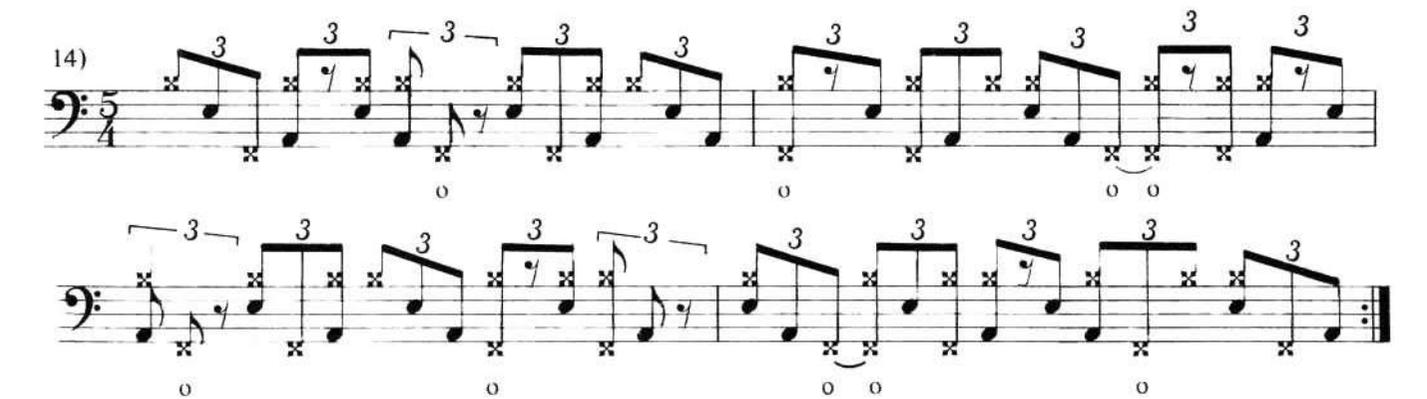
12)



13)



14)



15)



Musical notation for exercises 12, 13, 14, and 15, all in 5/4 time. Exercise 12 shows a triplet of eighth notes with a cymbal symbol below. Exercise 13 shows a triplet of eighth notes with a cymbal symbol below. Exercise 14 shows a complex triplet pattern of eighth notes with cymbal symbols below. Exercise 15 shows a complex triplet pattern of eighth notes with cymbal symbols below.

Remember, start slow, keep your body relaxed and your mind calm. Use your imagination to create your own patterns.



The Etiquette Of Sitting In: Part

One of the nicest things about working in the club scene is the sense of community that exists among club musicians, especially those who work steadily in the same general area. Probably the best expression of that comradery is the time-honored tradition of "sitting in" with other groups. Even if the musicians involved don't know each other, their spirit of openness and the benefits gained from the exchange of musical ideas encourage this practice among most groups I've seen or worked with. Naturally, there are a few dos and don'ts that should be observed, whether you're the guest drummer sitting in or the host drummer inviting someone to play with your group. In this article, I'd like to discuss some of the finer points of etiquette involved in being a good "host" to drummers sitting in on your gig.

Let's start by assuming that you're the drummer in a club group, and you are approached by a player you don't know, who asks to sit in on a tune or two. Here are a few suggestions I would make:

1. Screen the potential guest a little, and try to get a feeling for his or her competence on the drums. Ask what group your guest drummer is with, and what kind of music that group performs. Talk a little bit about equipment—anything to get some idea of your guest's credentials. Do this casually, of course, not as an interrogation. But make sure you feel good about letting this person play. Even with a guest drummer, it's still your band's performance at stake, and if a genuinely incompetent drummer gets up there, the entire band is going to look silly. Remember too that you're working in a bar: It's important to determine whether or not the guest drummer is sober. Many an aspiring—but unqualified—amateur gets delusions of grandeur after a couple of stiff drinks, and the potential for damage to the kit and/or embarrassment to the group from such an individual is very high. If the player is not straight, even though that person might be a personal friend or a well-known drummer whose reputation is outstanding, you should politely—but firmly—refuse. It's your gig and your kit, and that must come first.

Often other members of your band will introduce a friend of theirs who plays drums, and ask if their friend might sit in. Generally, there is little problem here, because that band member will have heard the drummer play and have an idea about

his or her abilities. Just be sure that your colleague knows that you still have final approval or disapproval of anyone using your equipment. I've never known this to cause a problem in any group I've ever worked in, simply because we all respected each other and each other's equipment too much. Nobody wants a drunk or an amateur playing *their* axe, so they aren't likely to suggest that such a person play someone else's.

2. Once you've established the credibility of your guest, invite that person up on a break to check out your kit. A lot of drummers have a tendency to say, "Oh, I can play on anything; it's just a couple of tunes." Unfortunately, when they get up on the kit, they discover that they can't get comfortable with the bass drum pedal, or the toms are much too high, or some other factor is preventing them from doing a good job and enjoying themselves. There's nothing more embarrassing than being introduced to the crowd as a guest artist, and then looking and sounding foolish simply because you aren't comfortable on the kit. Even if the player doesn't think it is necessary, ask him or her up anyway. You can use the pretext of wanting to explain some things about the kit before your guest plays it. In this way, guest drummers can discover that they cannot play at their best on your kit, and can politely withdraw the request to sit in (or decline your invitation, if that was the case), without "losing face."

3. While your guest is examining your kit, it's a good time to discuss any limitations you'd like observed. You might not want any stands moved, or you may prefer that certain cymbals not be struck or that the drummer not play with the butt ends of the sticks. If you have any such requests, talk them over at this time. Don't wait until the drummer steps up to play with your band; there won't be time then and it would be unfair to your guest. If you happen to know this player and are familiar with his or her technique, then there's nothing wrong with mentioning differences between your playing styles that might require limitations such as those I've mentioned. When I was in Hawaii last year, I often invited a local rock drummer to join us. He played very hard, and used all Paiste *Rude* cymbals on his kit. I had a couple of thin Sabian crashes that happened to be in the same places on my kit as his much heavier crashes were on his. I had

to ask him not to use those particular cymbals when he played, lest he crack them. Since I had other, heavier crashes on the kit that he *could* use, he had no problem playing, and was very understanding and considerate about not damaging my thinner cymbals. Once again, remember that while it's important to be a good host, it's even more important to protect your investment and your gig. Any truly professional player sitting in will understand that philosophy and respect it.

4. Get together with the rest of the band (or at least the leader) and your guest, so that you can discuss the choice of tunes your guest might perform. This should be done on a break, so that you don't disrupt the momentum of the evening's performance by bringing the guest up, and then standing around trying to determine what you all know. This only serves to make the band look amateurish, and to cheapen the "guest appearance" quality of the person sitting in.

This is also the time to discuss any details of your musical arrangements that might differ from what the guest is familiar with. The stock phrase "We play it just like the record" is rarely valid. Even though many bands play the same top-40 material, no two bands play a song exactly the same way. It is simply a matter of courtesy to your guest (and insurance for your band's performance) to make sure the arrangements are clear in everyone's mind. If you plan to just "jam" together, then it's important that everybody keeps an eye on everybody else, so that cues can be exchanged. The thing you want to achieve is a smooth, enjoyable and professional musical experience involving your guest. You don't want it to look and sound like amateur night at the Bijou.

5. If the drummer is someone you don't know, be sure to get his or her name, and any applicable credits (such as the name of the band your guest plays with), so that you or your bandleader can give your guest a polite and accurate introduction over the microphone. I don't think there's anything as unprofessional—and downright rude to your audience—as having someone appear to just walk out of the crowd and sit down behind the drums, and then to have the bandleader mumble, "We're gonna have John jam on a couple of things with us." The audience feels left out: Is this part of the show? Can anybody just walk up and play with the band? Does the band know

by Rick Van Horn

1 - The Good Host

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this person? Has this turned into a private band party? At the very least, an introduction should be complete and clearly made, in the same way you would introduce a song or deliver any other message from the stage that you would expect your audience to understand: "Ladies and gentlemen, we'd like to bring up John Smith, who plays here in town with the so-and-so band. John's going to play some drums with us." If you're going to have a guest artist, make it a special feature for your audience.

Now let's take the case where either a personal friend or a name drummer happens to be in the audience, and you'd like to invite that person up to sit in. By all means do so, but don't take these individuals by surprise, calling them up over the microphone. Do them the courtesy of asking them privately first. Most players will appreciate the invitation, but in some cases, they'll have some reason why they'd prefer not to play. Putting a person on the spot in front of a roomful of people is inconsiderate and unprofessional. When you invite them personally, you not only exhibit your own courtesy, but you allow them the opportunity to decline your invitation gracefully, if they so desire.

As a general policy, you should be very clear about management's attitude about people sitting in. If you're on a long-term gig, you probably have fairly free rein about what you do on stage. However, if you travel, you may find that house policy differs from place to place with regard to guest artists, and it doesn't do you any good politically to create problems. A lot of managers operate on the philosophy that, if you let one person sit in, you'll have to let anyone else who wants to do so, and naturally that can lead to trouble. Therefore, the management asks the band not to let *anyone* sit in at all. You should respect this policy; after all, it's their club. By the way, you can sometimes use such a policy—whether it exists or not—as a reason for turning down a request to sit in from someone you'd rather not permit on stage.

You should never feel *obligated* to let anyone sit in at any time. It may not be a good night for it to happen, and again, the pros will understand that. If the evening's performance isn't going smoothly, it might not be a good idea to throw in any additional kinks. And realistically speaking, guest artists, no matter how talented,

present a risk to the host band. There is always the possibility that the playing will not blend, and the performance will be disrupted. On the other hand, once in a while the guest appearance of a given drummer can spark an otherwise dull night for the band, and often boost the enthusiasm of the crowd as well.

The key to being a good "host" to visiting drummers is combining courtesy with common sense. You should show courtesy to your guest, to your band, and to your audience, keeping their best interests in mind when you make your arrangements with the drummer sitting in. You should also show common sense in the way you protect your equipment, your band's performance level, and ultimately, your gig, by the manner in which those arrangements are handled.

Next time, we'll talk about the points of etiquette involved in being the drummer who is sitting in: the considerate guest.

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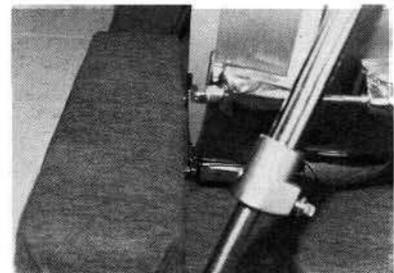
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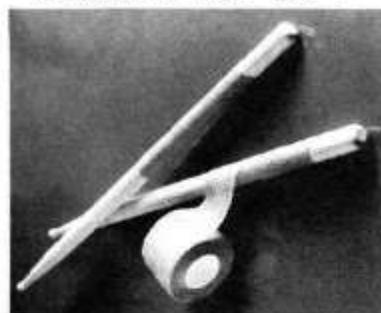
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Moffett continued from page 29

kind of sense what they want to get across when they do certain things.

RF: How true to the record is the group performing the material?

JM: They like to reproduce the record as closely as possible. It just has a different energy level. It is more intense live.

RF: Which tunes do you find the most challenging and/or enjoyable to play?

JM: One of the most challenging is "Shake Your Body (Down To The Ground)," because when it was originally cut for the *Destiny* album, it was recorded as a three-part overdub. They had recorded the basic beat, then overdubbed an open and closing hi-hat all the way through, and then they overdubbed tom parts. It just so happens that I learned that beat before I joined the group, and the guys were surprised to find out it could be played at one time. When you're home practicing and you can't see how it's done, you have to make up a picture in your mind of how it's being done and work it out. I worked out which hand had to go where at what time to make the beat happen. By the time I played it for them, I was adjusted to all the cross-overs, because you have to cross your hands while you're playing and keep the constant beat going at the same time. After I played it for them, I couldn't believe it when they told me it was a three-part overdub. That's one of the most challenging tunes, and we always finish the show with that one. After playing the entire show and finishing up

with that one, which involves a constant changing of the arms, switching over and back and forth, it kind of burns you out. If we did it first, it wouldn't be so bad.

For challenges, I like to play "Don't Stop 'Til You Get Enough," because in the choruses of that song, there's the same kind of thing where they overdubbed some toms over the constant beat. I love those kinds of things. I like "Things I Do For You" a great deal. It has a lot of energy. I also like "Working Day And Night," because it has a really intricate bass drum part. "Heartbreak Hotel" has a tom thing I like. I like those multiple points. I don't like to get up there and play a straight beat all the way through the show. I like to sweat it out and get tired. I also like playing the medley of the old songs that we do, which consists of "I Want You Back," "I'll Be There," "ABC" and all that stuff. "Wanna Be Startin' Something" off the *Thriller* album is one I like too because the drum machine played a very intricate bass drum pattern, plus the hi-hat was overdubbed, and it's a real syncopated song. There's a lot of movement in the beat and it's real rhythmic; it reminds me of New Orleans. I like all the songs, actually. I just happen to be into the new stuff that they're doing, so I enjoy playing it all.

RF: Do you warm up before you go on stage?

JM: At a live concert, we usually do a soundcheck, but right before we go on

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stage, I don't really get a chance to warm up. What warms me up is when the lights go down and I hear that gigantic roar of the crowd. That acceptance from the audience builds me up enough so that I can get on the drums and go for it.

RF: Do you practice at home?

JM: I try to. It's very, very hard in L.A. not only for me, but for so many musicians who have expressed the same thing. I do it as often as I can, though.

RF: What kinds of things do you practice?

JM: I've been practicing the same way since I practiced in my bedroom as a kid. First, I do a little warm-up thing—a few little fills, just to get the feel of the sticks in my hand—and then I put on some records and play with them for a while. I let the records play out until the end, and without stopping, I just keep going and play for an hour or so, nonstop. My energy is going and my creativity is going real strong. I just go for it. I create on the spot and try different things. Sometimes if I hear something interesting on a record, I will stop and practice it. Then I always take it a step further. I'm not just going to duplicate something somebody else does. You always have to add that element of yourself and your own interpretation to make it really special. I was always into creating my own style. I never practiced one particular technique. Everybody asks me how I practiced the technique, but it was never that. I always just went for it, felt it and played it.

RF: Did you ever do anything to work on your time?

JM: No, I really didn't. I took it from more of a natural sense of learning time, getting in there and playing with the records. Then there are a lot of early records that I listen to now where the timing isn't as good as it sounded at that age. When I got into the studio out here, working with the drum machine and the click track was a new experience. I had done a little recording in New Orleans at Alan Toussaint's place, where they didn't use the click track. I really taught myself to keep time, and I realized how important it was early on when I got into Freddie White with Donny Hathaway on the live album. That was an important album for me because Freddie was right in the pocket. From then on I started really concentrating on time, not with a metronome, but just consciously working on it and counting to myself.

RF: How did you orient yourself to a click track when you first encountered it?

JM: First you're nervous and go into shock. It was really a scary experience, but I had to pull myself together and say, "It's either now or never. I have to get my feet wet, and find out just where I stand and how much improvement I have to make." I was thrust into it, but that was the time for me to start. I wasn't used to that harsh sound in my ear, and it affected the flow of my playing. But in time, I got used to it,

although I have found that I work better now with a click, a drum machine or just the hi-hat from the drum machine. I had no problems with that right off because it wasn't such a harsh, piercing sound. I can do either now, though. I enjoy it, because in the time I've been working, I feel that I've improved a great deal.

RF: What do you think has improved?

JM: My timing. I can lock in much better with the click track and the drum machine. Also, it's another thing to play with the click track and not sound sterile. That just comes from doing it over and over, and having the opportunity. The hardest part is getting the opportunity to be in the studio and gain that experience. If nobody trusts you or believes in you and you don't get any calls, how can you learn how to play in a studio situation?

RF: That's why a lot of people buy drum machines now to work out with at home.

JM: But even working with just the drum machine and yourself, one on one in a room, is not the same as in the studio, because you have to apply the beat with a feel to a certain song and each song has its own feel. You have to interpret that feel and be conscious of the time with that click track. It's as though you have to divide your senses up, and learning to do that is a job in itself.

RF: You do a lot of studio work now. Do you have a preference between studio and live work?

JM: I like to have a balance of both. I don't think I will ever get playing on stage out of my system. That's very important to me. I'm not one who likes to be on the road all year around, though. I do like to be home for some time, but every year I would like to get out, do maybe a couple of months and get my musical fix. I love being in front of that audience. I let them drive me and I drive them right back, which starts that cycle of energy. That's the greatest experience.

RF: What is your main musical love?

JM: It's hard to say. I like rock music a great deal and I was influenced a great deal by rock drummers, as well as R&B drummers. I like the power, energy and aggressiveness of rock. I think that's another strong attribute of my style. I take the energy and power of rock, and apply it to the R&B sound and feel. I've also gotten into some fusion at times. Michael's music is a mixture of R&B, rock and pop, all put together in a commercial sense, which is great. It's not a situation where I can really play myself. Playing with the Jacksons is beautiful, but I've yet to land a gig out here where I can take all those things I learned in New Orleans, apply them the way I want to apply them, and interpret the song the way I want to.

RF: Do you have a concept in your mind of what that would be?

JM: I would like to play in a George Benson situation—not the more commercial



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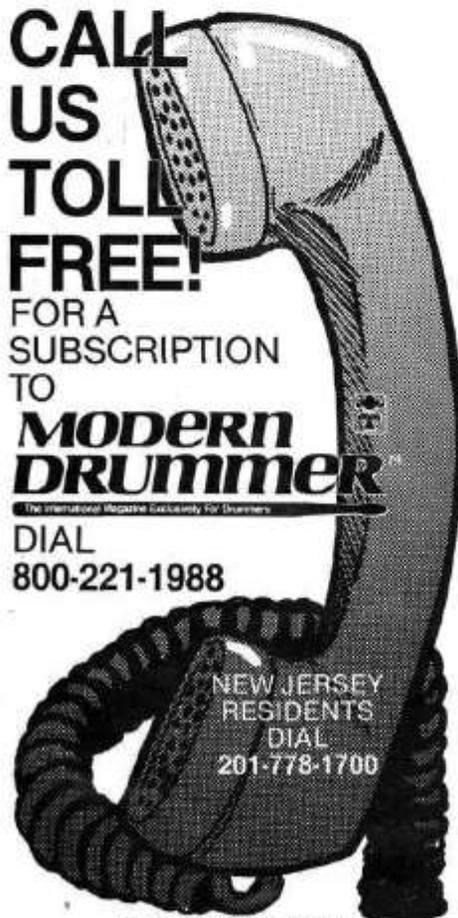
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side of Benson, but the other side—or Yellowjackets-type music and really be expressive with it. It would be like it was in New Orleans, where you could play what you felt at the time. All the chops I built up in New Orleans have really been in the closet since I've been out here.

RF: Would you start your own group?

JM: When I'm not on the road, I'm trying to concentrate on the studio a little more. To have my own group would take a great deal of time. It would take time away from doing other projects, but I am getting that kind of surge and feel. I'm still enjoying learning, and the five years I've been out here have been a great learning experience—learning how to channel all the energy and playing experience I built up in New Orleans in a productive way. I'm enjoying learning the discipline of that. Discipline is something I've learned a great deal from the Jacksons. When I joined the band, I could not have come in there playing the way I played in New Orleans—the feel-it-and-play-it type of thing. I had to put the chops on the side and only play what was necessary to entertain as a unit. The studio is even a more disciplined situation. You really have to be disciplined and play only what's necessary, what is colorful and what can complement the arrangement—nothing extra and not too much flash. Most of the parts in the studio require very simple playing.

RF: What about your equipment?

JM: I am endorsing Yamaha. I had tried to get with Yamaha for about two years, and for whatever reason, it just didn't come off. I had requested Yamaha gear on overseas tours like with Patti Austin, because I had played on a friend's set and liked it. I also did that with Lionel Richie in Japan. It's a really comfortable feel and the sound is really great. They sing. I also used them on two Richard Pryor tours.

I'm using 8", 10 x 10, 10 x 12, 11 x 13, 12 x 14, and 13 x 15 rack toms. The floor toms are 16 x 16 and 16 x 18. The bass drums are 16 x 24. There are three Simmons pads, and I also have the Simmons triggered by the snare and both kicks. I'm using the May EA miking system, and the mic's built in the drums are the Shure SM 57's. Those are in the snare and all the toms. In the bass drums, I'm using dual mic' combinations—two mic's in each bass drum—an AKG D12 and an SM57 in each bass drum. The D12 carries the bottom end and the SM 57 carries the top end—the attack end—and they work really well together. I'm also using the RIMS system. It eliminates any extra holes in the shell. All the holes have been plugged in all the drums. The RIMS support the drums by the lugs, like a rubber shock mount on the lugs. It also gives you more resonance, and it enhances the tone quality a great deal. The way I have it mounted, the whole rack system is a sculpture. The only stands on stage are the snare drum stand and the

hi-hat stand. It's in the shape of a sphere. There are four overhead mic's. There is bent tubing that makes up a ball holding up the cymbal stands. There is a center bar that goes through the center of the sphere on which the toms are mounted on the outside of the bar. You don't see any of the bar, so the toms look suspended in air. Four of the cymbals are supported at the top of the sphere and the rest of them are clamped onto the bar that holds the toms. Some are lower and some are higher.

RF: What about your live cymbal setup?

JM: For the past four years, I've been endorsing Zildjian. They supply me with a great array of sounds. As of now, I'm using a 16" paper-thin crash, a 17" thin crash, two 10" splashes—one thin, one medium thin—an 18" K. crash/ride, a 16" *China Boy*, a 16" Amir crash, a 20" *Earth ride* and two 14" crashes—one thin, one paper thin—behind me. I have 14" *Quick Beat* hi-hats, 15" *Quick Beats*, and a little pair of 10" hi-hats. The 14" hi-hats on the left side are the regular hi-hats, which I use for most playing. The 15" hi-hats on the right side are always closed for when I use the double bass drums, so I can always have a hi-hat sound. The 10" hi-hats alongside the 14" hi-hats are for accents and different little sections, like a brighter type of sound. All the cymbals are in brilliant finish.

RF: How did you come to develop your "cymbal-catch" technique?

JM: It was really an accident. I was just at home practicing. I went to do a fill, hit a crash and changed my mind in the middle of it. I hit the cymbal, caught it and stopped it. It sounded great and I thought, "Hey, I might have something here." So I started working on it with one hand. Then I thought, "How would it sound with two cymbals doing it, one after another?" since each cymbal has its own sound. So I hit one cymbal and then with the other hand, I hit the snare, then hit the other cymbal and caught it. It sounded really great.

From there on, I played around with it and the extent of time I would catch it in. I could catch it quickly and make it stop short, or I could hit it, let it linger a little, and then catch it. The length of time I would let the cymbal ring made a difference, and through time I developed a few different ways I could do it and a few different patterns I could work it into. Once you get the basic pattern, it's up to your imagination as to how far it can be taken. It's just a matter of hitting the cymbal and catching it with the same hand. The traditional way is to hit the cymbal with one hand and catch it with the other hand, but then it stops the action pretty much. I always wondered why you couldn't keep everything going. If you can get that down without cutting your hands off, you've got it. Not only does it sound really good, but when you get the crossing, from left to



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right and right to left, you can really make it look artistic. People tell me it looks like martial arts. I also incorporate stick twirls into the cymbal-catch thing, and it is very visual. It's very dramatic in a solo, but I also use it coming from a chorus into a verse. Usually a band has to have dynamics and, for the most part, drummers will bring it down on the snare drum. In my opinion, in some songs that doesn't work as effectively. It's too drastic with a big snare crash, so sometimes I'll use the cymbal-catch thing to more subtly bring the band down, and it works out pretty well.

RF: The look of your drums is quite extravagant.

JM: The paint job is incredible. It came up in conjunction with Pat Foley. The concept is a dual effect. The main colors of the drums are white at the top to a gradual fade through four shades of gray, down to black at the bottom of the drum. Under that, we went with real vivid colors which fade in opposite order, from light at the bottom to dark at the top: yellow to orange to red to magenta to purple to blue to a very dark purple. You really have to see them to get the full effect. We taped off stripes and those make up patterns. There's a five-tom configuration. The middle drum sticks out more than the others. Then, with every drum on the left, the line slants towards the left, and with every drum on the right, the line slants towards the right making a V, which signifies the

Victory tour. Each drum is a piece of artwork in itself. When you put them together, they work as a puzzle and make a totally different statement. I told him I wanted something where each drum could work individually or together. Pat did an excellent job. I couldn't be happier. I'm also excited because Pro-Mark is now making a personalized stick, which is a 2B hickory stick.

RF: What about snare drums?

JM: I have five—the 7" metal, the 7" wood, a 5 1/2" wood, an 8" wood and a 6 1/2" wood.

RF: What heads do you use?

JM: The white coated Remo heads on all toms on the top and black heads on the bottom. On the batter side of the bass drum, I'm using the clear *Emperors*.

RF: Do you have any tuning tips?

JM: I tune to my ear. There is no real tuning technique for me. I listen for resonance and tone. Although it's around the same note, my drums are never tuned in the exact same way every time, because every time I get on the drums, I hear something different. It's like New Orleans playing: It's spontaneous. In the studio it's a little more critical, but even at that point, I think the drums should be tuned to fit the track. Like I said, it's no special technique. I'm not so much on the technical side. I do not read music, except for snare drum music which I learned in high school. I don't read set music.

RF: Do you find that a problem in the studio situation?

JM: Yes. I wish now that I had learned how to read, but at the same time, I believe that it can inhibit one's feel. Worrying about the reading, the click track and the playing can be inhibiting, I would think. But I would like to in the future, and I plan on learning to read.

RF: When did you get into double bass?

JM: The second Jacksons tour. I had never played it before, but when I first tried it, it was almost a natural thing. It didn't take long to develop it. It was something I wanted to do for a while. I worked out with it for about two or three months before going on tour, not in an everyday playing situation because I was living in an apartment, although the people below me were very nice about it.

RF: What did you actually do to approach and learn how to use them?

JM: With the Jacksons situation, I really didn't get the chance to use the double bass. I always used one and the double bass was mainly for the visual effect. But I use them in *Cameo*.

RF: When did *Cameo* come about?

JM: My first tour with *Cameo* was in '82. I got a call from the management, totally out of the blue. I never did even find out how they got the number. Larry Blackmon, the leader and founder of *Cameo*, heard me in Atlanta, their home base, at a Jacksons' show. At that point, he decided to get from behind the drums and go up front, so I got this unexpected phone call one morning telling me Larry would be interested in my touring with the group. I had admired Larry's playing through the music and was into their music. At that time, the Jacksons had been idle for about a year, but I had already committed to Patti Austin to go to the Philippines and Japan for a tour, not knowing how long it would be. I did the Patti Austin tour, but *Cameo* had already been out with another drummer. I got another phone call when I got home, though. They were already out on the road and they flew me to Chicago. I had two days to get it together, so I got out there and watched them for about a week. We rehearsed in Atlanta for three days and then went back out. It always seems to be that I'm thrust into situations where the pressure is on, but I somehow pull through.

That was when I started really using the double bass. I was using Larry Blackmon's drums and I had a solo in the show. That was my first opportunity to play double bass drums in a live show. I hadn't played them in a while, but it worked out fine. I would do a solo every night, and as the tour went on, I got better and better. The tour lasted for three months.

When that tour was over, I got a call to do a New York date to tape *Saturday Night Live* with Lionel Richie. We came back and did the *Tonight Show*, and from there

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we did a week in Japan for the Tokyo Musical Fest. I was going to do Lionel's tour, but he was behind schedule, which pushed the tour back, and by then, it was Cameo time again. They tour every year and they gave me another call. That was the '83 tour. Right from the Lionel gig, I went back on the road with Cameo for three months. They also asked me to join the group. Even though I would love to accept the offer, I'm being guided up another path. Since then I've been in the studio doing sessions and writing things of my own.

RF: When did you start writing?

JM: I started writing about seven or eight years ago, before I left New Orleans. I would hear the music in my head, because while I don't play any other instruments, I have been surrounded by other instruments. I don't technically know notes, but I can distinguish the notes in my head and, fortunately, I have a few friends who don't mind working it out with me. The music is in my head and I've developed lyrics in time. It's basically pop- and R&B-oriented material, and a few rock tunes. I plan to concentrate my effort on recording my own material, and either place songs with other artists or compile material for a group I put together real soon.

RF: Have you placed any tunes?

JM: LaToya Jackson cut a song on her sec-

ond album, *My Special Love*, called "Love Song." That song was collaborated on with Tito Jackson. Jermaine has been interested in some of my material, so I feel very strongly that I have something to offer. The next step is producing. I'm learning in the background now. I'm a student around all these giants. I'll always love playing, but at some point in life, the body can't keep going on. Buddy Rich simply amazes me as to his age and how he keeps going. He's a special guy. I saw him before I left New Orleans, and I could not believe the amount of energy he was unleashing on that set of drums. But I'm trying to safeguard myself by giving myself another avenue.

RF: What's your ultimate musical dream?

JM: To bring home a Grammy or an American Music Award for writing or playing—something I can hold in my hand that shows achievement for something I've generated.

RF: Do you have any advice for young drummers?

JM: Never feel as though you have to drink beer or liquor, smoke grass, do cocaine or any drugs to fit into the music business. Don't feel like you won't fit in if you say, "No thanks, that's not for me." Your playing abilities determine that. Be your own kind of person. You have your own mind, so use it. Don't let anyone entice you

into that scene. I am a 29-year-old musician whose whole life has been dedicated to music, and I can honestly say, without any reservations, that I have never done any drugs of any kind in my entire career. Being a drummer, I've always felt that my body must be in its purest state to achieve my best abilities. My body is my first instrument, even before the drums. What I am trying to convey is that you can be yourself, clean-cut, straight or whatever you choose to call it, and be successful in this business. I have a saying that I made up and take great pride in being able to truthfully say. It goes:

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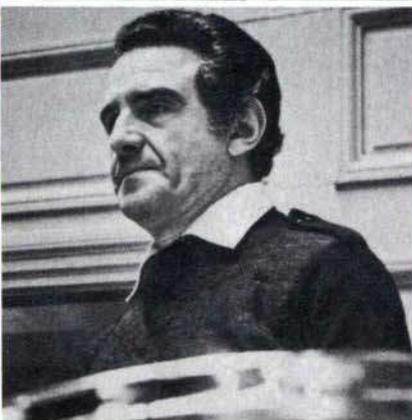
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The music business is a vast industry that revolves around a small circle of entertainers. Like the variable beam of a spotlight, its spray of light covers a great many within the area, but its focus is centered upon only a chosen few. A great many excellent musicians and vocalists around the country get left out and go unnoticed forever because they lack that go-get-it instinct or are not in the position to do so. My advice to them would be that, if you want it and want it badly enough, you've got to go out, find it and go after it. Make them know you're there. Be heard and be seen in a positive way. Show them that you've got the means to get to the top, and that all you need is the way. But you have to be as close to the focus of the beam in the industry as possible to make the difference—Los Angeles, New York, Nashville or wherever the focus may be. If you believe and believe strongly enough in yourself, then you can achieve. But it all starts with the dream. I am a firm believer of that. For I am living my dream right now in this interview—in these pages of *Modern Drummer* Magazine. If I hadn't left New Orleans to pursue my dream, then you wouldn't be reading this particular article.



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the next step



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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, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

Q. I just finished reading an interview with Keith Killgo in your March issue, which says that he used to practice 12 hours a day. How could he do this with school? I have just started getting "serious" about drumming. I'm 15, and I don't have much time to decide if I can be a professional musician. I have been reading from the Vic Firth intermediate book, as well as doing jazz with Ted Reed's *Syncopation*. I am writing to you to find out how I can practice more without flunking out of school. I feel that the things my drum teacher gives me to practice from those books are not enough. What other kinds of self-teaching can I do?

H.C.
Newton, MA

A. Since your question was prompted by Keith Killgo's comment, and since Keith is an excellent teacher himself, we thought it appropriate that he answer your question: "First of all, when I said I practiced 12 hours a day, I meant during the summer. This, of course, would not interfere with school. During the school year, I practiced after school and on Saturdays and Sundays. The most important thing about practice is not the length of time but the quality of the exercises. So in answer to your question about flunking out of school, that is ridiculous. Anything that you want to accomplish, you can, simply by organization. The books you are using are fine, but you must go beyond the face value of the exercises and be creative. For example, you can orchestrate an exercise by subdividing the beats or measures, and then distributing them to each part of the kit—cymbals, snare, toms, etc. If you can organize your time and approach your exercises with more creativity, you can get more out of what you are doing and, at the same time, not jeopardize your education. If you have any further questions, please don't hesitate to write to me, in care of Modern Drummer."

Q. I have called all over three counties to get the address for Dragon Drums, and the dealers around here have never heard of the company. I would appreciate it if you could help me by providing their address.

R.W.
Cherryville, NC

A. You may contact Dragon Drums, a division of Duraline/Syn-drum, at 11300 Rush Street, South El Monte, CA 91733, or call them at (213) 443-7803.

Q. I want to buy a Ludwig bass drum which is 18" in diameter. My dealer said they do not make one. Is there any way I can specially order it?

T.M.
Bryn Mawr, PA

A. Your dealer is correct; Ludwig does not make bass drums in the 18" size. Unfortunately, due to their volume-production format, it is not possible for Ludwig to accept custom orders. Notable American drum manufacturers who do stock an 18" bass drum include Gretsch and Slingerland.

Q. I am considering buying a new 16" crash cymbal, either Paiste or Zildjian. I have heard that after a while the Paiste cymbals lose their timbre. If this is true, about how long do they last?

G.J.
Williamsburg, VA

A. We checked with Paiste spokesman Steve Ettleson, who gave us this information: "The cymbals don't lose their timbre. Basically, the sound of a cymbal is established after it's been hammered and shaped. Then we put a fine coating of wax on our cymbals, which helps to prevent them from getting dirty. As long as the wax stays on, they stay clean. But as the grooves start getting dirt in them, over a period of time, the cymbals will lose some overtones, and sound a little drier. Cleaning the cymbals properly should return them to their original sound. But a cymbal will not lose its timbre, or its sound, or its pitch, simply on the basis of age."

Q. I was wondering if one drum or cymbal company sponsors the main article for any given month? In the Matt Frenette issue (March '84), three out of five of the drummers featured use Ludwig drums, and four out of five use Zildjian cymbals. Could you explain this?

Q M

Atlantic Highlands, NJ

A. The stories printed in Modern Drummer are not in any way sponsored by drum or cymbal companies. Sometimes, in planning our issues, artists are featured who coincidentally use or endorse the same products. We are concerned with the validity of the artist being covered, as a musician and contributor to the art of drumming, not with what equipment the artist may be using (although we do try to report on that for those readers who are interested).

Q. I have a question about the totally black, glossy drumheads available now. Wouldn't the heat of the sun (if the drums are played outside) or hot stage lights be absorbed into the head by the color? (I know black dots do this.) Would this hamper the performance of the head?

J.T.
Oneida, NY

A. According to Ken Austin, of Remo, Inc.: "It is possible that a black head will absorb a little bit of heat, but most likely it won't. It isn't anything that we've been concerned with. We've run the heads through massive testing, and there've been no problems. As with any plastic head, the fact is that the plastic might tend to expand under heavy heat. The tensioning on any normal drumhead is going to fluctuate a little, so I would say tighten it up a little bit and that should take care of it. If you have a continual problem—a noticeable softening of the head—you should contact us (if it's a Remo head) or whatever company manufactured the head."

Q. Of the wooden drumsticks on the market, which type of wood is the most flexible, or will "give" the most when striking a hard surface, such as a Simmons pad? Also, which wood has the highest density and weight? Which is the lightest? I'm mostly concerned with hickory and maple sticks. I'm sure that a thinner stick will bend more, but what about a 2B or comparable size of oak, hickory, maple, etc.?

J.M.
Los Angeles, CA

A. We referred your question to Mr. Josephs Calato, Vice-President of J.D. Calato Manufacturing Co. (makers of Regal Tip sticks). He provided the following information: "There are many factors affecting the properties you describe. When talking about drumsticks, you must consider a characteristic that is of extreme importance: impact bending. This represents a combination of the wood's flexibility and strength during impact. Usually, the more dense a wood is, the stronger, but less flexible, it will be. Of popular drumstick woods, Asian white oak is the most dense, followed by hickory, domestic white oak, red oak and maple. Therefore, if you are looking for more strength than flexibility, try Asian white oak. Conversely, domestic white oak may be your choice for more flexibility but less strength. However, if you are concerned with both strength and flexibility, hickory would be your choice. We have always recognized this as hickory's 'whipping' characteristic.

"The weight of a stick will correspond to its density. A lighter, less dense stick, such as maple, may tend to vibrate because of its lower inertial qualities. These characteristics may be desirable for certain types of sticks, such as timpani mallets, pipe band sticks, and concert snare sticks. In the end, you should try different sticks and see how they feel."

For more in-depth information on drumsticks, see "Drumsticks: The Full Story" in the July '83 MD.



AS TIME GOES BY.



Ricky Lawson
of the Yellowjackets.

A tough customer, that Rick. One never knows what to expect next. The driving force behind Stevie Wonder, George Benson, Al Jarreau and the Yellowjackets, when they want great sound, they always come to Rick.

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Of all the gin joints in all the towns in all the world he'll ever play, Rick will never use another stick, because as time goes by, Dean Markley quality remains essential.

So do yourself a favor, go down and pick up a pair at your Dean Markley dealer today. If you don't, you'll regret it, maybe not today, maybe not tomorrow, but soon and for the rest of your life.

You know, this could be the beginning of a beautiful relationship with Dean Markley.

Dean Markley
D R U M S T I C K S

by Robyn Flans

If you haven't yet had the opportunity to catch **Cesar Zuiderwyk** of Holland's Golden Earring, you may enjoy doing so. He has quite an interesting setup with a ring above his kit from which his array of cymbals and synthesizers are hung. By now, in fact, Cesar may have rigged his synthesized jacket.

"I have five sets of Pearl *Syncussion*, and they can be triggered with pickups. You don't need anything that looks like Simmons. You can put them on your

watch or your forehead. It doesn't matter where the pickup is as long as you hit it. It will trigger this synthesizer, and I am building them into a suit of clothes, so I can stand up and play myself."

It may be obvious that Cesar enjoys making his solo spot different from "normal" solos. "That's why I use all the effects. The effect I start my solo with is the Roland sound-on-sound echo, which gives that special drum-delay effect. People think it's a rhythm machine, but it's just a

delay. So I use all the effects and theatrics to keep it interesting."

He has also been working on a solo album with keyboardist Jasper Fanhof which consists only of synthesizers and drums, which he describes as "rock 'n' roll drums with nice melodies." There are no release plans however, since with Golden Earring's current success, there is no time to promote yet another project.

In the last couple of years, **Justin Hildreth** has been on the road and enjoyed it. He did two, six-month world tours with Joan Armatrading, some session work when he returned home to England, and most recently, he was on the road with Thomas Dolby. "To be honest, I prefer to be on stage rather than in the studio. I like it more just because I am like I am—claustrophobic perhaps. And I like traveling as well. It has its setbacks, such as being away from home for a long time, but I enjoy it in the long run."

He says he loves Joan Armatrading's music. "I fell in love with it in 1977, which is when I first started listening to her. I started playing professionally in the middle of '76 and it became one of my greatest musical ambitions to play with her one day. Then she rang me up—a mind blower! She's a wonderful musician and a nice lady."

Justin says that the gigs with Armatrading and Dolby are related. "They're probably the two most interesting gigs for a drummer. Armatrading's music requires an awful lot of drums. It always has. She loves drums and is even starting to play them herself. So she has written music to involve interesting drums, which makes it nice for whoever has to do it. There are so many gigs where you can go out on a six-month tour and be bored to tears with it within a week. But her music requires imagination and allows improvisation on stage. That really makes it fun to do.

"Tom's music is new and he has a fantastic sense of percussion and rhythm. And he's a good friend. The whole band is really a bunch of friends and that's the only difference between that and Armatrading. Joan chose session players and Tom chose friends who happen to be session players as well. It all works out very

nicely. We all get along extremely well, on stage and off. So there's a lot of magic there and the music is terribly funky to play, which I love."

While Justin played drums on Dolby's 1981 debut album, Dolby used a drum computer on his current LP. Justin says, however, that Dolby said he based the parts around Justin's style, and it doesn't bother Justin at all to reproduce what a computer did. "I don't mind because the computer was programmed to reproduce what I do, so it's just a long way around. I think what I'm doing live is a development of what the computer managed to do in the studio. With the band playing it, I think the music is better than the computer. So I feel good about improving on a perfect machine. I don't think the drummer will ever be phased out. I'm using Simmons, but it is a supplement rather than a substitute. That's how I see that."

Slade has been together for 19 years with the same four members, about which drummer **Don Powell** says, "People were asking where we'd been all this time, but we had been around gigging. We all still get a kick out of performing and recording together, and I think if we didn't have that, we wouldn't be together. We very rarely see each other socially, and that may be one of the winning factors. It's very rare that we ever have an argument. Obviously, we do have our arguments, but we completely understand each other. And when

we split from the road, we probably don't see or speak to each other for a few weeks until we have to get down to rehearsals. I think that accounts for how we've stayed together."

Unfortunately, their U.S. spring tour had to be canceled, because violin player Jim Lea came down with a debilitating case of hepatitis and had to return to England immediately. "We all sort of built towards the tour and we're just sick about it. This tour really would have helped promote the record, which is being picked up

on the radio stations," Don said at the time.

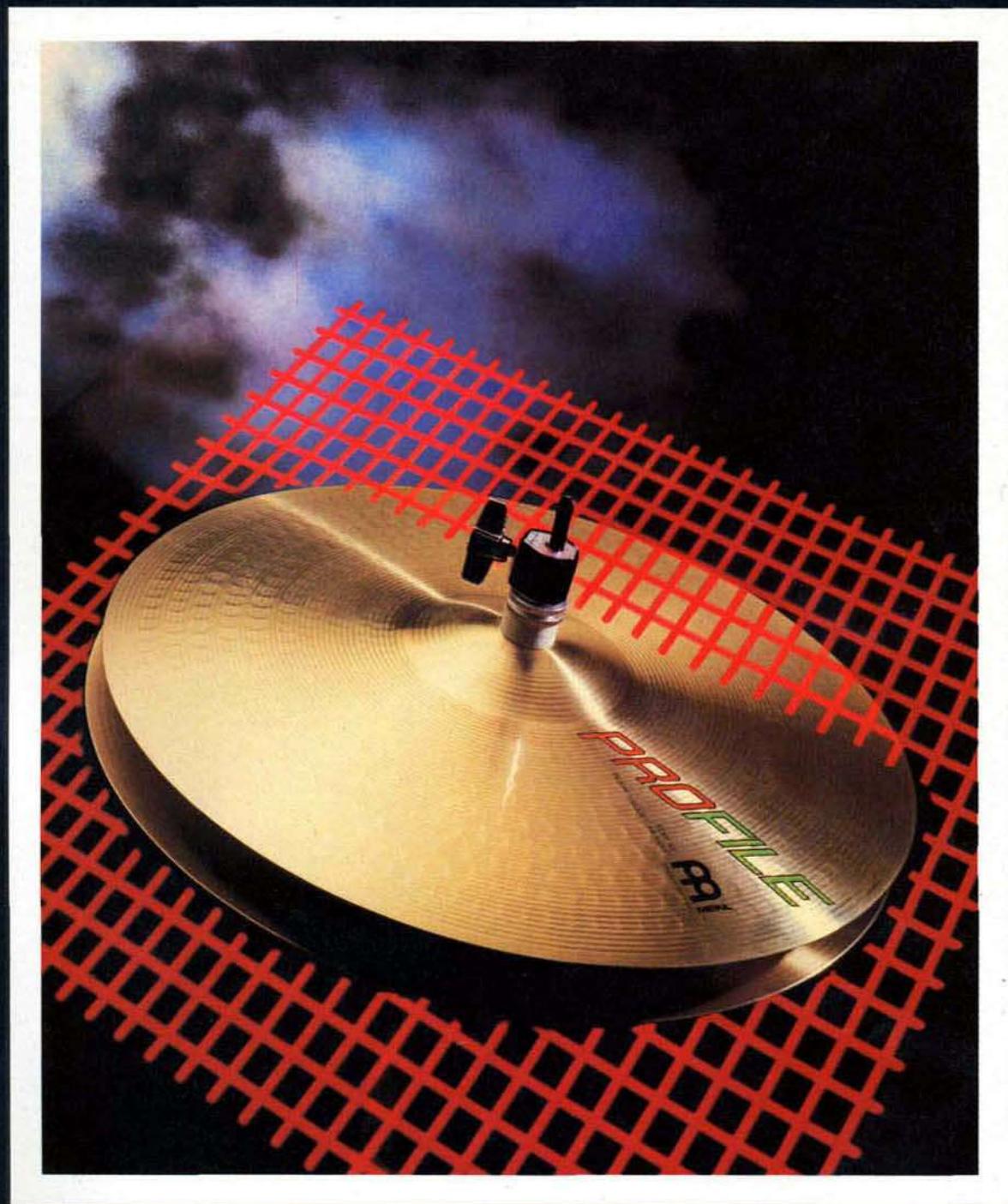
When Don's off the road and not in the studio with Slade, he likes doing occasional sessions, but he says, "That really is not like a personal sort of thing. It's just a matter of doing the session and then leaving again. You don't really get to know the people, there's never any personal contact and the session player's world is a different world. I've enjoyed it, but there's never that personal contact that I like."

Jeff Porcaro on the road with Toto. Jeff and **Jerry Marotta** are on Fee Waybill's upcoming solo album. **Bobby Kahk** recently joined Warner Brothers group Rank & File. **Bobby Economou** now with new A&M group The Arrows. **William "Bubba" Bryant** is currently on George Benson's tour after recording Benson's new album, some live dates with Carl Anderson and a two-week tour this past summer with Ronnie Laws. **Terry Bozzio**

on tour with Missing Persons. **Danny Gottlieb** is working on the third Elements' album (the second was released in the spring). **John Shearer** is currently a part of a new group called Hurricane. He has also recently filmed two drum videos, one for beginners through intermediate and one for advanced students. **Steve Schaeffer** has worked on such recent films as *A Country, That's Dancing, Best Offense, Vision Quest, The Woman In Red, City Heat,*

The Pope Of Greenwich Village, Ghost Busters, The Karate Kid and Gremlins. His new TV work includes *The Earthling, 100 Center Street, Midas Valley, Just Married, Agony and Paper Dolls.* **Keith Knudsen's** new band, the Tex Pistols, has signed with Warner Brothers and hopes to deliver their first LP this month. **Larrie Londin** is finishing a tour with the Everly Brothers. Look for Larrie and **Russ Kunkel** on EmmyLou Harris' next release.

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INDUSTRY HAPPENINGS

REAL TO DISTRIBUTE CAPELLE DRUMS— FORMERLY ORANGE

Paul Real Sales is handling exclusive U.S. sales and distribution of Jacques Capelle drums and hardware. The Capelle line (formerly marketed as Orange drums), features state-of-the-art French technology in such products as the Capelle hi-hat and a full line of hand-lacquered, natural-finish wood drums. Notable in the drum line is their unique, extra-deep bass drum. Capelle hardware also utilizes many innovations, such as a double tom-tom stand which incorporates the use of Gauger *RIMS* as standard equipment.

Other recent additions to Real's product lines include the French Caroline/ASBA bass drum pedal and World Percussion's catalog of cymbals and gongs from Mainland China. For further information, contact Paul Real Sales at 745 Oak Knoll Circle, Pasadena, CA 91106, or call (818) 792-6847.

NEUHAUSER AND DICKIE NEW PAISTE REPS

In a move to further strengthen service to their dealers, Paiste America has added two exclusive sales representatives. Jeff Neuhauser, owner of Jeff's Drum Shop in Normal, Illinois, for the previous nine years, will now be serving Paiste dealers in Missouri, Illinois, Indiana, and Southern Wisconsin. In addition to his retail experience in percussion instruments, Jeff also holds a degree in percussion from Wesleyan University in Illinois. Robert Dickie, manager of McCord Music in Dallas for the past four years (and also recipient of a B.A. in Music), will represent Paiste in Texas, Oklahoma, Arkansas and Louisiana. According to Greg Perry, Paiste's national sales manager, "The addition of Neuhauser and Dickie brings the total number of our sales reps to 13, which will allow each rep to better service the dealers in his territory."

PREMIER SIGNS MORGENSTEIN AND HARDIMON



Premier Percussion recently announced their association with Rod Morgenstein, drummer with the Steve Morse Band and formerly with The Dregs, and Ralph Hardimon, director of percussion for the champion Santa Clara Vanguard drum & bugle corps. Morgenstein, in addition to playing and endorsing Premier drums, will conduct clinics at music retailers across the country. Hardimon has been named educational consultant and clinician for marching percussion for Premier Percussion USA. In this newly created position, he will assist the Premier product development team in the creation of new and improved instruments.

BERKLEE NAMES ARMAND ZILDJIAN TO BOARD OF TRUSTEES



Armand Zildjian, President and Chief Executive Officer of Avedis Zildjian Company in Norwell, Massachusetts, has been appointed to the Board of Trustees of Boston's Berklee College of Music. The announcement was made recently by College President Lee Eliot Berk. The Zildjian Company is the world's leading manufacturer of cymbals, having produced the instruments since 1623.

GRANT RETIRES

Sid Grant, sales manager at Chas. Foote's of London for over 40 years, recently retired. Well known to professional and amateur drummers alike, Grant was the person drummers turned to when they had problems with equipment or required something special. His office was always open, and many notable drummers con-

sidered Grant a friend and a valuable business associate. Grant was himself a drummer, and played gigs around the London area for many years. Grant was always spoken of highly in the music trade, and by all professional musicians who knew him. He plans to spend his retirement with his wife, in the north of England.

GRETSCH SELECTED FOR KOOL JAZZ FESTIVALS

The Gretsch Drum Co. participated in the 1984 Kool Jazz Festival by being selected by Festival Productions, Inc. to equip specific key city locations with Gretsch percussion instruments. Festival Productions is the coordinating organization of the major Kool Festival locations.

Gretsch spokesman Karl Dustman commented, "We are delighted to have been part of

this annual musical event that has become a hallmark for American musical performance. Jazz is so very much an American culture contribution. I think it's fantastic to see American products and manufacturers support this showcase of talent. The opportunity for Gretsch to make a visible contribution to this series of Festivals is a major statement of our commitment to drummers of

EPCOT CENTER SHOWCASES JAZZ



The "World Showcase of Jazz" brought together Lionel Hampton, Buddy Rich, Pete Fountain and Benny Carter at Walt Disney World Epcot Center on June 2. Carter performed as a special guest artist with the Count Basie Orchestra; the others performed with their own bands.

all styles."

To augment the special attention that the guest drummers received at the Festivals, Gretsch supplied the Festival sets in a new "Kool Green" finish, color coordinated to the official green brand color used on other Kool identification. Special recognition at each Festival announced Gretsch's support and contribution to the staging requirements for each Festival site.

Walt Disney Productions, 1984

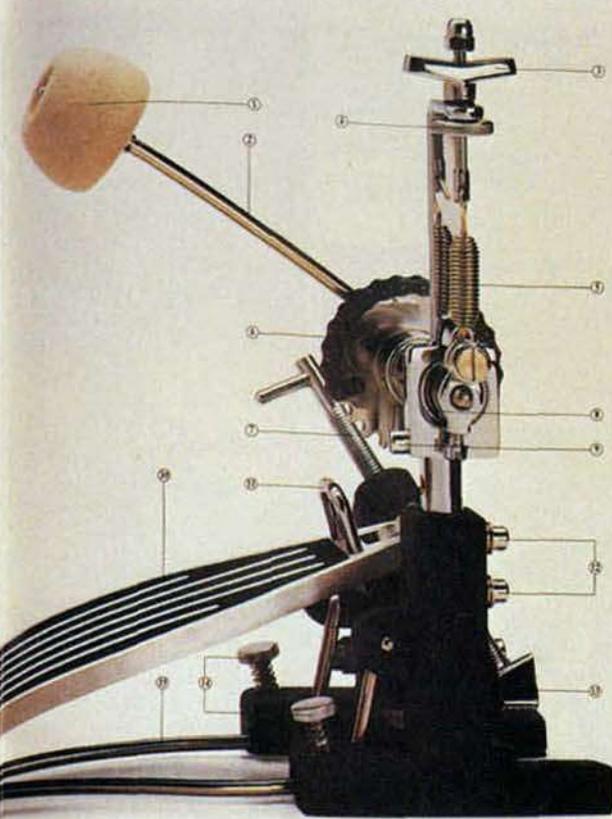
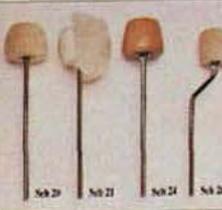
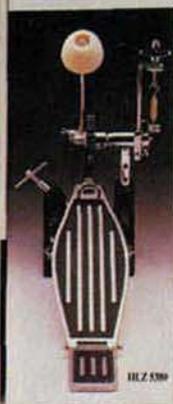
A must for drummers

Bass Drum Pedals

HLZ 5300
Signature Series bass drum pedal with rugged double steel chain, fast forward holder with cast-in brass bushing (pat. pend.), adjustable central felt beater with tapered steel shaft, low roller bearings for smooth and fast action, chrome-impregnated with brass springs - 50% modulus and hard, low frayed with metal and vulcanized rubber inserts (DGM), height adjustable base, king-size clamp screw on 14mm shaft, attaching of the pedal to the bass drum rim.

Replacements:
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② clamp screw and clamp lever to allow quick locking to the bass drum rim
③ Four types of beaters:
S&B 20 felt beater
S&B 21 wood and leather beater
S&B 24 wood beater
S&B 26 spike beater

- ④ central felt beater
- ⑤ tapered steel shaft
- ⑥ ring nut for precise adjustment of the spring tension
- ⑦ bracket nut for setting the spring tension
- ⑧ adjustably adjustable tension spring
- ⑨ rugged double steel chain
- ⑩ clamp screw for quick attachment to the bass drum rim
- ⑪ low roller bearings for smooth and fast action
- ⑫ locking screw for adjustment of spring holder position
- ⑬ steel bush with metal and vulcanized rubber inserts prevents slipping but will allow liberty of movement
- ⑭ low step
- ⑮ adjust screws for height adjustment of base and base board
- ⑯ clamp lever for quick attachment to the bass drum rim
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- ⑱ fixed straps prevent unwanted sliding of the base plate during play



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What should you take into consideration when purchasing a new drum kit? What size is the best? Transport problems? Difficulties with storage and

maintenance? "The Drummer's Drum" will answer your questions *before* they become a problem. Sound advice from the people who know.
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Why should the resonance of the shell be eliminated? How do different drumhead materials affect the sound? What is the relation between shell material, size and sound? Scientifically-

based research guarantees straight facts for those who want to know more about the working acoustics of their drums.
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Last, but not least, "The Drummer's Drum" offers drummers and percussionists 60 pages of information, with over 200 illustrations and countless lists of all the necessary accessories.

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JUST DRUMS

PROFILE CYMBALS IN U.S.

Profile cymbals, manufactured by the Meinl company of West Germany, are now being distributed in the U.S. This new cymbal line has been specifically designed by the manufacturer to keep pace with the changes brought about within the music industry by the tremendous growth of technology (i.e., amplification, sound systems, synthesizers and electronic drums, etc.). Profile recognized the need for cymbals to blend with the new "electronic" sound of contemporary music, and so designed the cymbals with the ability to cut through and project over larger amplification systems. The company states that these are "modern cymbals for modern musicians."

The cymbals are available in

three series: *Hi-Tech*, a light range for high-definition playing (studio, jazz, etc.); *Rock Velvet*, warm medium-weight cymbals offering a versatile range for both rock and jazz drummers; and *Volcanic Rock*, a heavy line for heavy rock playing, offering extreme power and attack. Cymbals in each specific series are "tuned" and pitched to play compatibly with others within the same series. Meinl's facility includes some of the most modern equipment in the world, and their computer-controlled manufacturing process ensures consistency between individual cymbals of a given type.

For further information, contact Profile U.S.A., P.O. Box 807, Lynbrook, NY 11563, or call (516) 887-3531.

C-DUCER



C-Tape Developments, Inc. has recently introduced its *C-Ducer* flexible tape transducer miking system, which includes models specifically designed for drums and percussion. The tape microphones are contact mic's, receiving almost all of their signal from the resonance of the drumshell itself, and can be conveniently (and permanently) mounted inside the drums by the use of a double-sided adhesive.

The *CX-6* model uses six, 8" tape mic's, in conjunction with

a six-channel pre-amp, which features bass roll-off capability built in, 600 ohm balanced outputs, and is powered by 24-48 volt DC phantom power or an optional AC power supply. A two-channel model (*LP2*) is designed for Latin percussion applications, such as twin congas or bongos. The pre-amp, in this case, includes a stereo input, balance control, Hi-Z output, and battery power. For drumset applications, the *C-Ducer* is recommended for all drums except the snare. The manufacturers state that a number of users have liked the sound of a *C-Ducer* on a snare, although it does differ from the true acoustic sound.

For further information, contact C-Tape Developments, Inc., 310 W. Colfax Street, Palatine, IL 60067.

STICK STASH



Rio Grande Marketing Concepts has introduced the *Stick Stash*, not to replace the stick bag, but to enhance a drummer's ability to have a spare stick available anywhere on a drumset that the drummer may choose—without ever missing a beat! The *Stick Stash* holds a pair of sticks and can be mounted on virtually any 1" stand (cymbal stands, tom racks, hi-hat or mic' stands). By use of a plastic-coated grip-clip, the *Stick Stash* will remain in place and not mar any chrome finish. The unit is 6" long and will accept any size stick. Made of lightweight aluminum and nickel-plated, the *Stick Stash* adjusts to any angle and can be mounted on either side of a stand, making it perfect for either left- or right-hand mounting.

For further information, write *Stick Stash*, P.O. Box 13280, El Paso, TX 79912, or phone (915) 581-1894.

AQUARIAN MIXER



Aquarian Accessories recently introduced their new 6+6 Stereo Drum Mixer. According to Roy Burns, owner of Aquarian, "This new unit solves the problem of limited board space for working groups. It is now possible to mike a large double-bass kit in stereo, and have only two lines to the P.A. board. We will have demo tapes available very shortly, and we encourage drummers to write to us for further information."

The input circuitry of the 6+6 Stereo Mixer has been designed and engineered to match perfectly—and exclusively—with the *AMS-160* condenser microphones used in Aquarian's *Hi-Energy* Miking System. This special circuitry eliminates overloading and the need for input attenuation by providing the same function as Aquarian's *Dynamic Range Extender & Power Supply* unit. In essence, the Stereo Mixer is the *Range Extender* with the addition of mixing capability.

Each of the mixer's six channels features two input jacks to accommodate the use of two mic's when equalization will be essentially the same (such as two bass drums, two rack toms, two floor toms or two congas).

Up to 12 mic's may be utilized in this manner. Each channel incorporates individual volume control, stereo panning and Lo, Mid, and High equalization. The mixer is equipped with separate left and right master volume controls. The unit has two low-impedance outputs (XLR connectors), left and right, as well as two high-impedance outputs ("A" phone jack connectors) left and right. This allows the unit to be used with any P.A. board on the market today. The mixer is supplied with flanges for rack mounting capability, unless otherwise specified.

For further information, contact Aquarian Accessories Corporation, 1140 N. Tustin Avenue, Anaheim, CA 92807.

CALATO INTRODUCES NEW QUANTUM MODELS

Calato recently introduced the Regal Tip *Quantum 2B* and *Quantum 5B* model drumsticks. The two new models are similar in concept to the original *Quantum* models, except that the round nylon tip is 1/2" instead of 5/8" in diameter. The shaft designs are like the stand-

ard Regal Tip 2S and 5B, but slightly heavier. The *Quantum* series has proven to be popular among heavy rock drummers because it gives drummers extra power in playing. The new models offer similar power, with a defined, crisp cymbal sound. They represent a hereto-

fore unavailable "bridge" between the largest of the traditional "dance" sticks (the 5B or 2B) and the smallest of the oversize *Quantum* heavy rock sticks.

For more information write Calato, 4501 Hyde Park Blvd., Niagara Falls, NY 14305.

CONTEST SNARE BOOK

Alfred Publishing has recently announced the release of a new book entitled, *Championship Corps Style Contest Solos* by Jay Wanamaker. Geared towards the intermediate-ad-

vanced snare drummer, this collection consists of innovative rudimental solos composed in the drum corps style. Each contest solo includes a number of visual effects and makes use

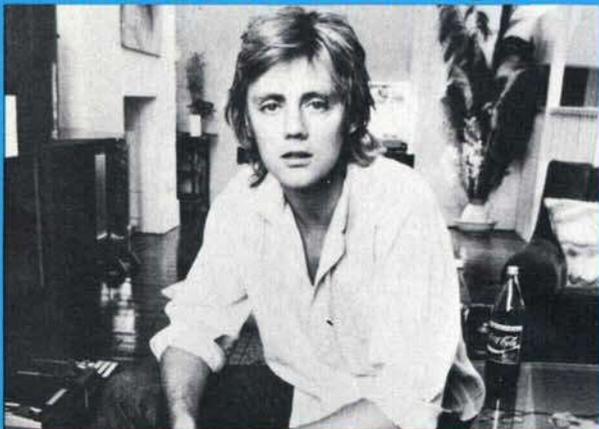
of the newest corps style rudiments. For additional information and for a copy of the *Alfred Percussion Brochure*, write to Alfred Publishing Co., P.O. Box 5964, Sherman Oaks, CA 91413.

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