

# MODERN DRUMMER™



The International Magazine Exclusively For Drummers

\$2.50  
(In USA)

December 1984

## Terry Bozzio

Weather Report's  
**OMAR  
HAKIM**

**IAN  
PAICE**  
**INSIDE CALATO**

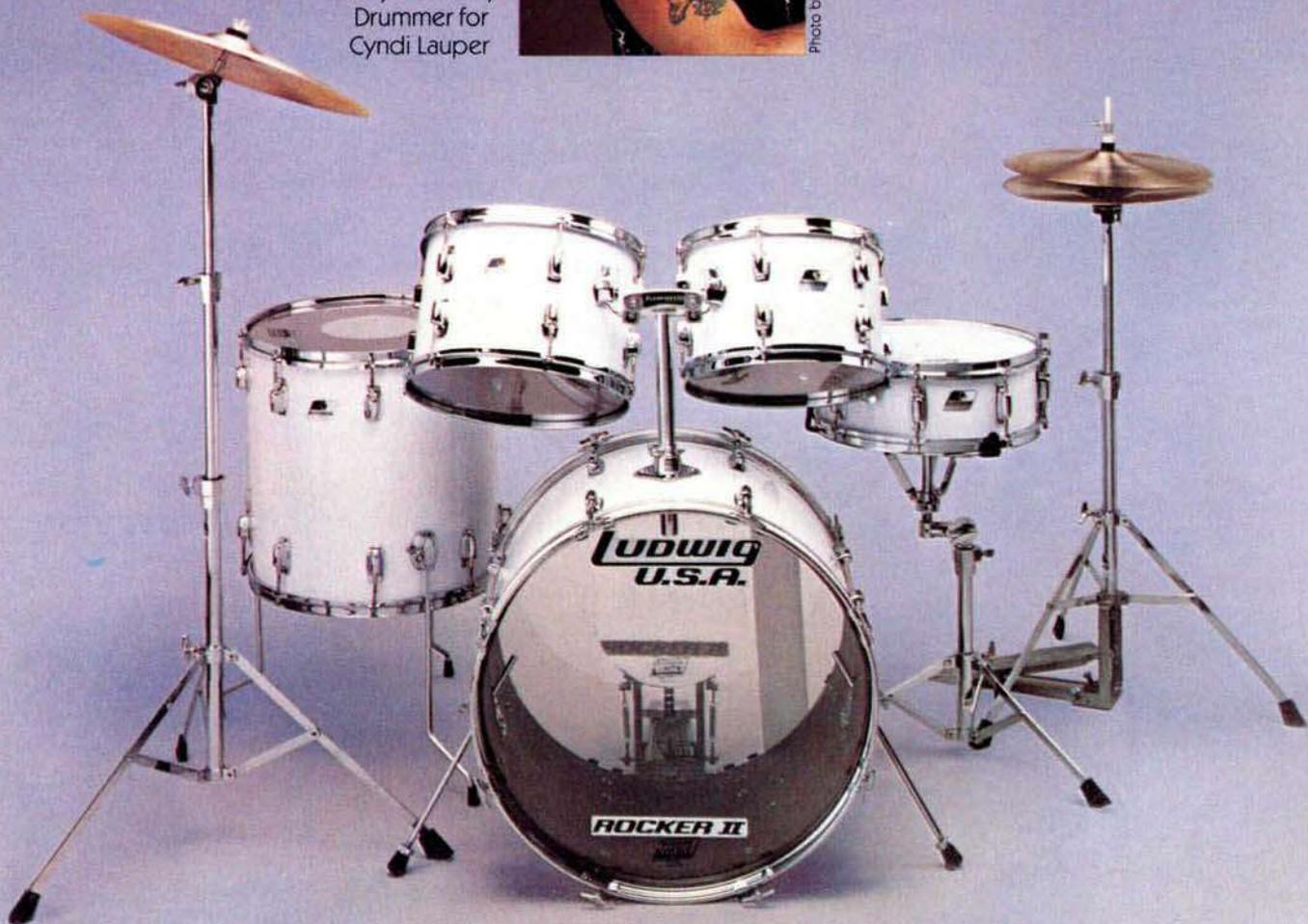
Plus:  
The Rhythms  
Of Zappa

Drum Computing  
How To Refinish  
Your Drums  
Buddy Rich Solo

**"They're Ludwig,  
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by the sound and the quality.**

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surprises me  
is the  
low price."**

– Sandy Gennaro,  
Drummer for  
Cyndi Lauper



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# CONTENTS

Cover Photo by Layne Murdock

## FEATURES

### TERRY BOZZIO

Although his work with such artists as Frank Zappa, the Brecker Brothers, and UK established Terry Bozzio's reputation as a fine drummer, his work with Missing Persons has revealed that there is more to Bozzio than was demonstrated in those other situations. Here, he talks about the hard work that went into starting his own band, explains his feelings that drummers should be more visible, and details his self-designed electronic drumset.

by Rick Mattingly ..... 8

### OMAR HAKIM

The fact that Weather Report and David Bowie have been sharing the same drummer says a lot about Omar Hakim's versatility, especially when one considers the wide range of styles that each of those situations encompasses. But Hakim's background prepared him well for the many diverse musical settings he has encountered, and he recounts that background in this amiable discussion of his life and career.

by Robin Tolleson ..... 14

### INSIDE CALATO

by Rick Van Horn ..... 18

### IAN PAICE

The drummer for Deep Purple reminisces about the group's formation, discusses the band's reunion after an eight-year breakup, and describes Deep Purple's effect on today's music. He also talks about his experiences as the drummer for Whitesnake and Gary Moore, and explains the differences in playing with a guitar-oriented versus a vocal-oriented band.

by Robyn Flans ..... 22

### TRISTAN FRY

Modest Virtuoso

by Simon Goodwin ..... 26

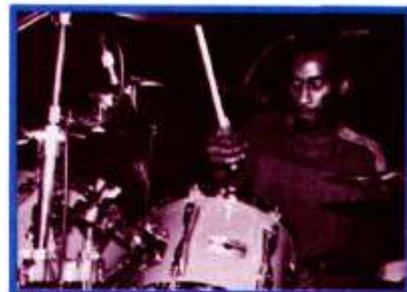


Photo by Lissa Wales



## COLUMNS

### EDUCATION

#### THE MUSICAL DRUMMER

Chord Changes—Part 2  
by Bill Molenhof ..... 54

#### CONCEPTS

The Drummer's Dream  
by Roy Burns ..... 56

#### CLUB SCENE

In Transit  
by Rick Van Horn ..... 76

#### ROCK 'N' JAZZ CLINIC

The Rhythms Of Frank Zappa  
by Bob Saydlowski, Jr. .... 102

#### ROCK PERSPECTIVES

The Art of Drum Computing  
by Michael Bettine ..... 106

#### THE JOBBING DRUMMER

Getting Playing Experience  
by Simon Goodwin ..... 110

#### DRIVER'S SEAT

Phrasing With A Big Band  
by Mark Hurley ..... 112

#### JAZZ DRUMMERS WORKSHOP

New Concepts For Improved Performance  
by Laura Metallo, Ph.D. and Charlie Perry ..... 120

#### DRUM SOLOIST

Buddy Rich: "Keep The Customer Satisfied"  
by Jim Nesbitt ..... 122

## EQUIPMENT

#### SETUP UPDATE

Rayford Griffin/Gregg Bissonette ..... 72

#### SHOP TALK

Refinishing Your Drums  
by David Creamer ..... 92

#### PRODUCT CLOSE-UP

Simmons SDS8 Electronic Drumkit  
by Bob Saydlowski, Jr. .... 104

JUST DRUMS ..... 144

## PROFILES

#### PORTRAITS

Allen Herman  
by Don Perman ..... 30

## REVIEWS

ON TRACK ..... 126

## NEWS

UPDATE ..... 138

INDUSTRY HAPPENINGS .... 142

## DEPARTMENTS

EDITOR'S OVERVIEW ..... 2

READER'S PLATFORM ..... 4

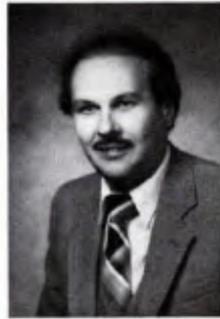
ASK A PRO ..... 6

DRUM MARKET ..... 132

IT'S QUESTIONABLE ..... 136

# EDITOR'S OVERVIEW

## Advisors to MD



I would like to take a moment to talk about the *MD* Advisory Board. I'm sure you'll notice, if you glance at the list of names under the Advisory Board heading, that the artists listed truly represent a wide range of percussion expertise. It's a group that not only includes performers from various segments of the music world, but teachers, authors, clinicians, drum historians and percussion specialists, as well. Basically, Board members are selected on the basis of their areas of specialization, their concern for the musical development of young drummers, and their overall involvement with the magazine since its inception nine years ago.

Readers should know that the Board does not actually control what goes into the magazine each month. This decision is made by the editorial staff of *MD*. However, they do offer suggestions, ideas, and even criticisms. They also make recommendations for story ideas, feature interviews, profile pieces and specific column department subject matter, in an effort to aid us in maintaining a solid editorial balance. *MD* Advisory Board members also assist us by occasionally writing articles for particular columns, verifying the accuracy of certain factual material, answering questions when the need arises, or sometimes simply leading us to specific sources for the answers to those questions.

Perhaps it's also important to mention that Advisory Board members are not financially compensated by *Modern Drummer*. This usually comes as a surprise to some people. However, keep in mind that these are dedicated musicians who have chosen to be of service to the magazine out of concern for the educational development of all drummers, and the art of drumming and percussion in general. I think all of them certainly deserve our respect and admiration in light of this.

Every so often, new members are added to the current Advisory Board. This is something you may not be aware of if you don't read the listing each month, which of course, most people don't do. Therefore, let me proudly point out that, as of late, Messrs. Andy Newmark, Larrie Londin, Steve Smith and Peter Erskine have joined our illustrious group of advisors. I think anyone involved in drumming would tend to agree that all of these artists are great performers and well-respected authorities in the drumming community, and most definitely represent a fine addition to an already impressive list of people. They also happen to be four of the nicest gentlemen in our industry, and each should prove to be a great asset to the magazine.

As usual, readers interested in writing to any Advisory Board member should direct their correspondence to that individual, c/o *Modern Drummer*. My thanks, once again, to *all* of the artists who comprise our outstanding Advisory Board team. Your continual support and assistance is greatly appreciated by both the editorial staff and the readers of *MD*.

RS

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# Lightning Rod



Rod Morgenstein has given the world of percussion some of the most musical lightning licks yet heard. The long-time drummer for The Dregs and now for The Steve Morse Band, Rod's playing is charged with originality and feeling.

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# READER'S PLATFORM

## ART BLAKEY

Art Blakey is one of the best educational resources of bebop, and is a continually erupting geyser of wisdom. His relentless willingness to push young musicians to the point where they can hold their own is an altruistic endeavor few can achieve. He redefined the meaning of the word *time*, and although he's had a few bad times of his own, Art's determination to bring the best out of young, aspiring jazzers has allowed him to outlive many of his colleagues. Art Blakey's disciplined drumming, coupled with his generous heart, sets an example for all young musicians.

Joel Nichols  
Seattle, WA

## CARMINE APPICE

I just finished reading and enjoying the article on Carmine Appice in the September issue of *Modern Drummer*, and felt obligated to say there's another side to Carmine which went unmentioned. Not only should Carmine be recognized as a good drummer, but also as an outstanding person. I am a drum instructor at one of the music stores in which, on three different occasions, he conducted two clinics and one class. I have also had the pleasure of getting to know him while at dinner, and on rides to the airport and to the gig. To show his appreciation, he put me on the guest list several times while with Ozzy. Also, there wasn't anything he wouldn't talk about or answer if you asked him. Several times he came down to the music store on his own initiative to inspire young players, answer questions, and sign autographs. He also gave one student there a free mini-lesson.

We at Kurlan Music would like to thank Carmine for his down-to-earth attitude.

Jim Kelley, Jr.  
Kurlan Music Center  
Worcester, MA

Carmine Appice spent a good portion of his interview conveying the bitterness he feels for not getting the credit he thinks he deserves for all the influence he has had on rock drumming. Then, in the *very next paragraph* Carmine talks about one of the major influences on his drumming: "A big band drummer in Brooklyn." *He doesn't even mention the man's name!* During the course of his comments, Carmine speaks of the concept of karma. If this interview is any indication, it certainly proves that, indeed, what goes around comes around.

Jim Pietsch  
New York, NY

After three years of eager anticipation (only to find that the record was out of print), the Carmine Appice solo album

*Carmine And The Rockers* has finally reached these ears! Anyone who loves drums can't help but delight in this album; it's too bad the record company didn't push it more. It's also too bad (as the man himself is quick to point out) that Carmine Appice's recognition is limited to musicians and a few "60s survivors" who remember his early work, and that he's found himself in the position of "backup drummer" to "headliners" who are far below his musical stature. Anyway, the "Drum City Rocker" would be pleased to know that I (among others) have always recognized him as a pioneer of rock drumming. Thank you for a fine and informative article.

Michael Albertson  
Pismo Beach, CA

## NAMM CORRECTION

I would like to set the record straight regarding *MD's* reference to Trak drums in the "NAMM Highlights," October issue, as specializing in "economy drums." While we do offer a series 100, student kit of exceptional value, we are best known for our top-of-the-line drums in our maple-shell, 400 series. The position you gave us is undeserved and may cause professional drummers to think that Trak is in the business of *only* making student sets. Trak is the newest complete line of drums made in Japan to be introduced in the past eight years.

We offer four different series and a total of 44 standard sets available in a variety of woods of laminates, and the flexibility to create "custom sets" as well. Please note the Trak ad on page 123 of the October issue. Jazz great Fabiano is playing our \$2,300 power set, a great value but hardly "economy."

David Rothfeld  
President, Trak Drums, U.S.A.  
Marlboro, MA

*At the NAMM show, the Trak representative stressed that Trak drums were less expensive than many of the lines such as Tama, Sonor, etc., giving me the impression that the company specialized in economy-priced sets. —Rick Mattingly*

## ARTHUR PRESS

Thank you for the enlightening interview with Mr. Arthur Press. He is truly a musician with a wealth of knowledge. I studied with Mr. Press in Boston from 1969 to 1973. His concepts of music and methods of teaching have guided me through much of my teaching and performing career. Thank you, Mr. Press, and thank you, *Modern Drummer*.

Larry LeGrand  
Percussion Instructor  
Cape Cod Conservatory of Music  
West Barnstable, MA

## JONATHAN MOFFETT

I just received a copy of the September issue of *Modern Drummer* and must say that I was very impressed with the article on Jonathan "Sugarfoot" Moffett. Since my junior high school days, I've always dreamed of drumming behind the Jackson 5. Mr. Moffett has given me reassurance, through his experiences and outstanding drumming skills as well as his present musical status, that such dreams shouldn't be kept "bottled up" for fear of embarrassment among peers. I don't read as well as I would someday like to, and I was very relieved to find out that Mr. Moffett doesn't read full trap set music either. And yet, he is a force to be looked up to in the music industry! I'd like to thank, in all sincerity and graciousness, Mr. Moffett, and also Jackie Santos (a personal friend) for giving me an extra "boost" of inspiration and belief in myself and in my abilities as a drummer. Guys, you're the greatest.

Mark Dwarte  
Kittery, ME

## YOUR FIRST BIG BREAK

Just a few words to do with your September issue. Sandy Gennaro's "Your First Big Break" was *great*. We're talking one of the best! I really dig Sandy's honesty. That advice was really special, and true for that matter. Everyone can be what they wish to be as long as they believe in themselves. Sandy couldn't have said it better!

Marc Vellek  
Scotland, SD

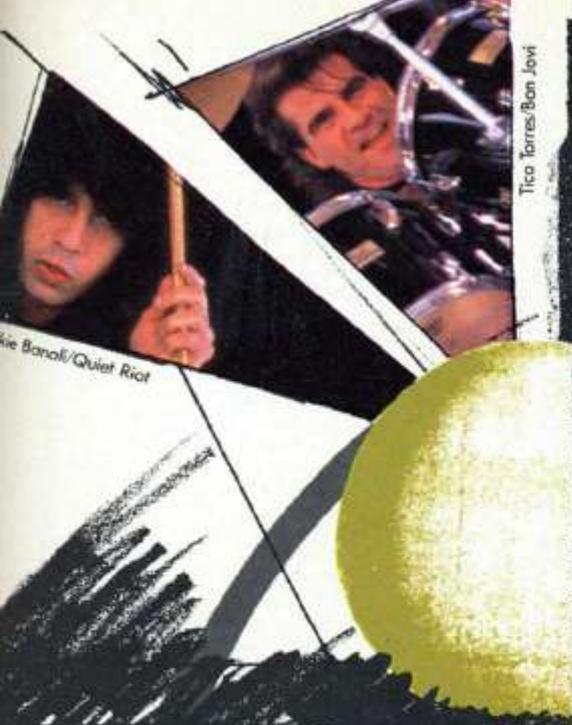
I received your September issue, and feel it was one of the best in a few years. I want to thank Sandy Gennaro for a fine job with "Your First Big Break." Being 17, I really learned a lot from it. I also enjoy reading your newest ideas, including *Setup Update* and *Listener's Guide*. Keep it up!

Mark Smoler  
Scottsdale, AZ

## BOB PIGNATIELLO

We sometimes tend to be too hard to please, or easily dissatisfied with ourselves, with regard to our abilities or accomplishments. I know there have been times, after hours of practice, that I've come away thinking, "What's the point? I'm not going to reach the standard I'm aiming for in this lifetime!" After reading about Bob Pignatiello (*On The Move*, Aug. '84 *MD*), it brought home to me just how thankful I should be. It certainly takes a lot of guts and an amazing attitude toward life to carry on playing drums the way this young man has done. I take my hat off to Bob Pignatiello.

Colin Jamieson  
Pleisweiler, West Germany 



Tito Torres/Bon Jovi

Mike Banoli/Quiet Riot



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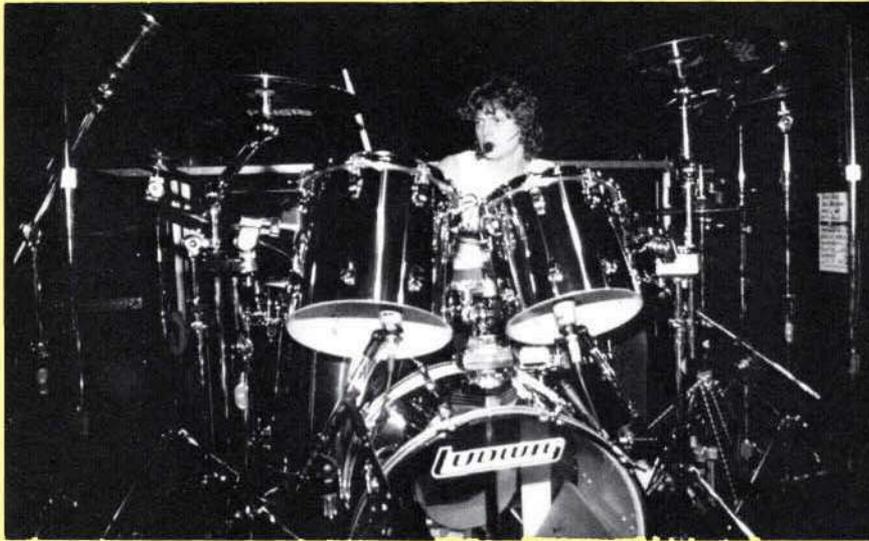
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# ASK A PRO

## RICK ALLEN



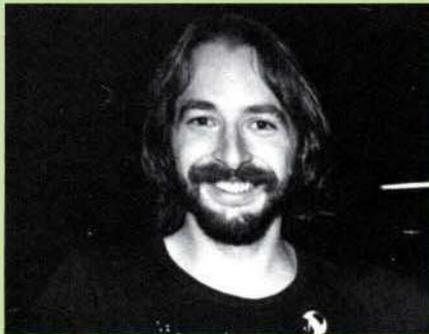
**Q.** What did your set consist of on your most recent tour? What kind of snare did you use when recording *Pyromania*? I noticed you have some thin black lines on your toms; what are they and what is their purpose?

David O'Neill  
Quincy, MA

**A.** The set was all by Ludwig, and included 12" and 13" power toms, 16" and 18" floor toms, a 6 1/2 x 14 Black Beauty Super Sensitive snare, and a

16x22 bass drum. I also used a Simmons head for bits and pieces, triggered by the acoustic drums. My cymbals were all by Paiste, and included 16", 18", and 20" Rude crashes, a 20" 2002 crash, a 22" 2002 power ride, a 22" 2002 China type, and 14" dark Sound Edge hi-hats. I used the same snare when I recorded *Pyromania*. The thin black lines are strips of gaffer's tape to dampen the sound of the drum.

## STEVE SMITH



**Q.** I recently had the pleasure of seeing Journey in Saratoga Springs, New York. You were amazing, and your solo very impressive. My question is: What were the sizes of your drums and cymbals?

David Fortin  
Latham, NY

**A.** I use a large kit, with traditional size drums. For a year I tried the deep drums, but now I'm back to the old sizes, and I like them much better. On every record I've done, from the *Journey Captured* album on (including *Dream After Dream*, *Escape*, *Fron-*

*tiers*, the two *Tom Coster* albums and my two *Vital Information* albums), I've used the same set. It's a Sonor, oak veneer finish, with two 14x24 bass drums, 8x10, 8x12, 9x 13, and sometimes 10x14 rack toms, and 16 x 16 and 16x18 floor toms. The only exception to this is side two of my new album *Orion*. I used an oak veneer set with a 14x20 bass drum, 8 x 12 and 9 x 13 rack toms, and a 14 x 14 floor tom. For snare drums, I have three Paul Jamieson customized Radio Kings: two 7 x 14's and one 5 x 14. I also have a set of Simmons that I use with the Sonor drums. I change my cymbal sizes a lot, but currently I'm using two setups. All my cymbals are Zildjian. For *Journey*, I use 14" heavy hi-hats, 19" and 17" crashes, a 20" China Boy low, and a 10" splash—all A.s. For both setups I use a 22" K. heavy ride. For *Vital Information* I change the hi-hats to 14" K.s, and add a 20" A. heavy flat ride. I find that by changing to lighter cymbals and tuning the drums a bit higher, I can usually use the same drums for rock or jazz.

## GINA SCHOCK



**Q.** What type of sticks and heads do you use? Also, did you use a Simmons drum on "Head Over Heels"?

Steve Spencer  
Yorba Linda, CA

**A.** Live, I use Slingerland S1 parade sticks, Remo CS Black Dot heads on the toms and kick drum, and a coated Pinstripe on the snare. In the studio, I use Ambassadors on all the drums. On "Head Over Heels," the drums are all real; there's not a Simmons to be found anywhere on the album! (And the handclaps are real too!)

## BOBBY BLOTZER



**Q.** Could you please outline the cymbal setup you used to record "Round And Round" on the *Out Of The Cellar* album?

Brian Drake  
Glendale, AZ

**A.** From my left to my right, the setup I use includes the following cymbals, all Paiste Formula 2002's: 18" medium crash; 20" heavy crash; 16" medium crash; 22" medium crash; 22" heavy ride; and a 22" China type.



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# BTOEZZRILYO



Photo by Ray Olson

by Rick Mattingly

**I** suppose it's natural for a singer to receive more attention than a drummer. Still, I wasn't prepared for the conversation I had with a PR man who was (briefly) representing Missing Persons during their last tour.

"Hi, I'm from Modern Drummer magazine, and we need to arrange for photos to be taken of Terry Bozzio."

"You mean Dale Bozzio, don't you?"

"No, I mean Terry. I'm from Modern DRUMMER."

"Oh . . . right."

Actually, that type of conversation isn't all that uncommon around here. People often express amazement that anyone would be interested in a band's drummer, and in certain situations, I can understand their attitude. After all, in quite a few groups, the drummer does seem to be the one who just sits in the back at a concert and reproduces the dull thud on 2 and 4 that a Linn machine played on the record.

But this is different. We're talking about Terry Bozzio here. The guy Zappa wrote "The Black Page" for. The guy who played with such "musician's bands" as U.K. and the Brecker Brothers. The guy who, in addition to playing drums for Missing Persons, writes a great deal of their music and coproduces their records. The guy who designed and built his own electronic drumset. The guy who is one of the most visual drummers on the scene today. Surely Terry's identity is strong enough that he should receive as much attention as a singer—even one as flamboyant as Dale.

But there's a paradoxical element about Terry's identity: It has an almost Jekyll & Hyde quality. On stage, he appears to be possessed by demons, as he attacks his drumset with an intensity that borders on violence, frequently snarling and leering at the audience—all in all, a rather dangerous-looking individual. And yet offstage, Terry comes across as one of the most affable and gracious people you'd ever want to meet. Speaking with him, one is apt to be struck by his intelligence and sophistication. He speaks with equal ease about rock, jazz and classical music, and his conversation is sprinkled with references to art and design.

The point of all of this is that Terry Bozzio certainly does have an identity, but one that's made up of contrasting elements. To understand him, you have to know about all of the different parts that are combined—the intensity and the niceness; the chops and the sensitivity; the cynicism and the compassion; the sensuality and the spirituality. The outer shell may appear intimidating, but don't be fooled: There's a very big heart inside.

**RM:** Before you started Missing Persons, you were in several successful groups—Frank Zappa, UK, The Brecker Brothers. All kinds of people have left prominent bands to start groups of their own, and were never heard from again. Did it scare you at first?

**TB:** Yeah, it did at first, I suppose, but I knew I had to make my own statement or go on for the rest of my life depending on someone else to be the creative genius. I didn't want to live with myself that way. I really wanted to try to make it happen. It's funny; in the early days we thought that we could get a record deal in six weeks, because of who we had been with and because of the few people we knew in the industry. We thought, "Hey, we're writing these great songs, we played with Zappa and UK, and we'll have no problems." Little did we know that it was the beginning of the serious crunch in the music industry, and people who we were giving tapes to one week were literally no longer there the next week when we went back to see how they liked them. No one had any money. No one was willing to take a risk on anything new. The whole musical taste of America was in an upheaval. No one knew how it was really going to turn out.

It was a very difficult time, and yet that was one of the most beneficial situations that we could have been in, because we had to go out and make it happen on our own. We started taking control. We realized that, if we didn't do things ourselves, they weren't going to get done. We ceased looking for a father figure in the guise of a manager or record company who would come along and say, "You're good little kids, and you have good little ideas. We'll fill in all the blanks and turn you into the stars you think you can be." Record companies don't have that kind of imagination. So we just worked from scratch. We found an alternative that was valid enough to allow us to compete with the groups who have the whole music industry machine behind them, and all kinds of money and behind-the-scenes talent helping them develop their careers.

That's basically what we did for ourselves. We pressed up our own EP, released it through a tipsheet called *Album Network*, and took out a little ad. It was played on 22 stations nationwide, and went to Number One on three of them. The end result was that we sold 10,000 copies, and from there we started to play around town to promote the record. We went from playing 40 seats at the Valley West to selling out the Santa Monica Civic, which is 4,000 seats, without a record company. We did it all on our own—putting up the little posters, lugging in the equipment ourselves, and covering the stage in plastic. I was designing little neon fluorescent sculptures to decorate the stage. Dale was designing the outfits. Warren was playing his little non-existent guitar, which had a body made out of a Vox Cry Baby wah-wah pedal! The dimensions were approximately 4" x 8", and it looked essentially like a guitar neck with no body! I was playing *Roto Toms* and sticking the drums all the way up front like a lead guitarist would. All these things started to pay off. We developed a huge following and basically created a situation that couldn't be ignored by the record companies. It gave them a feeling that the band was going to happen whether they were going to be involved in it or not. So then they signed us and the rest is history.

In the spring of 1982, we recorded *Spring Session M*. We released it in the fall of '82, and toured all through the beginning of '83. Then we took the latter part of '83 off to relinquish ourselves from any managerial and production situations we had prior to this. We've now taken complete control of the band. Dale is acting as spokesperson and manager of the band. I, along with Missing Persons, produced *Rhyme & Reason* with Bruce Swedien, who engineered Michael Jackson's *Thriller* album.

Basically, we've taken everything under our own wing and gone for it from there. I think the result has been great. It's, once again, a real growing experience where we've expanded and kind of blossomed into a multimedia entity rather than a rock band of individual musicians.

**RM:** How much time are we talking about from when you quit UK and started Missing Persons, to the time when you got your record deal with Capitol?

**TB:** About two years.

**RM:** You've been quoted frequently as saying that one of the things you learned from Zappa is that you've got to get up every day and hit it. Two years is a lot of days to get up and hit it. Did you ever wake up any of those days and think, "It sure would be easy to get back in a band and be paid a salary again"? Did you ever have a doubt?

**TB:** Never that kind of a doubt. There were definitely days when I got up and was very depressed, after having been rejected by several record



Photo by Neil Zlozower

companies, and maybe feeling the backlash of people I had played with before who didn't really understand the direction I was going in with Missing Persons. They didn't understand that, just because I had played certain kinds of music in the past, those types of music weren't necessarily what I was all about, and when it came time for me to write some music, I wouldn't copy the Brecker Brothers, or UK, or Frank Zappa. Those things can make one depressed at times, but that's when you learn to pick yourself up and just "give again," as the song says. A lot of our songs are autobiographical. They're the realism of Missing Persons—the following of dreams; the journey and adventure that your dreams take you on; the giving of yourself over and over again just to be able to have the opportunity to give more, because that's really all that success is. It enables you to keep doing what you're doing.

Yeah, there were days; there were a lot of days when it was really rough. What can you do? You just get up and try to move on. You have to think positively. It would have been easy to go with a band. I had offers from Jethro Tull, from Eddie Jobson, who wanted to continue with UK, George Duke & Stanley Clarke, and all kinds of bands.

**RM:** Didn't Zappa offer?

**TB:** Yeah, Frank even offered to take me back, and Warren as well. Within weeks after we formed the band, Frank called Warren and said, "I'm going out on the road. Come down to rehearsal." Warren was completely shocked because we really hadn't made the transition of being a band yet. Warren went down to that rehearsal, but he realized he didn't belong there. He belonged with us. There's a fantastic chemistry between myself, Warren, and Dale, and Patrick and Chuck as well. We stuck it out. We knew that, if we made the stand, it would pay off in the long run. What have you got to

gain by just continuing on? I had already probably gone as far as I could go being a drummer with UK, or having Ian Anderson want me, as much as I respect him, and George Duke & Stanley Clarke, who from my earlier jazz influences were always heroes to me. When those guys call up and say, "Come out on the road," or something, of course you feel a twinge of doubt, but it's the satisfaction of saying, "This is mine. Nobody is responsible for this but me. If you don't like it, talk to me. If you do like it, talk to me." You can't exchange that for anything.

It's just positive thinking. You have to keep projecting that you will be there. Whatever you dwell on long enough, use your powers of concentration on, dedicate yourself to and persist at, you will bring to fruition. I suppose it's a holdover from the early days when I practiced. There was nobody twisting my arm to practice six to eight hours a day. I just did it because that's what I wanted. I was very inspired by the likes of very spiritual musicians like John Coltrane, and the dedication and discipline that they showed to their art. It doesn't always have to be as narrow as just playing the drums or developing stick control technique and things like that. You can take that same attitude and diversify. That's really what's happening with Missing Persons. It's sort of a renaissance—an omni-directional expansion in all kinds of different avenues with art, drawing, designing, and now inventing a new drumset, and all these other things—songwriting, composition, lyricism.

**RM:** You're definitely more than just the drummer in the band.

**TB:** But you know, it all gets down to what I am as a person, or what I believe in, or whatever spiritual entity is working through me and allows me to be the vehicle that these things come out of. It just comes down to the fact that, if I believe it, I can make it happen. There's definitely a power to tap into there, and anyone can really do it who believes in it.

**RM:** A lot of people hear things like that and try it for a little while, but then they run into days of discouragement. At that point, if you've got a viable alternative like a good gig that somebody else is offering, it's too easy to go with that and not follow your own thing.

**TB:** I'm very lucky to have Warren and Dale, because Dale is a virtual fount of this kind of positive energy and Warren is great too. I lean on them and they lean on me. We hold each other up through these kinds of times and build each other up.

Life is a rollercoaster—my mother sent me an article about that one time—and any artist lives on that rollercoaster. You just have to remember that when you're going down, all that momentum is going to send you back up to the next dizzying height. That's just the way it is. There are always going to be ups and downs, but if you keep plugging, you'll get there.

**RM:** I guess the reason I'm bringing this up is that, from a distance, your life has had sort of a fairy-tale quality. Some people could look at

that and just see the surface things.

**TB:** Oh, they do.

**RM:** Fresh-faced kid comes from San Francisco, wins the Zappa audition, makes records with Zappa and the Brecker Brothers, replaces Bill Bruford in UK, starts his own band, makes more records, has videos on MTV

**TB:** Just like falling down steps.

**RM:** I guess I'm curious about the aspects of your career that weren't on view.

**TB:** Definitely a lot of work went into it—a lot of work.

**"DRUMMERS SHOULDN'T HAVE TO BE HIDDEN BEHIND THIS BARRAGE OF CYMBALS AND TOM-TOMS AND BASS DRUMS, WHICH KIND OF INHIBITS ALL THAT ENERGY AND ACTION FROM GETTING ACROSS TO THE AUDIENCE."**



Photo by Ebet Roberfis

The responsibility we take on is not what your normal band takes on—being responsible for the production, every little part, every little arrangement. I write 60% of the music, the lyrics, the arrangements, almost all of the keyboard parts and a lot of the guitar parts. This kind of responsibility deepens one. You have to face those kinds of problems if you really want to be responsible for what your end result is going to be, right down to the lyrics and the effect. Whether we want to or not, we're having a huge effect on people and we are influencing them. Therefore, we feel this responsibility to make sure that the little hook line they're singing over and over in their heads and are being subliminally brainwashed by is something that is realism at its best. It should not lead them on any fairy tales. Instead, it should help them in life. We don't want to preach or lay any trips on anyone. It's still basically about entertainment, fun and self-expression, but if you read the lyrics, you know they can help you.

**RM:** They're very positive.

**TB:** It's a very positive approach.

**RM:** And yet, you're not just viewing the world through rose-colored glasses, either. Take "Words," for example, which says that nobody listens anymore.

**TB:** That was just an obvious cynicism that most people can relate to. Somewhere along the line, they're going to run into that and they're going to be able to relate that to their own life experience. That's another thing, too: A lot of the songs are really designed to relate on multiple levels to one's individual experiences. There are kinds of blanks written into the music that listeners can fill in with their imaginations—that they can relate to on their own personal level which we hadn't thought of. For instance, "Destination Unknown" became an anti-nuclear theme song in Australia. That's the last thing we thought of when we wrote that song. We had these radio stations calling us and saying, "These marchers are demonstrating against nuclear power plants and the nuclear bomb, and they're using your song." They related heavily to "Destination

Photo by Rick Gould

Unknown." We had just written it on a spiritual, personal, daily life basis of not knowing what's around the next corner.

Any song I write takes on a whole new meaning when the band takes it out of my mind and it becomes something that's actually realized by the band. It can then turn into something that's much farther along than what I had originally intended. It can just quadruple and turn into a great and wonderful thing. I once got a fan letter saying, "This song has helped me. I was going to commit suicide." Indirectly we possibly saved somebody's life by just putting out this one little positive thought and it snowballed. Anything can happen. That goes for preparing you for the tough days too, because things can go wrong as well. You have to have the strength of your convictions to deal with those days.

**RM:** It must be very sobering to hear that your song saved someone's life.

**TB:** Yeah, it was pretty interesting. I was just happy. That is a pretty sober thought, but that was just one in a million letters—all kinds of people read in many wonderful things to what we've done.

**RM:** Have you ever experienced the other side to that—somebody totally misinterpreting what you've done?

**TB:** I think a lot of people have been very superficial in their view of us. They can't get past Dale's blond hair and Plexiglas fishbowl tops. That's ridiculous. All of my musician followers know what's going on. They hear the intricacies in the music and they know the depth, because they're a little bit more sensitive. I think, in general, that our audience is pretty intelligent. They're intuitive enough to know that this is not just image without substance. There is depth: some great musicians, great playing, great recordings, great sound, great projection, wonderful imagery, and very artistic, free self-expression. Unfortunately, a lot of people don't look deep enough. They aren't willing to take the extra step or make the extra effort to see what's going on here. Maybe that's because the first few songs that gathered attention, like "I Like Boys," "Mental Hopscotch," "Walking In L.A."—songs like that—were pretty tongue-in-cheek. They weren't meant to be taken seriously. There was no big statement there. They were entertainment. Maybe they didn't read the lyrics on "U.S. Drag" or see some of the more meaningful lyrical statements that were on our first album. But it seems that a lot of critics really like *Rhyme & Reason*. They realize we are trying to do something. We are coming from a good space and trying to stand for something good that doesn't sacrifice strength. We're not really trying to preach or lay any heavy trips on anyone, but there's something there that you can believe in and sink your teeth into.

**RM:** Have you become more conscious of your position as one who influences youth?

**TB:** Yeah, obviously, after having kids turn up at the shows dressing like us and imitating us, and even seeing bands that are now coming up in the wake of Missing Persons that have last year's Missing Persons' hairdos, and who cop a lot of little motifs that we used in our videos, or tactics that we used in the early days—you know, plastic and florescent lights. There are millions of things. One realizes that, whether you want to or not, you are having an effect on someone, so you better speak from your heart and make sure that what you say is true, or else it's going to go awry.



**RM:** Zappa is sometimes criticized for the kind of influence he might have on young people, due to some of his language and the subject matter of some of the songs. You were a part of all of that. Do you have any reflections on it?

**TB:** I think that Frank is misconceived by a lot of people. I think one should first achieve the age of reason before experiencing Frank's music. I just see it as incredibly humorous. But then, he says a lot of truthful, heavy things that need to be said. A lot of it's not to certain people's tastes; maybe it's a little too risqué, or a little too gross, or a little too true! Personally, I love Frank. I know him a little bit better than the average person on the street, and I know he's really a great person in his heart. He's got a lot of strength and a lot of wisdom. He's very intelligent. He's helped me and a lot of other people with their lives. I'm certainly no one to speak for Frank Zappa; he can speak for himself. I'm not ashamed of anything I have done with him. It was what he wanted and what I was paid to do. In that respect, the role I was playing was more that of an actor and a player—an orchestra member. He would throw composed music at me and I would play that music note for note, or a lot of times, he would give me space to contribute my little creative efforts to the whole. I'm grateful for that experience. Realistically, it was not *my* self-expression. Obviously, that has come to light now that I'm in *Missing Persons* and I'm doing what is 100% mine. It is completely different from what Frank would say or do. That's where one gets into the individualistic properties of human beings on this planet. We're all different. We all have our little expression. It's all beautiful; it's all valid.

**RM:** I respect Zappa a lot, but sometimes I've looked around at the audience at his concerts, and I've wondered if some of these kids are taking certain things too seriously. I've also wondered about the ones who show up completely wrecked.

**TB:** You can't be completely responsible for the effect that you are going to have on someone. There are people who are superficial—who cannot see through the glaze of the rock 'n' roll image and persona, and all that folklore. They think that what it's all

**"IN PERFORMANCE  
MUSIC, THERE'S NOT  
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GOING UP THERE AND  
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WORKS OUT."**

about is to get high and jam. That is *not* what it's about. That's not how you get anywhere. They have no idea about that. That's why I'm so candid in my interviews. I tell everybody exactly what we've done to get from point X to point Y to point Z. It's not because I think they should do that; believe me, there are a million ways to achieve the same end and you have to find your own way. It's just that a lot of people in the rock audience do not have a clue as to what's really going on. They're just content to get high and go to a concert, and not see past the light show, someone shaking his fist in the air, and the amount of decibels. All those things are well and good. They're all part of it, but that's not all there is to life. There are a lot more important things.

I think Frank has always been very misunderstood in that direction. He's a guy who has never taken a drug in his life, hardly drinks a drop, and he's the most serious workaholic and genius that I've ever had the experience of meeting. He's really done wonderful things in his life—writing scores, being commissioned by the Paris Chamber Symphony Orchestra conducted by Pierre Boulez. That's a serious achievement, let alone the 50-million albums he's done, how great a guitar player he is, what a wonderful family man he is, and everything else. He's a real achiever. People don't know that. They see the imagery. They get caught up in the entertainment and they take that at face value, rather than looking a little bit deeper,

*continued on page 58*





# drum parts

## CLANDESTINE PEOPLE

by Terry Bozzio

This is an example of a song in which the drum melodies came first. The guitar line and other parts were constructed around the drum beats, and then the lyrics (from a previously completed poem) were added last.



Intro R L R L R L R L R L R L R L

♩ = 176

## Chorus

♩ = 176

## Verse

♩ = 176

## U.S. DRAG

This beat was constructed to loosely imitate the rhythmic guitar line that Warren Cucurullo wrote and plays in this song. The guitar plays through a digital delay which is set to play 16th notes to fill in the space between rhythms. My kick/snare/hi-hat pattern complements that.

♩ = 100

## RACING AGAINST TIME

This drum part came from a jam that Warren and I used to audition synth and bass players with because of its rhythmic complexity. Later, it became "Racing Against Time."

♩ = 168

continued on page 69

# OMAR



Photo by Lissa Wales

# HAKIM

**W**EATHER Report reaches the part in "D Waltz" where they bring it down real low. The drummer is smoothly and effortlessly executing a feather-light roll pattern between the hi-hat and snare, catching all the synth and sax accents with his kick. In the expectant hush, someone in the crowd yells, "Om-maaarrr!" A moment later the drummer slams a resounding fill and the band heats up for a wild finish. Both of the drummer's long, gangly arms rise high over his rack of toms, the left crashing with equal fervor to the right. His head swings up and down, nodding a big "Yeah."

As Weather Report leader Joe Zawinul told Keyboard magazine in March '84, it was getting perilously close to the start of a tour in 1982 when he called jazz violinist Michael Urbaniak in New York, asking about musicians to fill the spots vacated by Peter Erskine and Jaco Pastorius. Urbaniak was lavish in his praise of Omar Hakim.

Says Zawinul, "I got in touch with Omar, and at that time he had a deal coming up with Warner Brothers to do his own record. He sings and plays all the instruments and wanted to do his own thing, so he wasn't sure if he could make it. The time for the tour grew closer and closer, and finally he said he would do it. We had never met, but I asked him to find a percussionist and a bass player. We trusted Omar to bring the right musicians."

The then 23-year-old drummer, a nonsmoking, nondrinking vegetarian, recruited his friends, bassist Victor Bailey and percussionist Jose Rossy. Zawinul's trust paid off. "In 1983 we did 86 concerts with this band, and it really developed into something else," Zawinul told Keyboard. "In my opinion this is the best all-around band we have had. We can play anything and everything. Everybody is excited and everybody is trying to learn. Wayne [Shorter] is playing twice as good as he's ever played and I'm doing my best to improve myself. It's an incredible little ensemble."

Hakim's visibility has certainly increased since taking the Weather Report gig, but his reputation was already blooming prior to that. He had come up through New York's "Fame-ous" Music and Arts High School, and had already been working with the likes of Mike Mainieri, Gil Evans, Carly Simon, Labelle, Melba Moore, Kazumi Watanabe and Tom Browne. He recorded David Sanborn's As We Speak album and did overdubs on Kenny G's G Force. He contributed his talent and feel to two of the year's truly smoking dance grooves, David Bowie's "Let's Dance" and "Modern Love." "Being With You," which he wrote for George Benson's In Your Eyes album, won a Best Pop Instrumental Grammy. He recorded an album with high school classmate (guitarist) Bobby Broom, sparking their version of Dizzy Gillespie's "Con Alma" with fluid, dynamic soloing. Hakim plays with the feel of a jazz veteran, not altogether surprising considering he's been playing drums for nearly 20 of his 25 years.

Omar just finished tracking David Bowie's new album in Montreal, with Hugh Padgham [The Police, Phil Collins] engineering. "The drum sound is beautiful," says Hakim. "I used a Ludwig Super 400 chrome snare that you could hear three rooms away." Hakim will be starting work on the next Weather Report album soon, and hopes to be putting some serious work in on his own solo record this year. "I like this idea of being where people don't expect you to be," smiles Hakim. "I think it's so much fun. It shatters barriers. I dig that."

**RT:** On David Bowie's *Let's Dance* album you are working with Nile Rodgers as a producer.

**OH:** I've known Nile Rodgers for about eight years. We had a band called Brown Sugar that played at Great Adventure amusement park. We had three ladies up front singing, Nile on guitar, myself on drums, a keyboard player named Denzil Miller, who now plays with Lenny White, and the bass player's name was Rick Tell—not to be confused with the guy who shot apples off the top of people's heads. Who was that, William Tell? Corny joke, oh

well . . . [laughs] Yeah, Nile had asked me to join him and Bernard Edwards when they were putting this band together, Chic. I was going to high school, so I didn't join the band. I must have been 16. Carmine [Rojas, the bassist on *Let's Dance*] was playing with Labelle when I met him. When the drummer Tony Thompson went to join Chic, I took his place in Labelle, and I met Carmine. So it's all connected; we all know each other.

**RT:** I understand that you started playing when you were very young.

**OH:** Yeah, I started playing when I was around six years old or so.

**RT:** Just the basic pots and pans?

**OH:** Yeah, I did the pots and pans until the Ludwigs came along. But I kept getting gifts, you know. An uncle from down South or somebody would give me a drum with a paper drumhead on it. There are some pictures of me holding up drums at a very young age.

**RT:** When did you do your first gig?

**OH:** I was nine years old and I was playing with my father's band, called the Nomads. It was a jazz thing—playing standards. I was first into playing jazz with my pop, and I was always listening to all the other stuff. My father was always playing records by Trane and Miles around the house. And he knew these people. I remember going to John Coltrane's house when I was a child and sitting in his living room. His daughter used to babysit for me. My father,

# Going For The Feeling

by Robin Tolleson

Hassan, was pretty active in music. I don't really know why he didn't pursue it—if it was because me and my brother came along, or whether it just got hard. Back then it was different. He had been playing with Duke Ellington and Count Basie, but club owners at that time weren't ready to have a lot of Muslim bandleaders. A lot of the musicians at the time were taking these names back. People weren't ready to deal with that whole religious-pride kind of thing.

**RT:** Were you born "Omar Hakim"?

**OH:** Yeah, that's me from day one.

**RT:** Have you ever encountered any problems about your name?

**OH:** Nah. The kids teased me when I was young, but lately I get more compliments. People like the name. It's not uncommon now to meet people with international-sounding names. I think people are more surprised that I was born with the name. My parents had converted to Islam after they were married. I'm not what you would call a true, pray-five-times-a-day Moslem. I deviated from that and started studying a lot of other paths. My parents never forced anything on me. They're definitely what I would call "jazz parents." They never said, "Hey, don't do that." It was, "If you see something, go for it." And I think that was a great help to me as far as playing music is concerned.

I did a lot of different kinds of gigs in New York. I wouldn't say no to a gig—anything from a bar mitzvah to an after-hours club at



than I feel playing with Joe and Wayne. I think you can lend some fun, some art and some feeling to the music wherever you go.

When I was in Europe, people thought that I was David Bowie's drummer. They didn't even know I was playing with Weather Report. Maybe the *Procession* album had just come out. So the Bowie record sort of reached another audience for me. I'm really happy for it. And then there's even talk of a Mick Jagger record; somebody called me the other day. So I'm into it. I think it's great. It might lead to more projects where I can take a creative kind of energy there. Then somebody called me for a Chico Freeman session, which is like the total opposite. I don't know if either one of those sessions will happen, but it's interesting to look at the calls I'm getting. I'm really happy about it. I just try to take a good feeling to whatever session it is. I did some tracks for Melba Moore, then I turned around to do some tracks for a funk bass player from Washington, D.C., who had a record out called "The Smurf." I do all kinds of dates, but I have fun at every one of them. I figure that you can learn all this music, you can learn how to read, you can learn how to do all the rudiments, you can learn all this, but it doesn't mean a thing if you can't make any music. For the sake of music you really have to let that stuff go, and call on it only to speak through your instrument. It's like you learn words, not to be conscious of the fact that you have this giant vocabulary, but so you can call on it to relay a feeling to somebody. That's what those things that you practice are for. So I think you should learn them and then put them away. Just let them come out when you're playing. Don't worry about whether you're playing a double or a triple ratamacue.

**RT:** By the way, is that what you're doing on the hi-hat on "D Waltz"?

**OH:** I don't know. It's something with the left hand, because I'm also playing the snare drum in there. But I don't know. See, that's what I mean about those tricks. When you're involved with the expression of the music, you're not really thinking about what you're using. It's nice to have technique, because it will enable you to say things more clearly and enable them to come out easier. So you can call on it to squeeze those ideas out. If you're hearing a certain pattern on the hi-hat, you don't have to say, "How am I going to do that?" You can just sort of put yourself out there on the limb, and if it happens, great.

Lately I've been trying to open up my heart on the drumset when I sit down. Seriously, I don't know what's going to happen on the gig with Weather Report. To me, it's like I'm going to the gig with the audience. It's going to be just as much of an experience for me as it is for you. Maybe that's a good attitude, because I'm just going to go there and speak to the audience. That's how I've been trying to approach it—just sit down and really speak, play, laugh and cry for them, and have some fun. Jazz has been taken so seriously. Everybody comes on stage with their eyebrows pointed down, and everybody acts like "I'm going to play my ass off tonight." Who cares? You can make music and still be light, and still have that feeling. Narada Michael Walden did that. He was giving so much. People slept on Narada and what he was doing, as far as I'm concerned. He sort of went by unnoticed because he played with energy and love for the music, but he wasn't really concerned with chops, even though he had the most amazing chops. He would bleed for the music. I've experienced music that way too, where I've cracked my knuckles on the drumset and didn't know it. There was blood everywhere but I was so into the music I didn't know what happened. But you know, when you really get absorbed in it . . .

**RT:** Sort of like athletes playing with pain.

**OH:** Yeah, and you sort of rise above it. You don't feel tired. You might play two hours, and those two hours go by like a flash.

**RT:** Didn't you tour with Gil Evans' big band?

**OH:** I did that in '81. The year before I joined Weather Report, I



Photo by Joost Leijen

toured Europe with Gil. It was one of the hardest tours I've done, but one of the most musically rewarding tours. It was actually a perfect gig for me to do before I joined Weather Report, because Gil's music is so open and so out. It's structured and it's not. It was a total freak out for me sometimes. Hiram Bullock gave me a great bit of advice. I would always ask Gil, "Well, what groove do you want on this?" Hiram pulled me to the side and said, "Look, he hired you because of the way you play, so be yourself. That's why you're here. If he didn't want you to play your stuff, he wouldn't have hired you." So that stuck with me. You know, some people give you a landmark line. That was one. Wherever you go, do your thing. They asked you to be there because of what you'll contribute—your personality. So every night after that I was going for it. And I was able to bring that attitude to Weather Report, and every gig that I did after that.

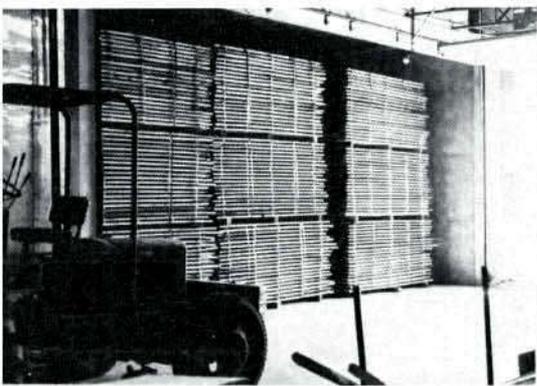
I had confidence before, but playing with Gil and having everything so open . . . It was a little scary to me at first, but that's part of being a musician, I guess. In this interview Gil did, he said something to the effect that by leaving everything open, he counts on the

Photo by Veryl Oakland

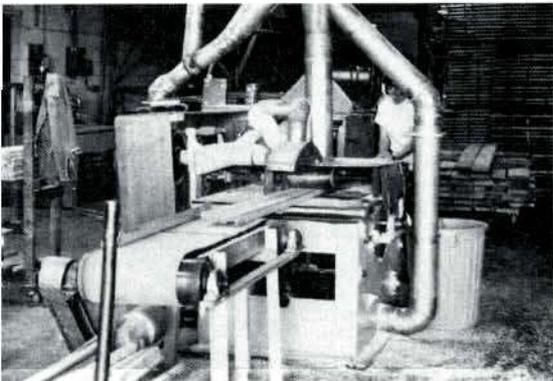
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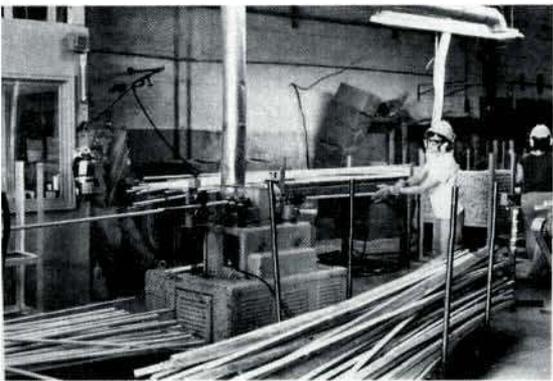
# INSIDE



Hickory boards are stacked for drying in the huge dry kiln.



After drying, the boards are run through a multi-bladed "gang saw" to trim them into approximately 2" x 2" strips.



The strips are run through the doweling machine.



The long dowels are cut to lathing lengths, and sections with flaws are cut out.

**T**HE first impression you get when you walk into the office of the J.D. Calato Manufacturing Company in Niagara Falls, New York, is that this is a family business. That's not surprising, considering that the son and daughters of founder and president Joe D. Calato are the executives of the company. But the impression goes further as you walk through the production area and meet the employees. Joe Calato introduces each one by name, and only half-jokingly says "This is another cousin" or "Here's another member of the family . . ." Most of the current employees have weathered a major strike with the Calato family, and are members of a very legitimate relationship, even if they aren't actually relatives. But the final means by which this "family" impression is obtained is the way in which Joe Calato talks about the machinery he and his designers have created to produce his products. Many of those machines are absolutely unique, and Joe speaks of them with the pride one might expect a father to display about his children.

So even though there is a high-technology, state-of-the-art aspect to the Calato operation, you almost have the feeling of visiting someone's home, rather than a major drumstick and accessory factory. And this feeling is underscored by Joe's statement that he "doesn't have an office." He spends his time walking around the factory floor, or in his own favorite part of the building, the Research & Development machine shop, where all the manufacturing equipment is designed and maintained, and where prototypes for new products are created and tested. According to Joe, this is the heart of the whole operation. And heart is a major ingredient in the Calato/Regal Tip line of products. MD's visit to the Calato factory included a discussion with Joe D. Calato (president), son Joe S. Calato (vice president), daughters Carol Calato Simon (Secretary) and Cathy Calato (Financial Secretary), and also with John Beck, noted classical percussionist and teacher, who recently became an endorser/advisor to the Calato company.

**RVH:** Joe, besides being a drummer, your background was also as a woodworker, right?

**JDC:** Cabinetmaker, patternmaker, jigmaker—always with wood.

**RVH:** What made you combine those skills and start making drumsticks?

**JDC:** If you go back 25 or 30 years ago, I don't believe there were good drumsticks made. I'd go to the music store and say, "My God, these sticks are terrible. I could make better drumsticks." I thought about that for years. You just couldn't buy good drumsticks. The last good drumsticks I held in my hand during that time were

made by George Lawrence Stone, and they were good because he would pick the material out.

**RVH:** But when you introduced Regal Tips, you added a completely new wrinkle. What prompted you to experiment with a nylon tip in the first place?

**JDC:** Playing burlesque. I was working five or six nights a week, and the tips of wood sticks would start to fray or chip as soon as the lacquer had worn off. I was trying to devise a way to keep the tips in better shape longer. In those days, most drummers used to carry sandpaper with them, and as soon as the tip got soft, they'd sand it. Then they'd have a bottle of nail polish, dip the tip in that and let it dry, so the stick would sound good until it wore down again. I thought it would be a good idea to put something plastic on the tip so it would last longer. I cut a chunk out of a plastic screwdriver handle, shaped a tip from it, drilled a hole in it and stuck it on a stick. It didn't stay on, but the sound wasn't bad. I figured right away that it had some good points to it, so now the object was to keep it on the stick. Since then we've worked and worked on it, and we now have a process that makes fairly sure of the tips staying on.

**RVH:** The first production literally took place in your basement, didn't it?

**JDC:** Yes, and the whole house used to smell of the lacquer.

**RVH:** Were you still hand-shaping the tips?

**JDC:** I hand made everything; I even made the machine that shaped the sticks.

**RVH:** How did you get the word out about these new sticks?

**JDC:** In 1958 I ran one ad in the *International Musician* [the newspaper of the American Federation of Musicians]. I ran an ad in one column, four inches long, and I offered the sticks for \$1.95. I didn't even say what size stick it was, or what model. The mailman came in with sacks of mail just from that first ad, either with two dollar bills, or a check for \$1.95. And I didn't really have any sticks in production yet! So I went downstairs and knocked out all 7As; I didn't care what they ordered. I shipped them all 7As. I must have shipped thousands of them, and I never got one back, or received one complaint.

**RVH:** You said that the first major problem was keeping the tip on the stick. What did you do to overcome that?

**JDC:** Let me just say this: I wasn't able to get a patent on a nylon-tipped drumstick, and I chased every penny I had trying to do it; attorneys were just eating me up. The Patent Office didn't define the stick as an invention, but rather as an idea, so that's why they didn't want to give me a patent on the stick. But they did want to give me a patent on the process for binding the tip

# CALATO

by Rick Van Horn

onto the stick. And that I refused to take, because if I did, anybody who wanted to find out what I do to keep tips on could just go and find out for themselves by reading the patent documents, which are public record. I prefer to keep that a secret.

**RVH:** Who helped you to develop and promote your sticks in the early days?

**JDC:** Henry Adler, out of New York, who allowed me to stay in his store one day and just show my sticks to drummers who came through. Jim Chapin, Sonny Igoe and Joe Morello were influences. Maurie Lishon from Frank's Drum Shop in Chicago, Bob Yeager from the Professional Drum Shop in California, and Frank Ippolito in New York all helped out.

**RVH:** Jake Hanna was such an instrumental contributor to your early development that you named a stick model for him. Did Jake actually create the *Jake Hanna* model, or did you come up with one that he liked?

**JDC:** Jake was very influential in the popularity of our drumsticks, because when he was traveling with the Woody Herman band, he was showing the sticks all over the world. I could follow him around the world by the letters I got about the sticks. One day when we got things going—I think we had five models—we decided that maybe we ought to put a *Jake Hanna* model out. He used to like an old stick model called the *Super Balance*, and he said that if we could make a stick like that with his name on it, he'd be happy. So we did, and I think we went almost 25 years without putting another name on a stick.

Of course, Saul Goodman was a big influence on our mallet development. Maurie Lishon introduced me to Saul at his condominium in Florida. I knew Saul's reputation as a percussionist, so I jokingly said to him, "Mr. Goodman, I have some timpani mallets in my car, and I'd like to let you see them." At that time, we were making some very cheap drumset mallets; they no more resembled a good timpani mallet than the man in the moon, and I realized this. So I went out to the car, brought them in, gave them to Saul and said, "Great, aren't they?" He kept looking at them, trying to figure out how to tell me they stunk. He was getting ready to retire from the symphony and Juilliard, and he was looking for someone to manufacture his timpani mallets. I disclosed to him that I had only been pulling his leg in regard to my mallets, and we came to the agreement that I would make his mallets for him. That's another example of a very good relationship that's gone on for many years now. And of course, Saul is very happy because we sell thousands and thousands of timpani mallets.

**RVH:** You mentioned the owners of several big drum shops. Did most of the drum

shops get behind Regal Tips right away?

**JDC:** Even the salesmen from the drum companies were behind my product. They felt it was a good product. At first I couldn't get anybody to take it simply because I couldn't afford to market it. So the drum company salesmen would push the sticks on the side as they were traveling through the country for all the major drum companies. They were great, and most of them have become good friends of mine.

I had originally taken the stick to Gretsch, and they turned it down; then I took it to Grossman's, who had Rogers drums at the time, and they turned it down, so I decided to market it myself. That's when I took out the ad in *International Musician*.

**RVH:** How long did it take to get from your basement operation to the factory?

**JDC:** About two years. I used to have a cabinet shop at this same location, but I went broke at that and was about to close it down. I had a small building in the front with some storage sheds in back. My son Joe used to come down and help me work out in the sheds.

**JOES. CALATO:** Child labor!

**RVH:** You told me earlier that one of the primary reasons for the quality of your sticks is the selection of lumber.

**JDC:** There's no doubt about that.

**RVH:** Has discovering quality sources been a lengthy process over the years?

**JSC:** Lengthy and expensive, and it's an ongoing process. We have to keep on it every day, on every load of lumber.

**JDC:** We refused a load of lumber the other day, and found out later that instead of being returned to the source, it was shipped to another stick company for their use. But we wouldn't use it, because it simply wasn't good enough for the quality that we try to maintain. I think that one of the biggest keys to maintaining quality is being able to reject a stick, and stand there and watch your money go down the drain. I'm talking about hundreds of thousands of rejects.

**RVH:** I understand that part of the expense of the manufacturing process involves bringing the lumber up here to Niagara Falls.

**JDC:** Right. Our lumber comes out of the hickory forests in the Appalachian region.

**RVH:** Does that represent a significant portion of the cost of the stick to the consumer?

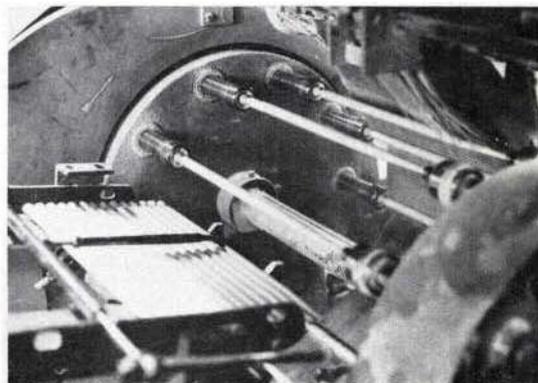
**JSC:** No. It's just something we have to "eat." It's not going to change the price of our drumsticks.

**RVH:** Would it be more economical to have your operation set up in the South, where the wood is?

**JDC:** I don't believe you can make good drumsticks in the South, because there's too much humidity—unless you have con-



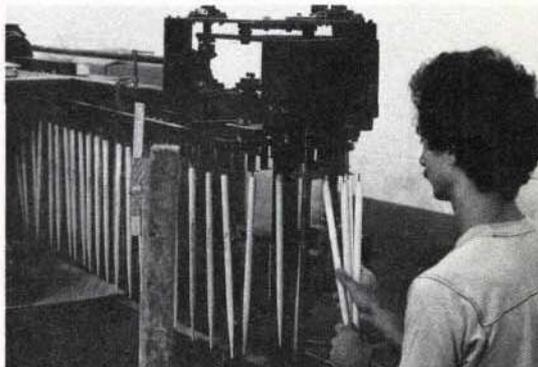
*The standard dowel lengths are lathed into the various stick models.*



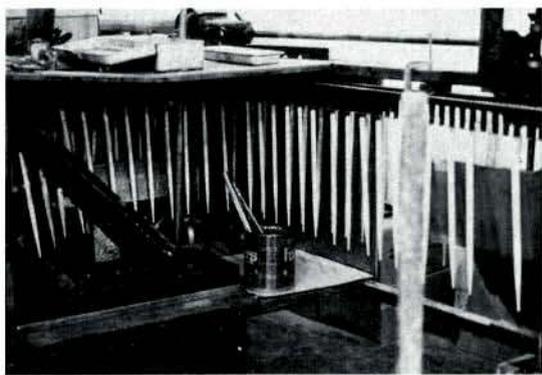
*Each stick is rotary-sanded.*



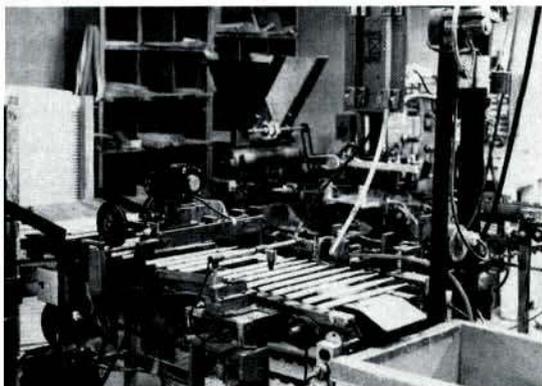
*After sanding, the sticks are run down this machine, which stamps them with the appropriate logo, drills a small hole in the butt ends, and inserts a short nylon rod, for use in the lacquering process.*



*The sticks are hung by the nylon inserts on a special conveyer system.*



*The conveyer dips the sticks in lacquer, and then moves them through a drying heater. The lacquer is dry when the sticks emerge a few moments later.*



*The sticks receive their nylon lips, and the protruding portion of the nylon insert is trimmed off, creating the black dot visible in the butt ends of all Calato sticks.*



*After tipping, each stick is carefully weighed.*



*Sticks are matched for weight and cosmetic appearance (color, grain, etc.) before being bagged for shipping.*

trolled rooms to keep your supply in. If you take a solid piece of hickory, and let it sit there for a day or two in the summertime, with the very high humidity—and most of their buildings are open—I believe that there will be a lot of problems before you get the sticks finished. And even when they're finished, they can still absorb a lot of moisture. I'm talking about warpage.

**RVH:** That can occur even on the retail shelves, can't it, if the sticks have been there awhile?

**JDC:** There's nothing like fresh sticks—just like fresh doughnuts. I think a fresh stick has more life to it.

**RVH:** While other companies have a selection of wood types, you've only mentioned hickory. Do you use any other type of wood?

**JSC:** It depends on the purpose of the stick. We do use maple for concert sticks and timpani mallet handles, because it's a lighter wood, and seems to be preferred by timpanists. But we've found hickory to be the toughest wood that we can use, based on the technical data we've discovered in our research. Also, if you look over the entire history of this country, any striking tool that has a wood handle has always been made out of hickory. A quality axe or hammer always has a hickory handle, and that's because of the toughness of the wood. It's not necessarily as hard as an oak or some other woods, but it will flex more under a lot of tension or stress; it'll take a lot more shock. We feel that has a lot to do with the amount of shock and vibrations that go up into your arm.

**JDC:** I'd like to set the record straight on "red wood hickory" and "white wood hickory." There is a difference. The sap wood, or white wood of the hickory, is the outer layer of the trunk of the tree, and can be anywhere from 1/2" to two or more inches thick around the circumference of a 10" or 12" tree. You want to remember that the sap wood is where the sap runs up and down the tree; that wood is still alive. The red wood is the heart wood in the center of the tree; the sap does not run up and down, and I personally consider it the dead wood. There's more life when using white hickory than red hickory. So white wood is definitely the better wood for drumsticks. Now, you can have a good red, and a poor white, and then the red will be better, but when you get a good white, there's no red that can be better than that. In choosing drumsticks, look at the butt end and get the count of the annular rings. I consider a count of 11 to the inch the maximum for quality sticks. In other words, if you could have four or five, that would be great . . . up to 11. If you start getting 12, 13, 14, 20, you're getting a very brash, light stick which you can split. You should look for straight grain, white hickory, with a low

annular ring count. If you go by those rules of stick selection, you can pick a good stick even if it's in a package. Nine times out of ten, the wider the grain is spaced apart, the heavier the stick—the more density.

**JOHN BECK:** A more solid piece of wood will give you a better bounce.

**JSC:** And they're stronger. When you get a stick that's brash, it'll tend to snap. [At this point Joe D. Calato picks up a rival stick with grain running diagonal to the length of the stick.]

**JDC:** Here's a good example of a cross-grain. We wouldn't put a stick like that out in Regal Tip; we'd *JOJO* it. [*JOJOs* are Calato's "second line."] See how that grain crosses right across the stick? That stick's going to break there. Where you see the grain lines is where the sap runs up and down the tree, and it's full of air holes. We'd reject it, or at the very least send it to *JOJOs*. [He picks up another stick.] Now this one is too brash. Count the rings on it: nine, in a stick a little less than half an inch in diameter. I figure 11 to the inch should be the absolute maximum, yet it's common to see upwards of 18 to the inch like this. [He picks up a Regal Tip.] Count the rings on this stick: four. Now that's the general rule. There are one or two other things. You want to make sure that the grain runs generally right down the stick, especially through the neck area and shoulder, so you get a good solid rimshot.

**RVH:** Describe the stages a stick goes through from the time it arrives as lumber on the truck to the time it gets wrapped in a plastic bag for shipping.

**JDC:** The very first step is finding a supplier to deliver good material. I don't know how many species of hickory there are, but there aren't too many good ones, so you have to go right down there to the source.

**JSC:** As far as the manufacturing process goes, the first step is air drying, outside in the yard. Before that we insert what we call "stickers" to separate the boards and allow air to flow evenly. Then we put the wood in our dry kiln, which brings it down to a very specific moisture content in a very specific amount of time.

**JDC:** At a very slow pace.

**JSC:** That's one of the most critical operations. In our "mill" area we put the boards through a surfacer [a machine plane], the gang saw, the doweling machine, and the cutoff saw that cuts the dowels to length. Then we go into the lathing, where the stick is shaped. Then we sand the stick, do a filling operation, and sand it again. At this point every stick is inspected for warps, knots, nicks, bad grain or other defects. Next the stick goes to be printed, and to have some finishing details put on it. Then it's lacquered, and finally we put the tip on it. After we put the tip on, we inspect

the stick again, so each stick is inspected twice. Then the sticks get weighed and sorted, and sticks that weigh within a gram of each other are matched together for packaging.

**RVH:** How many different models of sticks do you make?

**JDC:** Forty or more.

**RVH:** And your range of distribution is worldwide?

**JDC:** We even sell sticks behind the Iron Curtain. We don't market them there ourselves; some distributors we sell to are allowed to sell them there.

**RVH:** Additional non-stick products that you've had for a while include practice-pad drumsets and a bass drum pedal. Was that pedal your own design?

**JDC:** Both Joe [S.] and I worked on that. Most of it was his design.

**RVH:** How long have you been making brushes?

**JDC:** About 15 years or so, and they're my pride and joy. The wood-handled brushes came about by trying to figure out what to do with the lumber we rejected. The features of our retractable brushes include a patented system for the way that brush is put together. It has a stop feature that allows the brush to come out a certain distance, and the brush is very solid; you don't get any rattle. We don't use the standard aluminum tube and then roll it over at the end; ours has a rubber sleeve that actually inserts inside the tubing. And the aluminum tubing that we use is the same as they use on aircraft with an alloy added to it to make it harder; it's a heavier gauge tubing than your normal brush. I think our wire is the finest you can buy; it doesn't have any burrs on it anywhere. There are a couple of other key features, but we can't tell the competition *loo much*.

**RVH:** Your latest new product is the *Blas-ticks*. How did that come about?

**JDC:** We were in California at a NAMM show, and a young lad named Andy Phreaner was standing in front of me with a pair of them in his hands. I looked at those odd-looking brushes and said, "What have you got there?" He said, "That's what I came here to talk to you about. I'd like to see if you'd want to make these for me." I looked at them and said, "That's a great idea. Sure, I'd like to make them for you." We struck up a good relationship based on what I thought was a great idea. By the sales quotas, now I'm *sure* it was a great idea. We've had rock drummers who've said, "Hey those things can be used for some rock music" and jazz drummers who've said, "I can get some funky sounds out of those" and then John Beck says, "I have a little number we can do in the classics with them."

**JOHN:** I think the possibilities are just endless. All it takes is some creativity for

you to take almost any object and make it do something for you.

**RVH:** Was it the same situation with the *Jestick*? Someone came to you with a finished product and you took it in for manufacturing?

**JDC:** In that case, yes. Jim Salmon came to us with a finished prototype, which we took. We get a lot of people who come to us with products, but we don't take too many in. They have to be practical and useful, and not just a gadget.

**CAROL SIMON:** And something that we're set up to manufacture. We've seen some good ideas that we just couldn't possibly make with the present setup.

**JSC:** Some things are good ideas, but the value is so low that we don't think it's justified for us to pick them up, because in the end the royalties would be so small. A lot of times we tell the inventors to manufacture it themselves; do it out of their basement just like my father started, and at least make themselves some money that way.

**JOHN:** I can walk through the factory and see endless possibilities for taking what is standard equipment and turning it into something in the symphonic line. Like the Carmine Appice stick: You could put a piece of felt on the end and that could become a great, multiple-percussion stick. The problem is that there's limited saleability on those items, because they're specialty items. But they'd appeal to symphony players, and the reason I know this is because I've had to go through making my own specialty sticks. When I see it already done, I think, "Wow, this is great."

**RVH:** Is your felt and sewing operation here?

**JDC:** We job out some of the sewing, but we do the handles, the balls, the felt, and most of the sewing here.

**JSC:** The sewing that we job out is still done under our specs, and we have to approve every shipment.

**JDC:** Almost everything we make is made under this roof. It's the same with the drum corps mallets. We got together with Gus Barbaro and he designed our drum corps line. I think we're starting to make noises in the drum corps field.

**CAROL:** We were just endorsed by the Garfield Cadets—who were the DCI champions for the last two years—and by the Rosemont Cavaliers.

**RVH:** Now we get into the question of how you take input—not only from the major artists you're already associated with, but the average drummer out in the field who might have a suggestion—and turn it into a drumstick. How does a stick get from design concept to production?

**JSC:** Well, we always read *Modern Drum-*  
*continued on page 108*



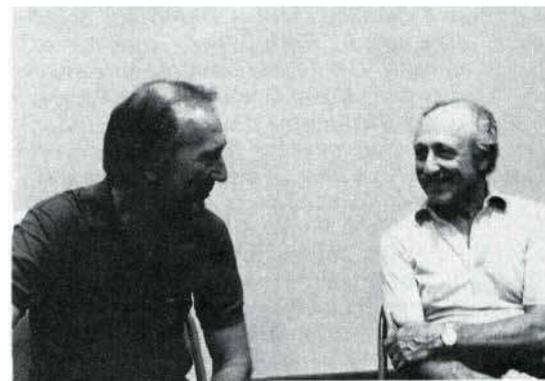
*The machine shop, where research and development of sticks and equipment takes place.*



*Carol Calato Simon and Cathy Calato handle company administration.*



*Father and son, Joe D. and Joe S. Calato, direct development of the company.*



*John Beck—classical percussionist, author, and now a consultant to the Calato company—discusses stick and mallet design with Joe D. Calato.*



**F**IFTY minutes outside London, Ian Paice awaited my arrival in his Porsche. How could I feel anything but good, having just watched lush, rolling countryside from my train window? Time passed quickly as we sat in a pub and Ian related his story to me. It was during the summer of '68 that Deep Purple first made its impact in America with a Joe South tune called "Hush." The record moved into the Top 10 and soon the success of their first album, *Shades Of Deep Purple*, paved the way for a concert tour. Their reputation grew the following year with the release of such singles as "Kentucky Woman" and "River Deep, Mountain High." *The Book Of Taliesyn* and *Deep Purple In Concert* further stimulated the public's interest.

Some 12 albums were recorded between 1968 and 1975, at which time Ritchie

Blackmore departed. Tommy Bolin made one album with the group, *Come and Taste The Band*, but the group disbanded in 1976, much to the dismay of rock fans throughout the world.

Listening to Ian speak about his subsequent positions with such notable groups as Whitesnake and Gary Moore, one can easily understand the role Deep Purple has played in his life. It has been such a monumental part of his career that he can barely contain his excitement about the group being back together.

As I look out the window of the pub, I am struck with the contrast between this member of Deep Purple, a group which foreshadowed the rowdy, heavy metal genre, and the soft-spoken individual who enjoys the quiet country life of the Thames Valley. Obviously, that balance is important to him.

"It is now, because I'm not 21 anymore," he says candidly. "I have a wife and two children. My main indulgence outside music is horse racing, and I'm never more than half an hour away from that. That's my only involvement in country life, other than the fact that I like the quiet. I don't like cities. I have a lovely house, privacy and I can do what I want. I could not get that in the city. I'm lucky that I've been in a situation which has made a lot of money for me and has given me a certain independence."

RF: How did Deep Purple get back together after all these years?

IP: Basically, what happened was that Jon [Lord] and I thought there was still a possibility of getting the Purple thing back together, so we started making quiet inquiries about the interest on the business side amongst record companies, promoters

# IAN PAICE

by Robyn Flans

and such. What we didn't know was that, at the same time Ian [Gillan], Ritchie [Blackmore] and Roger [Glover] were doing exactly the same thing in America. Of course, business people do talk to each other, and the next thing I knew, I got a call from the manager of Rainbow saying we were both going at this from different angles and on different sides of the Atlantic. When we realized that all five of us, in fact, were interested in doing it, we set up a meeting. The gist of the meeting was that if we were going to do it, we were not going to do it as a nostalgia thing or a hit-and-run job of going out on the road for a year, making a lot of money and then forgetting about it again. The consensus of opinion was that if we were going to do it, we were going to do it properly—a straight continuation of what we were doing ten years ago. We were going to do it very seriously and look at it as a two-and-a-half to three-year project, and that's where we are now. It was most important that we didn't just do it for the money. We had to find out that we still liked each other and it would work again when we started playing together. The next stage after the meeting was to set up a rehearsal area for about a month. We went up to Vermont, where it was quiet, and it worked incredibly well. At that point, we knew there was nothing really to stop us. We got on very well and the music came very easily again.

**RF:** What was it like the very first time you played together again?

**IP:** It was a little strange, but it seemed very natural. That might seem like a contradiction, but there was that chemical thing, and you don't know why it works with some people and why it doesn't with others. It was strange to see the faces across the stage playing, but at the same time, it was the most natural thing in the world. It was as if ten years hadn't really existed.

**RF:** What kind of music are you creating?

**IP:** It is the same rawness that was in the early stuff, but with a passage of ten years, so it's 1980's music instead of 1960's and 1970's music.

**RF:** What do you perceive as the difference? Can you put that into words?

**IP:** I can't. It's a genuine extension of what

we'd done before, just played a little less frantically. We still seem to be getting the rawness and aggression coming through, which is the trademark. I don't know; when I hear the old records, they're still nice, but that was then. I hear what we're doing now and it's definitely today. It's not a trying-to-live-in-the-past sort of thing. That would be a huge mistake.

**RF:** Everybody calls Deep Purple the forerunner of heavy metal. Now that you're actually back in the ball game, do you see this as heavy metal?

**IP:** I don't think it ever really was. What we *spawned* was heavy metal. What we *did* was heavy rock 'n' roll. I think metal tends to be quite mindless—void of any subtlety at all, lyrically or musically. No one could ever say we were of that ilk. Thought always went into what we did and that still applies. When we do get back on the road, people will actually see where a lot of it has gone wrong in music. Bands have gone for the power of it without thinking about why the power is there. It's a small point, but quite important.

**RF:** When and why did you become interested in drums?

**IP:** My father was a musician and he used to play a lot of big band stuff around the house. Then I saw a couple of Krupa movies, and I just thought the guy looked so flashy that I thought it might be something I'd like to do. It was really the visual side rather than the music side that I went for first. When I was 15, they sort of got fed up with my taking biscuit tins to use as drums, so they bought me a red-sparkle kit, which cost about \$50, brand new. It sort of went from there.

After about six months, I joined a little rock 'n' roll band, which I stayed with until I was about 17. Then I turned professional, which didn't mean I earned any more money; I just didn't have a daytime job. From that band, which worked extensively through Britain and Europe, I ended up at the Star Club in Hamburg in '67, which is where I met Ritchie. The rest became history.

**RF:** Isn't that where you also met Jon Lord?

**IP:** No, I had met Jon before at the Marquee in London. A band I was in was the

support act to a band he was in. The band I was playing with, called the MI5, had been doing a three-month gig in Milan, Italy. We found that we could pick up three weeks at the Star Club in Hamburg on our way back. That's what we did. It was at that time that Ritchie was living there, and we just sort of bumped into each other. In those days, it was very much a musician's place. Everyone who was good but hadn't really gotten any success would go over to Germany because they could make more money. For three weeks it was sort of, "Hi. How are you?" with Ritchie. We went back to England and carried on working. About nine months after that, Purple was being formed. The singer in my band auditioned for the job and Ritchie said, "Do you still have the drummer with you?" He said yes and that's when I came along to the gig.

**RF:** From what I gather, the experience in Germany was very good training.

**IP:** Yes. You worked hard. You were building up your physical power to actually play, while at the same time, completely crucifying yourself by being silly because it was very hard to be normal there. Mid-week at the Star Club, you'd start at 6:00 in the evening and finish at 4:00 in the morning. There would be three bands up. You'd play an hour, take two hours off, play an hour, and take two hours off. So you'd play four hours a night. On the weekends there would be four bands on and you'd still play four hours, but you'd start at 4:30 in the afternoon and play until 8:00 the next morning, by which time you were so wired that you couldn't go straight to sleep. So you'd go down to a little beer house and before you knew it, it would be time to go back on stage. After three days, you wouldn't be feeling too well. But once you got into the swing of it and learned how to pick up a half an hour's sleep here and 40 minutes' sleep there, you would end up with a lot of physical power, especially for a drummer where the more you play, the stronger you become.

**RF:** What exactly do you mean by stronger?

**IP:** If you are driving a car, you have an overdrive switch where you just give it that

# FREEDOM



little bit more than you would normally give it. But you can only do that so long before your muscles start cramping up on you and you have to go back to what you call your normal gear. If you're really fit and you've really been playing hard a long time, it's easier to stay in the overdrive gear. It makes you a lot more excited, and for some reason, it always picks up a band. That sort of thing is more prevalent in rock 'n' roll than any other music where it's physical force that generates excitement. Of course, the more fit you are, the more you can sustain that and the more exciting it becomes. There are things I can't do now that were easy to do then, even though I know more things now, technically. I know the easy way around things, where I struggled to do things the hard way 16 years ago.

**RF:** Did anybody ever try to discourage you from playing left-handed?

**IP:** No. I never even thought about it until I went to set up my first decent drumkit and saw that it was built for a right-handed player. The tom mounting was in the wrong place. When you watch yourself in the mirror, you look right-handed, so you think you look just like everybody else. Had I gone for lessons, I dare say the teacher would have tried to get me to play right-handed. Had I done so, I think I would be a better player today, because I would have been training my weaker hand to play all the hard stuff from day one and the independence my left hand would have would be amazing. Basically, I'm just a mirror image of every other drummer. The

ambidextrous thing of changing over is the sort of thing Simon Phillips and Billy Cobham have perfected. It must be very hard for them because they were set in their way of playing right-sided. Had I started being naturally left-sided and been trained from day one to play with the right, that would have all been there automatically. Any drummer who is naturally left-handed should try playing the other way around for a year, because the independence on the left side will be frightening.

**RF:** Did you have any formal training?

**IP:** The only formal training was my father showing me what a daddy-mommy roll was. He said, "Practice that," and I did, and that was it. Then I knew there was such

**"WHAT [DEEP PURPLE]  
SPAWNED WAS HEAVY  
METAL. WHAT WE DID  
WAS HEAVY  
ROCK 'N' ROLL."**

a thing as a paradiddle. I didn't know what it was, but I found out from other drummers. Everything was just a variation of that.

It's funny; when I do clinics, the first thing I say is, "Anybody with any technical question, just forget it. I'm not interested in it and you can probably play more rudiments than I can. The thing is, I can probably play a bit faster and better than

you can."

**RF:** Do you feel that the lack of technical knowledge has hindered or helped you?

**IP:** A bit of both, really. There are certain things I might have liked to have done with formalized arranged music, but I have always found that very difficult because I don't read a note. There are certain things that become very difficult unless you know how to throw every rudiment in the book in. Yet, on the other hand, the fact that I never have any preconceived ideas about what anything should be gives me a lot more freedom than people who maybe know a little too much for their own good. When we did the stuff in Purple with the orchestras, you should have seen my score. Everybody had a proper score with notes, treble clefs and staves, except me. For the first movement it said, "Hang around for about six minutes, wait for three big bangs, and come in with first rock 'n' roll rhythm." That was good enough for me. The fiddle section the first time through was saying, "Is this guy for real? Is he joking?" But the funny thing was that on the first two run-throughs, I got it right and they got it wrong. It only needs one note to be in the wrong place and the whole section goes, whereas I know exactly what my piece of music is. I wrote it for myself. It was quite something to see their faces.

**RF:** Did you enjoy the symphonic work?

**IP:** It was a lot of hard work for basically a very short time. We maybe did orchestral work three or four times—two different pieces—and I'm talking about three to four weeks of heavy work. There are easier ways to enjoy yourself. I'm glad I did it so I can say I did it, but I wouldn't want to do it again, nor would I wish it on anybody else. Orchestras don't play in time. We play on the downbeat and they play on the upbeat. There's a fraction of a second difference and they're always late. There's nothing you can do about it and there's nothing they can do about it. It's just the way things are.

**RF:** A hard rock band working with an orchestra was very unusual for that time.

**IP:** In those days, it was a lot easier to be lots of different things. Now, you're either a rock band, a blues band or a pop band. You can't say, "We do this *and* this." People won't take it. They put you into a little niche and bag, and if you say, "But we can do this as well," they're really not too interested. Back then the whole thing was to break down the barriers, knock all the walls down and say, "Look, we can do anything we want."

**RF:** They're not as interested in experimentation now as they were back then.

**IP:** There's no money in it. Back then, nobody was thinking in terms of money. Now, I'm afraid the business has gotten mixed in with the artistic side. People start thinking, "This is not a commercial

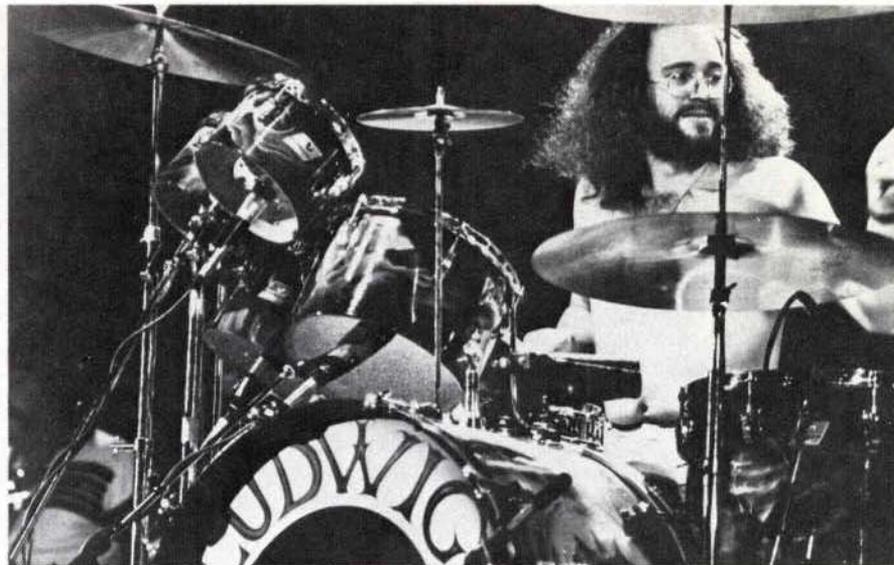
track," whereas that used to be the management's problem. Now everybody knows there's so much money to be made that, if it's going to be made, they try to keep it all for themselves. This means that everyone takes a lot more of an interest in the financial aspect. It isn't just because we were kids then, whereas now we're adults. The kids *now* look at it that way. The first thing they talk about is how much this album is going to cost and make, instead of, "Let's just make the album and see what happens."

**RF:** Who were your influences drummer-wise and musically?

**IP:** After Krupa I got into rock and into the music of my generation. There was a British band called the Hollies and their drummer, Bobby Elliot, just had a sound that was different from everybody else. Everybody else had a sort of woody, wooly, mucky sound where you couldn't actually pick out anything. He had a clean sound that just cut through. He played patterns and put interesting fills into a middle eight or into a chorus. He was actually thinking about the song he was playing. I tried to pattern myself after what he was doing. In about '66 or '67, Vanilla Fudge happened with Carmine, and I don't think there's any good rock player who Carmine hasn't influenced to some degree. John Bonham was greatly influenced by Carmine, although he never actually admitted it. I certainly am, and people like Cozy Powell are.

**RF:** What was it about Carmine that influenced you?

**IP:** Not to think in straight fours. Carmine thinks in accents and pushes. He just



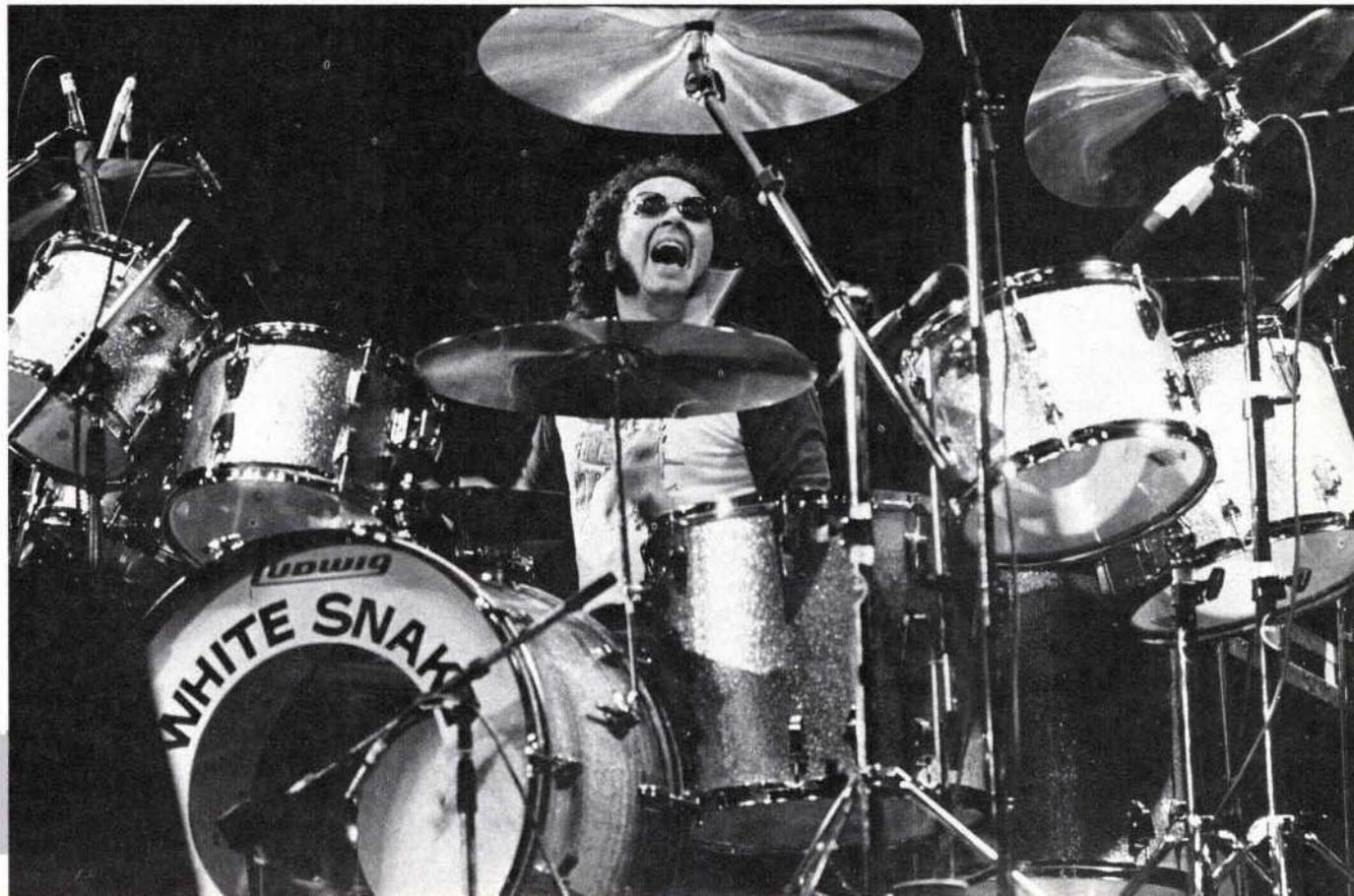
looked at it a different way. Over here in England and Europe, we weren't looking at things that way. He was looking at sound as well. By that time, we were getting very hung up with studio drum sounds which were all very flat and small and not very interesting. He was the first one to really get away from that, and get back to the way a drumkit used to sound in the '50s when it was really just a couple of bad mic's and the room and drum sound. I'm still trying to achieve the drum sound that I hear in my drum room at home and get that on record. I still haven't done it. I put on a little cassette machine, play, and the drums are monsters—big and nasty. When I get into the studio and try to do the same thing, it's just too clinical. But I keep on

trying. Carmine has come the closest to what I think is the perfect sound.

**RF:** The recording techniques back when you started were very different than today?

**IP:** Oh, yeah! You're talking about four-track recording. It was very, very difficult to get true quality. The quality on *Sgt. Pepper* is astounding, even by today's standards. They were running maybe three, four-track machines in synch so they were 12-track recordings, or however many machines they were using. But that was something you could do when you had lots of money to play with. For the rest of us, trying to make records and make them sound good was very difficult, because we really didn't have the equipment to do it

*continued on page 114*



# Tristan Fry

by Simon Goodwin

**T**HERE is a slight problem of perspective when writing about the achievements of Tristan Fry. He manages to have three successful careers, all as a drummer/percussionist, running simultaneously, and he is still only in his early 30s. Tristan joined the London Philharmonic Orchestra at the age of 17, and within a few years had gained a reputation in musical circles as a rising young star in the field of orchestral percussion. He became a member of John Dankworth's jazz orchestra, playing tuned percussion, which soon led to him becoming one of the most in-demand session players in Britain. As if all this isn't enough, Tristan is also the drummer in Sky, a group with two gold albums to their credit to date. If they needed to be classified in one word, Sky would have to be put under the eclectic heading of "rock."

Tristan's solo album, Twentieth Century Percussion Music (*Music For Pleasure*), is truly a solo album. There are no other performers and no overdubs. The material on the album is demanding listening and would certainly only appeal to a minority taste, but the virtuoso performance is clearly there for any musician to understand.

Another problem when writing about Tristan is the man's extreme modesty. There is a danger that people who don't know his work might take some of his self-effacing statements at face value. He is quite dismissive about his ability as a drumkit player. Connoisseurs of drumkit won't find anything frightfully original in Tristan's playing on the more straight-ahead rock material. The straight beat, the descending fills on the toms—you've heard it before. That doesn't invalidate it, though. It is functional and workmanlike. Hear how Tristan handles the odd-time signatures, notice how he brings his wide musical experience to bear on Sky's subtle arrangements, see him doubling on tuned percussion and ask yourself how many other drummers in rock bands could do all that. At the start of my interview with Tristan I wanted to talk about his versatility, so I asked him about the instruments he uses with Sky.

**TF:** With Sky we've got a drumkit, a vibraphone and a marimba. That's all we use in the current program. The first time out, we had timpani as well—seven of them. That was for a thing I did called "Tristan's Magic Garden." Also the trumpet—mustn't forget the trumpet. It's a bit of a feature. It's actually done as a send-up in one of the tunes, "Tuba Smarties." There is also a bit of it in the most recent album

*Cadmium*, in a number called "Telex From Peru." Of course, you'll fully realize when you hear the trumpet that I don't actually play the trumpet, [laughs]

**SG:** You play many more instruments than the ones you have mentioned, don't you?

**TF:** Well, yes. Professional percussionists—grand title—have to play all the percussion stuff: Latin percussion, washboards, all the effects, you name it. For percussionists, doing film work, in which they supply a lot of the sounds and even suggest things to the composer, is a great way to earn a living. They get to do horse's hooves, sleighbells, and all kinds of things.

**SG:** What instrument did you start on?

**TF:** My dad, who is also a percussionist, started me on the piano when I was four and a half. I hated it at the time, but have since regretted not sticking with it, like most people do. But I suppose I must have spent two or three years on that, learning scales and working for grades. My dad was in the London Philharmonic Orchestra at the time. One of his colleagues was Peter Allen, the principal timpanist. I was a bit precocious when I was about six years old, and I went up to Peter and asked him to give me lessons. He said, "Come back to me when you are nine." So on my ninth birthday I phoned him—even more precocious. I said, "How about those lessons?" and he said, "Yes. Come along," which was fantastic!

**SG:** Why Peter Allen and not your dad?

**TF:** Have you ever tried teaching somebody in the family? It can be difficult. My dad thought it would be better for someone else to teach me. Peter was willing to do it. He only had one other pupil, Jimmy Holland, who is now the principal percussionist in the BBC Symphony Orchestra, so that worked out fine. Peter had me working on a practice pad for four years. He wouldn't let me touch a drum during that time, which I think was a very good idea, and I'm surprised that more people don't teach that way. For one thing, it is good for the chops, but also, kids who don't touch a drum are going to get bored very quickly unless they are genuinely interested. If you can stand four years on a practice pad, you must be really keen!

**SG:** Isn't there a chance that people who could become very good in time might become discouraged and give up? After all, they want to play a drum, not a pad.

**TF:** You can get over things like that. Human nature is a funny thing; if you really want to do something, you will do it.

**SG:** So you gravitated towards orchestral percussion quite naturally?

**TF:** Absolutely, because of my father

being involved in it and my teacher. For me, all I wanted to do from the age of nine was to be a symphonic side drummer. No timpani, no vibraphone, or anything. [laughs] Actually the idea of tuned percussion was like going back to piano, and I didn't want to do that!

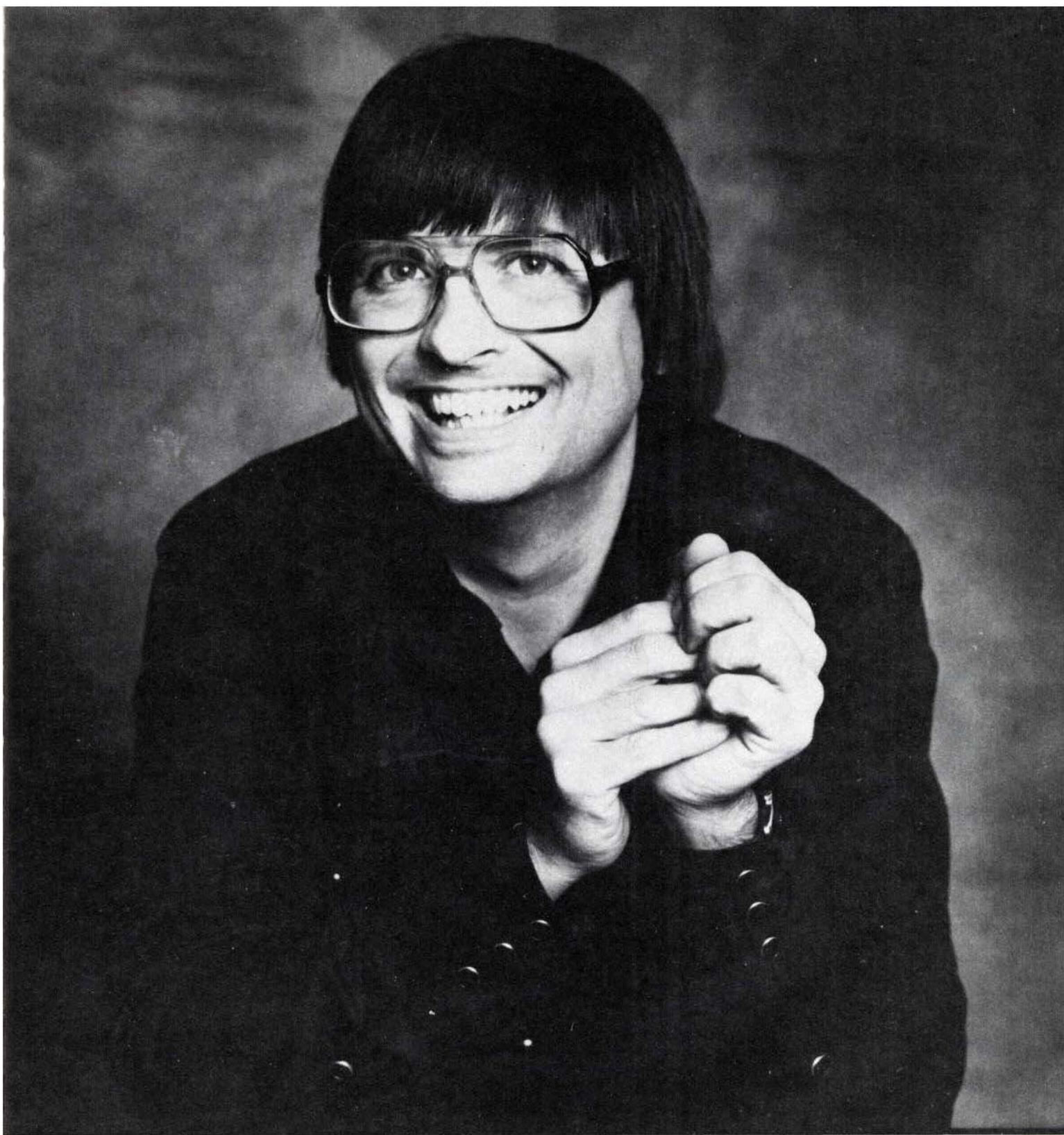
But then at the age of 13 or 14, I went along to a concert at the London Philharmonic. At the time, John Dankworth was doing some jazz pieces combined with classical music. The band and the orchestra were together. They did a piece by John and something by Matyas Seiber. I remember thinking that jazz was a little bit out of the way, but I went to that concert and I was *totally bowled over*. The band was great, and the drummer particularly impressed me. That was Kenny Clare, and I have been a great admirer of his ever since. I was knocked out with the attitude of the guys in the band too. It was a completely different attitude to that of the people in the orchestra. I realized that there was more to music than I had hitherto thought. I started going to see other things—Count Basie, for instance, with Sonny Payne on drums. What I really liked about seeing drummers like Sonny and Kenny playing was that they were thoroughly enjoying what they were doing. I'd not seen that before.

**SG:** Do you mean that orchestral players always looked a bit stiff while they were playing?

**TF:** It was part of the discipline that you shouldn't show that you were enjoying yourself too much. This was back in the early '60s and I think that things have changed a bit since, partly as a result of those concerts. The integration of styles—having classical musicians getting together with jazz musicians, and later on rock musicians—has been very healthy for all concerned. A lot of musicians have gone from one side to the other, some successfully, some not. But the whole business has meant that now there is a much lighter feeling when you go to symphony concerts. There is a lighter feel from the orchestra because they don't have to be so starchy.

**SG:** Weren't you involved in one of these jazz and orchestral things yourself, with the Duke Ellington Orchestra?

**TF:** Yes. I joined the London Philharmonic Orchestra when I was 17. We used to do concerts each year for the Orchestra Benevolent Fund, and they would get a big name over to bring in the crowds. One year we had Danny Kaye, who was a fabulous conductor, because he was such a good



**Modest Virtuoso**

mimic. Another time there was Jack Benny, playing the violin and telling gags. So Duke Ellington came to do one of these concerts. We did some things with the Orchestra, he did some with his band, and then we joined forces. There was a new piece that Duke Ellington had composed, but his band hadn't rehearsed it. His drummer didn't really want to do it, and they needed somebody who was more of an orchestral type of drummer. So I got to play the drums with the Ellington band, which was terrific.

**SG:** You were playing the drumkit?

**TF:** I was actually on the drumkit, yes. It was brushes, a bit of waltz time, this, that and the other, but it was a fantastic experience to be playing the drums with the Duke Ellington band.

John Dankworth was at the concert, doing the announcing for TV, and shortly after that he asked me if I would join his

again is a very good experience. If you have a part in front of you and the red light is on, you do tend to learn quickly; if you don't, you fall by the wayside.

**SG:** You must have had some ability before that. It must have been inside you somehow.

**TF:** Well, in addition to side drum, I had done timps, so I had the technique from that. But I really fell back on my knowledge of piano. I couldn't really play the piano, but when you're playing xylophone, or something like that, you are only playing one line, which seems an awful lot easier than all the lines you have to play on piano. I was lucky.

**SG:** When you were with John Dankworth, you must have gotten into jazz improvisation.

**TF:** I didn't really; I must be honest. To a point I can do it. I will play for my own pleasure, but I don't really think that an

**TF:** It's fantastic when people pick it up like that.

**SG:** I think you are being a bit modest. Lots of people write, but only a small percentage of those manage to do it successfully.

**TF:** I'm not saying it's easy, because you actually have to sit down and do it. That's the hardest thing with most of us. It's the self-discipline of sitting down at the piano, or any other instrument, or even nothing, and knocking off a tune. That's the hardest thing. Whenever I've written something I say to myself, "Why don't you just sit here and keep writing?" because if you can put out a certain volume of stuff, something is bound to be alright. Everybody should do it.

**SG:** There isn't the outlet for most of us. Music publishers are swamped with material from hopeful writers.

**TF:** Well, yes. I am lucky; I have an outlet through the band.

**SG:** Returning to your playing career, did you have to leave the London Philharmonic in order to play with Dankworth?

**TF:** No, I was still with the Orchestra, though obviously I couldn't be there all the time. John's band wasn't a full-time gig. It would be like two or three weeks at Ronnie Scott's, then a few weeks off, then a tour for a few days, and more time off afterwards. We went on tour with *Facade*, which was fun. Cleo Laine and Annie Ross both did vocal parts in that.

At the same time I was doing a West End show. It was *Robert And Elizabeth* by Ron Grainer. I was with that show for three years and I thoroughly enjoyed it. I can honestly say that it was like Christmas every day. People often think that a show can be boring, doing the same thing every night, but this was great. The company was made up of such lovely people that we all got on like a family. Going to the theater was like going home every day.

**SG:** You were sending in substitutes when you were double booked?

**TF:** Yes, I was putting deps [subs] in when there was something with the Orchestra or with John. But very often, if I had a gig with the Orchestra in which I was finished by the interval, I would go back to the theater and say to whoever was depping, "If you would like an early night, I will take over." I enjoyed it so much. There wasn't room for the percussion in the pit, so I had to be in a box at the side. The front row of the stalls got the worst of it—the screeching of timp pedals, the lot. [laughs]

**SG:** As for the drumkit, from what you said earlier it seems as if the first time you played drumkit was with the Duke Ellington Orchestra!

**TF:** Well ... not totally true. I'd done a lot of amateur shows. I'd done quite a lot of show drumming, but no real jazz drumming, and certainly no big band drumming. Nowadays, a lot of schools and most County Councils run jazz bands, but 20 years ago there just wasn't that interest.



Photo by Peter Goodwin

band on tuned percussion. So I did three years with John's band, which was, again, fantastic.

**SG:** We seemed to have skipped how you started playing tuned percussion. You were reluctant to do it as a boy.

**TF:** That's right, but my father could see things coming up which I couldn't. He kept telling me that modern music was coming in and they would be using xylophones, vibraphones, and things like that, so I ought to learn them. But I wouldn't—didn't want to. To be honest, back in the early '60s, there were various repertoire pieces like *The Young Person's Guide To The Orchestra* and *The Sorcerer's Apprentice* which kept coming up, and if you could play those you were alright. So I learned to play some of these without ever learning to play the instruments properly. It wasn't until I joined John's band and started doing session work that I found out what playing a musical instrument really meant. I had to learn rather quickly, which

improvisation of mine is going to knock anybody out. I don't really feel that side of it.

**SG:** You were playing with the top jazz band in the country. Didn't it ever happen that the finger was pointed at you to take a solo?

**TF:** If it was, I always pointed back. [laughs] It was a big band with some really excellent soloists, but not everybody was a soloist. There was a tuba player who wasn't a soloist, and not all the saxes and brass took solos either.

**SG:** You do some composing, don't you?

**TF:** Yes, a bit, but I wouldn't say that I'm a composer. I can write the odd little tune, but actually I'm sure we all can. I'm sure you can; I'm sure that everybody can. It's only because we don't. They say there is a book in everybody; in the same way, I think there are probably quite a few good pieces in everybody.

**SG:** But your compositions are used in Sky and they are used as TV themes.

Jazz was still frowned upon. The Royal Academy of Music didn't have any jazz students. They weren't even allowed to do jazz.

**SG:** The rock groups of the time were quite beyond the pale.

**TF:** Oh yes, they didn't want to know about any of that. When I was still at school, I went to the Academy part time on Saturday mornings, and in those days, you still couldn't take percussion as a study. I think that that would be amazing to the Americans because percussion has been quite an up-front thing over there for years. But in this country, you couldn't even have a percussion teacher. They did need percussionists to play in the orchestra, so they would get all their conductor students to do it. That was always a terrible mess, because they didn't know anything about it.

So I didn't have any formal training on the drumkit, and I never got 'round to playing rock drums until the group Sky. Some people might say that I still haven't gotten 'round to playing them, [laughs]

**SG:** That's a cue to introduce Sky into the conversation. How was it formed?

**TF:** John Williams got together with Herbie Flowers and Francis Monkman, the original keyboard player, to do an album. The three of them felt that it would be nice to get a band together to tour. I know that John felt that being on the road as a solo guitarist was rather a lonely life. There would be other people involved in what you were doing, but it's not the same as being in a band. So the three of them got together. They decided that they could do with another guitarist who was into the rock side of things, and Kevin Peek was the natural choice because he plays classical guitar as well. Therefore, he would be able to play duets with John. Great. Everybody else was too busy, so they got me in on drums.

**SG:** You seemed a natural choice, too. You were the country's number-one young orchestral percussionist, and you had the versatility to fit in.

**TF:** Well, I don't know. Anyway I was invited to join and I took a long time deciding, because I'd never been so committed to a group of people. To have a commitment to four other people like that was rather frightening; it was like getting married. I had an awful long think about it



before I got 'round to saying yes. Of course, I have been very pleased that I did say yes, because for all five of us Sky has become such a joy in our lives. It is just sheer joy to be able to get up and play music that I really enjoy playing with four other lads, and also be able to get around and see the world. For instance, I have now been to Australia four times; I would probably never have gone there in my whole life, but the band was going, so I went with a happy heart and it was fantastic. I was completely bowled over by that.

**SG:** Not America yet though?

**TF:** Not America, but maybe that time will come. I hope so. The problem with America, from our point of view, is that we have a ground rule in the band not to spend longer than three weeks away at any one time. We only do three, three-week tours a year. We feel that, in order to go to America, we would have to spend more than three weeks to do it properly. None of us, at the moment, feel that we can. There are families and other commitments. Also, we think that it is not a good idea to push everybody's working relationship too far.

**SG:** You have an interesting blend of music to offer. Is it right to describe it as classical, rock, and traditional—very English in fact?

**TF:** There is material from other countries. On *Sky 3*, there is a Greek tune and some things from other countries. Of course on 2, there was "El Cielo." The traditional and classical come and go all the time, but we are always open to other influences. The advent of Steve Grey, for instance, on keyboards, gave us a new perspective. He comes from a jazz background and so he was able to introduce things like "Mehecco." It brought in a style that wasn't there before. With respect to Francis, that's not to say that it should have been there before. Francis did "Fifo" and "Where Opposites Meet." They were super pieces—quite heavy—but now we've gone into a different era with Steve. It's good to try to get an overall mixture. Perhaps what I'm trying to say is that five fellows can get up and have a go at anything, and hopefully it will work.

**SG:** Did it just happen, or did you sit down and plan a musical policy?

*continued on page 128*

Sky



by Don Perman

# Allen Herman



Photo by Laura Friedman

Eight times a week from 1978 to 1981, an extraordinary feat of drumming took place at a Broadway theater. A Broadway show drummer sat behind an elevated drumset up on stage and re-created the artistry, excitement, and magic of Gene Krupa's solo on "Sing, Sing, Sing." Simply playing a fiery, swinging 15-minute solo every night would have been challenge enough for anyone. But there was a great deal more going on. First, to satisfy the director, the drummer had to memorize all 700 bars of the music. And every night, he had to crack accents in precisely the same places throughout the solo in order that the dancers—who included superstars like Ann Reinking—could perform their choreographed moves exactly the same way in every show. But this particular drummer did not even find these tasks sufficiently challenging. So he went to the ultimate level: He *became* Gene Krupa. He took from the movie *The Gene Krupa Story* the action of chewing a piece of gum before going on stage, which had figured in the film's romantic subplot. The drummer methodically chomped on a piece of gum every night on stage. Next, he put on the facial expressions that Sal Mineo had used in portraying Krupa. Finally, he actually incorporated Krupa's raw, self-taught style into his own virtuosic technique, which was the product of dedicated study with Joe Morello. The show was *Dancin'*, directed by the legendary Bob Fosse. And the drummer was Allen Herman, a legendary Broadway musician.

Herman's remarkable career has been filled with enough strange turns of fate and luck to provide a sequel to the Krupa film. At 37, Allen is at one of the major turning points of his life. He is a wonderfully down-to-earth, sincere, and unpretentious man. Secure about his own talent and achievements, he readily praises the playing of other musicians.

Herman sees his life as marked by three

major shifts. The first came when he abandoned his obsession with jazz to become a steadily working rock 'n' roll pro. Next came a call out of the blue that transported him from top-flight rock to Broadway shows. And finally, he is now turning back to rock 'n' roll, his great love, to be a player/producer of new rock talent.

As with many American stories of talent, ambition, and success, it all began in Brooklyn. "I was taking bar mitzvah lessons when I was 12," Allen recalls with a laugh. "One of the neighbor's kids was taking lessons too, and his father would pick us up. I asked the kid what his father did, and he said his father worked in the garment district as a pattern cutter, but on the weekend, he played weddings and bar mitzvahs. He was a drummer." Allen started taking lessons from his neighbor at the pre-inflationary rate of three dollar a session. He began with the traditional rudiments and basic books. A natural reader, he devoured the lessons.

He didn't have a drumset and practiced only on a pad. That changed on the day of his bar mitzvah, when he received exactly \$125 in gift money, which was enough to allow him to purchase his teacher's well-worn Slingerland set.

His first real band playing came in high school, when he joined all the bands—orchestra, marching band, and dance band. By this time, Allen had progressed beyond the range of his first teacher. So he went to his high school bandleader, a jazz musician on the side, who advised him to try out for the Juilliard School's prep division. This program provided college-level training for high schoolers on a once-a-week basis. He was admitted and given a scholarship.

Herman studied with Juilliard's Morris Goldenberg, pursuing both advanced drum technique as well as musical theory. Goldenberg was so impressed with his student that he offered to get him into the college with a continuation of the scholarship. "I declined to do it," Allen explains, "because I realized I didn't want to be a classical percussionist. I wanted to be a drummer. I told Moe [Goldenberg] that I wanted to study drums. I was really into Joe Morello at the time. So Moe gave me Morello's home phone number and said, 'Well, I taught Joe briefly when he was at

Juilliard. Call him up and tell him I told you to call.' "

Herman, now about 15, was thrilled to have this connection to his idol Morello. Up to this point, his great influences were Gene Krupa and Morello. "I discovered Gene Krupa when I was about 14. *The Gene Krupa Story* with Sal Mineo had come out. I remember cutting out of school to see it a second time. And I would sit in my garage and try to make faces like Gene Krupa."

Not long after, he found out about Joe Morello. "And then I discovered Joe, who was really a technician. I saw the difference between just a natural player [Krupa] who was a showman and a person who really knew the instrument. He [Morello] was probably the most musical drummer I ever met in my life, and one of the best technicians—a tremendous human being and very modest about himself."

When Allen called him at Moe Goldenberg's suggestion, Morello immediately offered to take him on. Unfortunately, it did not work out. Morello's heavy schedule with the Brubeck quartet was too hectic to allow the lessons to actually begin. Ultimately, however, Herman would both study with Morello and re-create one of Krupa's greatest moments.

After Juilliard prep, he studied briefly with Joel Rothman. He left high school at 16 to hit the rock 'n' roll market. It was a major transition for him, artistically and professionally. "I played a lot of jazz in high school. I wanted to be a jazz player. When I got out of high school there was no money to be made at jazz. I was a white Jewish kid from Canarsie." However, he soon found his niche in the rock scene.

Allen's first regular rock gig was as the house drummer at a club called The Gold Bug in New York's Greenwich Village. After his involvement with jazz, the new position provided a crash course in rock 'n' roll. He was with a band, Mike Scott and the Night Riders. "We got the gig as the house band. What that entailed was playing five nights a week from nine o'clock in the evening until three o'clock in the morning." On weekends, the club brought in rock acts from the early '50s such as Gary U.S. Bonds, The Times, and Screamin' Jay Hawkins. It was a lot of James Brown stuff. So I learned rock 'n'

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**Page 1 of 16**

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**Page 2 of 16**

**Fold out Ad**

**Page 3 of 16**

**Fold out Ad**

**Page 4 of 16**

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**Page 5 of 16**

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**Page 6 of 16**

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**Page 7 of 16**

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**Page 8 of 16**

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**Page 9 of 16**

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**Page 10 of 16**

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**Page 11 of 16**

**Fold out Ad**

**Page 12 of 16**

**Fold out Ad**

**Page 13 of 16**

**Fold out Ad**

**Page 14 of 16**

**Fold out Ad**

**Page 15 of 16**

**Fold out Ad**

**Page 16 of 16**

roll from the ground up."

During his year and a half at the Gold Bug, Herman changed his playing to meet the grueling demands of the job. He gave up the traditional grip to play with the butt end of the stick. Greenwich Village rock clubs did not subsidize sensitive percussionists.

After 18 months at The Gold Bug and a total conversion to rock, Herman realized that he wasn't going to go any further in that situation. He left the club, joined another band with better players, and started to tour the region doing tough one-nighters.

He soon found himself caught in another professional rut. The grueling life of one-night rock stands was taking its toll. At this point, fate stepped in with a call from Genya Ravan, a singer he'd worked with at The Gold Bug. Ravan was now teamed up with songwriters Michael Zager and Aram Schefren. She remembered Allen from the club and asked him to join their new band, Ten Wheel Drive. They had a recording contract with Polydor, so Herman, now about 22, finally broke into a band with some future.

One of the band's songs, "Morning Much Better," became a hit in several southern states. In the New York area, the group was modestly successful, but in the South they were treated like stars. It was a good time for Herman: money, fun, and hard-hitting rock drumming. "I used logo on stage with my shirt off," he recalls with a huge smile.

Despite the joys of bare-chested percussion, the limitations of the professional situation began to emerge. He was still only an employee and would never get more than his weekly salary. He had also gotten married to his high school sweetheart. Allen brought his wife with him on the band's trips out of town. He needed another break; he needed to become a member of a band that would offer him a stake. That's when another important call came. This one was from guitarist Elliot Randall.

Randall knew Herman from the early days and was now being managed by Rick Gunnell of the Stigwood Organization in the U.S. Gunnell handled John Mayall and was in a position to develop a new hot group. That hot group was Randall's Island, with which Allen played for a demo record. When the demo led to an album and a European tour, he quit Ten Wheel Drive.

Randall's Island toured Europe as the opening act for John Mayall in major concert halls. It was a fabulous experience for the 24-year-old Herman. "We were treated like royalty in Europe," Allen roars with pleasure. The record didn't sell too well, but audiences found the eclectic group exciting. After the European trip, the band returned to the U.S. to open for Mayall on an American tour. Allen was

getting a huge kick out of being a rock star when another fateful call reached the band's hotel in the Midwest.

Rick Gunnell was calling to ask if the band would like to do a Broadway show. The musicians roared with laughter at the idea. However, the next morning the idea seemed a little more appealing. They were, after all, obligated to do another record in New York. And it was going to be a rock 'n' roll show. So maybe it wouldn't be such a bad thing, especially if it caught on. They said yes to the musical, which had the unusual name *Jesus Christ Superstar*. And thus began the second major transition in Allen Herman's career.

The 1970 show was to begin with a concert tour followed by a Broadway run. The composer of *Superstar*, Andrew Lloyd Webber, was worried about using regular Broadway musicians for his rock work. He wanted a real rock band in the pit along with the 32-piece orchestra. Webber's connections to the Stigwood Organization led to Rick Gunnell and Randall's Island.

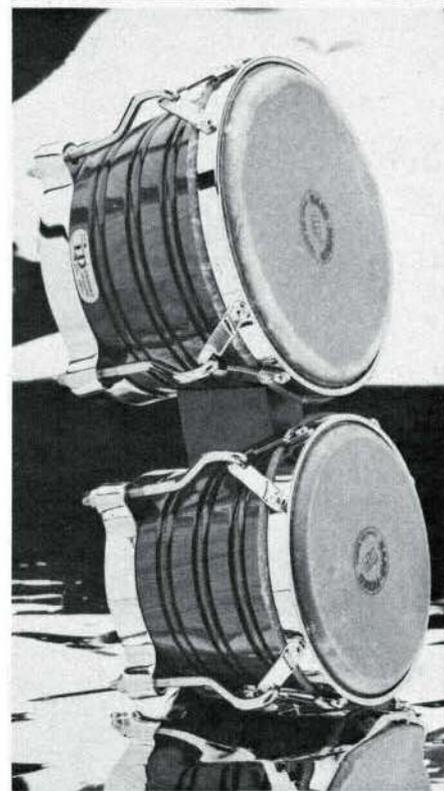
Just before the concert tour, Allen briefly caught up with Morello again. He was able to squeeze in a few lessons with Brubeck's obsessively modest drummer. At the first lesson, they had this conversation. "What do you want to study with me for?" Morello asked. "Obviously you can play."

"I want to play like you," Herman replied. "What do you want to play like me for? I can't play." "Okay, I just want your hands. Give me your hands and I'll play like me."

So Morello began teaching him the fundamentals of his remarkable style. On the secret of Joe Morello's hands, Allen says, "The secret of Joe Morello's hands . . . there's no secret. It's a matter of work. It's a matter of doing it the right way, rudimentally. It's a rebound method. It's a relaxed, open-hand rebound method using as much of the natural rebound energy as possible, and not gripping the sticks—projecting. First you build your wrists, and then your arms. After that if you want to build your fingers, you can do that. I already knew the material [the books Morello used]. I just didn't do it his way. So after playing drums for 12 years, I went back to playing with the metronome set at 40. I couldn't believe it. He gave me the first lesson, and I couldn't do it. I couldn't make one stroke cleanly."

The *Superstar* concert tour was a smash hit across the country, even drawing Baptist protestors at the theaters, a sure sign of a successful theatrical venture. The rock musicians were plucked from the road tour to play on Broadway. The Broadway show was panned by the critics, but on the strength of the tour and album sales, the production ran 22 months in New York beginning in 1971. So on his first Broadway outing, Herman landed in a long-running hit. However, he remembers the ten

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sion at the first rehearsal between the Broadway pros and the young rockers. "They were all legit players," he recalls. "After the first hour, we took a break and one of them came over to me. 'Hey we were really worried, man,' he said. 'We didn't think you guys would be able to read or play or blend with an orchestra. But you guys can play! You sound great with the band!' " And so, Allen Herman became a member of the Broadway elite.

Comfortably settled in a Broadway show, the members of Randall's Island made their second album. It was released, but did not receive the backing and promotion which the musicians expected. After a while, they discovered that they were caught in one of those strange financial-artistic binds so common to the music industry. "We kept on bugging Elliot [Randall]. 'Alright, how are we going to sell the album being in a Broadway show? You have got to get us out on tour.' What we didn't realize was that we were more valuable to Stigwood if we stayed in the pit doing *Superstar*. They didn't want to spend all kinds of money trying to promote our album. So they never even took us out of the pit." The band stayed with *Superstar* and the album languished. It meant that Randall's Island never really worked again as a unit.

Not that Broadway was such a bad life. Allen and the other musicians from the rock group were being paid generously above scale (about \$380/week then), and Herman had the chance to renew his studies with Morello. Indeed, he made up for lost time with fanatical practicing. But it made for a difficult playing period. During the day, he would try to rebuild his technique along the principles of Morello's instruction. Then at night, he had to blast away on a rock score, virtually contradicting everything he had practiced earlier in the day. For several months, he was in a no-man's land of drum technique: He hadn't yet mastered Morello's concepts, but he was no longer practicing his hard-earned rock styles. Slowly, however, his control returned, and he found he had power and ability that he had never before possessed. "I began playing correctly. I was getting more sound. I was playing louder. I was using less energy. I was losing my callouses. I wasn't bleeding," he adds with a laugh.

Two Broadway veterans who worked with Allen on his first show were drummer Hank Jaramillo and conductor Gordon Harrell. Jaramillo, who has worked constantly on Broadway since 1957, was impressed with Herman from the start. "He was very powerful—very energetic. And he had the ability to play in such different styles." Harrell was equally taken with the new drummer's drive and technique. In the next decade, Harrell called Herman for a number of shows which he conducted, including *Sgt. Pepper's Lonely*

*Hearts Club Band On the Road, Rockabye Hamlet, and Dancin'.*

Both Harrell and Jaramillo second Herman's own opinion that he hit Broadway at just the right time with just the right skills. *Hair* had revolutionized musicals in 1969. Then with such innovative productions as *Superstar, Let My People Come, Sgt. Pepper, and Inner City*, the early '70s became a mad scramble on Broadway for rock- and blues-oriented shows. And here was Allen Herman right in the middle of it, with a Juilliard background, superb reading, ten years of heavy-duty rock gigs, and dynamite chops all under his belt. It was simple: Allen was an ideal drummer for Broadway for a whole decade.

Once Herman had the chance to build a new technique through his studies with Morello, he made a discovery about drum technique: "Nobody really knows. The only person who knows is me. Sometimes in the show I felt absolutely horrible. I was dead tired, hardly got any sleep, didn't practice at all, didn't warm up, went in, played the show, and people came up and said, 'Wow, you sound great!' There were other times when I did six hours in the house, and my hands were red hot. And I'd come into the show and I'd be burning. I'd be waiting for someone to come over to me, and no one would say a thing. Then I realized that the technique has nothing to do with playing."

He now understood what Joe Morello had been telling him all along. "Whatever I had, I walked into his [Morello's] room with it. He told me he didn't give me anything that was going to make any money for me or make me any better a player. All he was going to do was allow me to do what I do more comfortably and get more out of what I have already—just teach me how to translate what was in my head to my hands. And it was what was in my head that people were listening to, not what was in my hands."

He remembers discussing technique with a young drummer he met at a session in New York. The other guy impressed him quite a bit with his musicality and sensitivity. His name was Steve Gadd. Allen recalls thinking, "If this kid stays in New York, I'm in trouble." Gadd did stay, but so did Herman, who remains a great admirer of Gadd's.

After 22 months with *Jesus Christ Superstar*, Allen moved on to a series of rock 'n' roll or otherwise untraditional shows. Two of them were *Let My People Come*, a sexual musical, and *Sgt. Pepper's Lonely Hearts Club Band On the Road*. The latter show allowed Herman to develop a very personal side of his playing—what he calls "method drumming."

He immersed himself in the Beatles: "I went out and bought every Beatles record I could. I literally copied Ringo's stuff note for note off the records. I had become Ringo Starr. I was a method drummer."

Thus, like a "method" actor, Herman internalized his part so it became personal and natural. He also gained considerable admiration for Ringo. "I thought Ringo was a great player, but he wasn't a drummer. He played great stuff for the music, which is what I eventually had to learn to do. You have to play what fits the band, and Ringo was the master at that. He played exactly what was supposed to be played, and he didn't have one ounce of chops."

Gordon Harrell, who conducted and arranged *Sgt. Pepper*, was delighted with Allen's duplication of Ringo's style. Harrell found this particularly intriguing given Herman's own highly sophisticated technique. The show ran seven weeks in New York at the Beacon Theater, and both Harrell and Herman view the show as one of their best Broadway experiences. Indeed, Lennon and McCartney themselves were happy with the results.

A change in Herman's Broadway direction occurred in 1975, when he joined *A Chorus Line* one week before its Off-Broadway opening. Suddenly, he had jumped from the new rock-oriented trend of musicals and landed in the Broadway mainstream. When the show opened, it was an immediate smash. Allen played on the original cast recording and moved with the production to the Broadway house where it is still playing today.

Although the musical was filled with glitter and excitement, the drum part made only minimal demands on Herman's skills and imagination. He found himself in the odd position of being in a long-running hit but wishing he were elsewhere. So, he departed the show after three months on Broadway.

Fortunately, a great experience was waiting in the wings. This was *Rockabye Hamlet*, a rock version of *Hamlet* directed by Gower Champion. Allen was called by Gordon Harrell for this, and it was just what he wanted. He worked in a rehearsal/development process for five months, an extraordinarily long experimental period by Broadway standards. "For Broadway, that was one of the best experiences I've had, because that was the longest preproduction period. I like the creative process more than just playing the show. To me the best part of the show is when you rehearse it." The production allowed him to play in an onstage rock band and also gave him the chance to use a ten-piece drumset with eight tom-toms. (Normally he uses one or two tom-toms in the pit. His personal set consists of a Ludwig 5 x 14 chrome snare, a Pearl 20" bass, and Pearl tom-toms ranging from 10" to 14" mounted on racks. His cymbals are Zildjians: a 22" ride, 20" crash, and 14" hi-hats on a Slingerland stand.) Regrettably, *Rockabye's* rich creative period led to a run of only one week. Following that, Herman subbed at other shows, played Off-Broadway musicals,

# MEL GAYNOR

## POWER, DEFINITION AND PLAYING THE "GAPS"

It was easy for Mel Gaynor to make the transition from session work in London to playing drums for the popular Scottish new music band Simple Minds because their song-writing is "built around the drums."

Like many of the newer bands, Simple Minds' riff-based music alternates between dense and open textures as it pushes the audience along. Like other modern electronic groups, they also use a heavily amplified sound to maintain the energy level and keep their audience involved.

"You could call us a Heavy Metal/New Wave band in terms of volume. We try to get the people plugged right into the concert instead of just sitting there and watching. Our music is very 'vibe' oriented, it's a 'get up and go' type of situation. Very spontaneous.

"My drumming is mainly about power and putting things in the right context. You need a certain amount of power because it's on your shoulders, but you should also be flexible as far as 'light and shade' in the music—as opposed to pounding away all the time. A drummer

with power and definition comes across better." Gaynor's need for cymbals with exceptional volume, projection and durability are reflected in his choice of Zildjians.

"The Impulse has more projection because it's a harsher cymbal and it cuts better in really

big halls. The Impulse Crash is ideal for 'power crashes.' I use A's for 'fine tune' gigs because of their tonal qualities. I like to incorporate K's into my live set because they also really cut a lot. I also use Chinas as crash cymbals because they give me different tonal colors, stick and bell sounds, plus they can really cut.

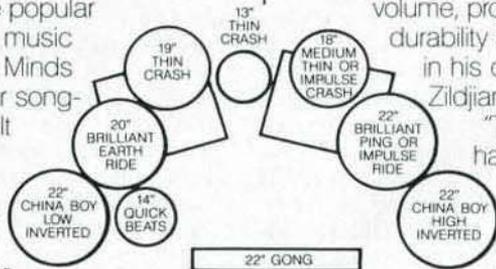
"I'd been using other cymbals for quite some time and they kept cracking because they're not really a 'quality' cymbal. They were very one-dimensional too. Zildjians have a lot more depth and

character—each cymbal has an individual sound. And Zildjians don't break easy."

The music of Simple Minds is structured so that Gaynor has plenty of "breathing space" in the music as opposed to just timekeeping. I play a lot more 'gaps' than I used to. A gap can be a fill or leaving a space in the music. It allows me to use all the colors in my kit.

"My approach to the kit is very physical, and the feel of a Zildjian is that it 'speaks' rather than you just hitting the cymbal. You can actually hear a Zildjian Crash 'breathe.' In fact, my producer Steve Lillywhite said that my Zildjians were the best cymbal sound he'd ever heard!" Avedis Zildjian Company,

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and did a few showcases. And then came *Dancin'*.

Director-choreographer Bob Fosse wanted to create a show that would be the summation of his long Broadway career. One point was clear: It would have lots of percussion. Gordon Harrell developed the show with Fosse, and called Allen in when the previous drummer left during rehearsals. Here at last was the perfect musical for Allen Herman. The diverse score ranged from Melissa Manchester rock 'n' roll to Edgar Varese's *Ionisation* and finally to Goodman/Krupa's "Sing, Sing, Sing." Harrell regards the score of *Dancin'* as the most demanding and exciting Broadway project he's had. He needed an entire orchestra of crack players. "Every chair was crucial to the show," he says.

Harrell is quick to acknowledge that the drum part was a supreme challenge for a Broadway player. Just the memorization of 700 bars was a virtually unheard of requirement. The other four "Sing, Sing, Sing" soloists, who included trumpeter Lew Soloff, also memorized their parts. But to Harrell the greatest achievement by far was that Herman and the others so totally merged with the music that "the spirit of the Muse could visit them and let them reincarnate the original."

For "Sing, Sing, Sing," Herman once again became a "method drummer," tak-

ing Krupa as his model instead of Ringo Starr. He studied Krupa's unschooled technique and then used it within his own virtuosic abilities. His total involvement with the show extended to doing warm-up stretching exercises with the dancers before each performance. It all paid off. Harrell and Fosse were simply thrilled with what he did with the Krupa number, and so were the audiences.

So complex was the drum book for *Dancin'* that it took three months to break in a new sub. One of Allen's former students, Michael Epstein, describes the *Dancin'* drum part as "the hardest music I've ever seen." Epstein studied with Allen for several years beginning in the early '70s. Eventually, he broke into Broadway through his teacher, subbing for Herman in *Sgt. Pepper*. Epstein, now a steadily working Broadway player himself, is full of praise for Herman as a teacher, a player, and a person. "He's the most talented, most dynamic drummer I know," said Michael. "He impressed discipline on me—the importance of playing with a band."

In many ways, *Dancin'* was the culmination of Allen Herman's decade on Broadway. It ran for four years and three months, closing on June 27, 1982, which happened to be Allen's 35th birthday. "I hadn't realized it. That was the peak. I wasn't going to get another show that used

me the way *Dancin'* could or gave me such a spot."

After the show closed, he immediately joined Chita Rivera's nightclub act, an experience he savors for the association with Rivera. He found her one of the warmest and most generous people he's ever met in the business. But Herman's main focus became moving his career to a new level. What he now wanted was to get back to the excitement of rock 'n' roll, but on his own terms. This meant becoming a producer. He took his savings from *Dancin'* and put together a project he wanted to pursue—a rock version of Stravinsky's *Rite Of Spring*. At the very least, this would let him master the techniques of the studio and give him a sample to show the record companies what he could do as a producer.

He hired Peter Phillips to orchestrate the work for a rock quintet. He has known Phillips, a pianist, since they worked together in *Superstar*. Three other Broadway players filled out the group: Jeff Ganz on bass, Don Rebic on *Prophet V* synthesizer, and Bernard Grobman on guitar. They did the first six minutes of the work, which would ultimately be 38 minutes on an album.

The tape is exquisitely produced and brought generous compliments from the several dozen A&R men to whom Herman sent it. RCA Red Seal, the classical label, was interested in the idea. Unfortunately, they could not afford the cost of producing a full-scale rock album, so the project came to a halt. However, Allen's plans and determination continue unabated. One of those plans is developing new rock talent. To this end, he has a contract with singer Liza Hillyer, whose demo he is producing and playing on. He is also working with singers Denise Mim and Wayne Formica.

He finds that producing offers a wider range of expression, control, and creative satisfaction. He will play on the sessions if it feels right, but if someone else would sound better, he'll use the other person. For instance, he would not mind a bit using that fellow named Gadd he met years ago. Another drummer he now admires is Phil Collins, who also extends his creative range through producing.

So here stands Allen Herman at 37. He is reaching back to his rock 'n' roll roots and looking forward to new directions in producing. And in between those boundaries lies a decade of outstanding Broadway experience from which he can draw. "What I hope for is that I become so successful as a producer that I won't have time to play for anybody else but myself." Viewing the whole of his diverse experience, he concludes, "I've now learned something about life that I learned a long time ago about drumming: There's no standing still. You either keep getting better or you get worse. You're always in motion."





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## Chord Changes -

Before we extend our discussion of chord changes to include tensions and alterations, let's review some of the basic terms needed for harmonic understanding. In past articles, we have learned about the *root*, or *one*, of the chord, the *third* (either major or minor and one of the guide tones), the *fifth* (either perfect, diminished or augmented), and the *seventh* (either major or minor and the other guide tone). We have discussed how shifting one guide tone half a step can make the chords change and how the bass function frequently plays the root and fifth of the chords. We have also looked at how a logical sequence of chords produces the framework for a musical phrase or segment in a tune and how a *turnaround* is used to build momentum and tension for a repetition or new material. Do you remember that a *cadence* is the point in a phrase where the harmonic motion reaches its conclusion or target sound? Hopefully, as you play in various situations, you will automatically hear these elements from working on the material in these articles.

The following is a musical game that I practice to increase skill with altered chords. This phrase is an eight-bar sequence with a series of altered two (sub-dominant)—five (dominant) chords, one cadence, tonic resolution and one pivot chord which either repeats the phrase or takes the music on to the next eight-bar phrase.

||: D-7<sup>b5</sup> | G7<sup>b9</sup> | C-7<sup>b5</sup> | F7<sup>b9</sup> | B<sup>b</sup>-7<sup>b5</sup> | E<sup>b</sup>7<sup>b9</sup> | A<sup>b</sup>maj7 | F7+5 :||  
ii-7<sup>b5</sup> V7<sup>b9</sup> ii-7<sup>b5</sup> V7<sup>b9</sup> ii-7<sup>b5</sup> V7<sup>b9</sup> I tonic pivot

This phrase can repeat, or the F7 + 5 can function in the normal V7-I fashion, as a "pivot," and go on to:

||: B<sup>b</sup>-7<sup>b5</sup> | E<sup>b</sup>7<sup>b9</sup> | A<sup>b</sup>-7<sup>b5</sup> | D<sup>b</sup>7<sup>b9</sup> | F<sup>#</sup>-7<sup>b5</sup> | B7<sup>b9</sup> | E<sup>#</sup>maj7 | D<sup>b</sup>7+5 :||

This phrase can also repeat, or the D<sup>b</sup>7 + 5 can function in the normal V7-I fashion and go on to:

||: F<sup>#</sup>-7<sup>b5</sup> | B7<sup>b9</sup> | E-7<sup>b5</sup> | A7<sup>b9</sup> | D-7<sup>b5</sup> | G7<sup>b9</sup> | Cmaj7 | A7<sup>b9</sup><sub>+5</sub> :||

Then this phrase can repeat, or the A7 + 5 can function in the normal V7-I fashion and take us back to the top!

Looking back at the first example, D-7<sup>b5</sup> tells us how to build the chord. D is the root. The "-" (dash) tells us to use a minor third, which is F. If there is no indication, we assume we are to use a perfect fifth, which would be A, but the "b" symbol tells us to flat the 5 (lower the fifth degree one half step), which makes it A<sup>b</sup>. The "7" means minor 7, one half step lower than the diatonic scale step 7 in the D scale. So our chord tones are D, F, A<sup>b</sup>, C.

G7<sup>b9</sup> tells us that G is the root of that chord. There is no "-", so we are to use a major third, which is B. This time we are not told to flat the fifth, so we know it takes a perfect fifth, which is D. Again, "7" means minor seventh, so instead of the major seventh, F, we have F<sup>b</sup>. The ninth is the first *tension* note above the chord tone sequence (built in thirds) G, B, D, F<sup>b</sup>, A. The ninth turns out to be the second degree of the scale one octave higher. In this case, 9 means lower the diatonic ninth or second one half step from A to A<sup>b</sup>. The chord tones are G, B, D, F<sup>b</sup>, A.

To make the chord change from D-7<sup>b5</sup> to G7<sup>b9</sup>, only *two* notes must move. Which are the two? The new root G must be played, and the guide tone C moves to the major third, B. D, F, and A are common to both chords. It's not nearly as difficult as it looks at first glance; the trick is knowing *which* notes to move. If you spend ten minutes every day on a ii-7<sup>b5</sup>—V7<sup>b9</sup> progression, at the end of the month you will have a grasp of all of them.

The last chord of the sequence, F7 + 5, tells us that F is the one, A is the major third, and E is the flat seven. The "+" sign means to *augment* or raise the fifth degree of the chord one half step. The usual fifth degree in an F scale is C, so if we raise the fifth one half step, we have C<sup>#</sup>.

Try to learn the sound of these chord alterations. Frequently, colorful harmonies are employed at momentum/tension moments in music, and your drumming should respond in kind. As always, work on this one step at a time. Learn the right-hand guide tone part, then the left-hand bass function. Break the phrase down into two-bar sections. Start well below the tempo, and gradually work up to the indicated speed. Use the metronome at a variety of tempos. Practice on the keyboard until you can hear and remember the chord progressions away from the instrument, especially while you are playing the drum part. Hearing in your mind's ear, and thinking through these chords will develop your listening ability and increase the musicality of your drumming.

The following eight-bar phrases contain two of the progressions discussed in this article, shown in written-out form, including accompanying bass notes and guide tones. Also shown is a drumset pattern which complements the rhythms played in the progressions.

♩ = 132 Straight 8th notes

Guide Tones: F, C; F, B; Eb, B<sup>b</sup>; Eb, A

Bass: D, A<sup>b</sup>, G, D, A<sup>b</sup>, G, C, G<sup>b</sup>

# Part 2

Db, Ab                      Db, G                      C, Eb, G                      C#, Eb, A

Bb-7 b5                      Eb7 b9                      Abmaj7                      F7+5

Bb                      Fb or E                      Eb                      Bb                      E                      Eb                      Ab                      G                      Gb                      F                      or on to next phrase

Db, Ab                      Db, G                      Cb, Gb                      Cb, F

Bb-7 b5                      Eb7 b9                      Ab-7 b5                      Db7 b9

Bb                      E                      Eb                      Eb                      Bb                      Bb                      Ab                      D                      Db                      Db                      A                      Ab

A, E                      A, D#                      G#, B, D#                      A, B, F

F#-7 b5                      B7 b9                      Emaj7                      C#7 b9

F#                      C                      B                      C                      G                      F#                      E                      Eb                      D                      C#

♩ = 132

R. Cym                      4                      Fill

TT

Rimshot

B D

H H

w/foot

## The Drummer's Dream

A good friend of mine, named Ron Behr, once asked me if I had ever experienced the "drummer's dream." I wasn't sure if I had or not until he explained a recurring dream that he has had for some time. As he described it, I realized that I'd had a similar dream for years. In my case, it goes like this: I arrive at a very important job or concert and begin to set up my drums. Try as I might, I cannot seem to complete the process. Pieces are missing or I can't find them, and the job is getting closer and closer. Finally, the band begins to play, and I still haven't completed the drum setup. I am always relieved to awaken and realize that it was just another dream.

Ron told me that he had begun to ask his students if they ever had similar dreams. In a great many cases, they reported having dreams of this sort. Likewise, when I mentioned the idea for this article to *MD* Features Editor Rick Mattingly, he described a

drummer's dream that he once had: "It seems that I was hired to play a casual. I was the first musician to arrive at the job, and I started setting up my drums. Suddenly the rest of the band walked in, and they were all wearing tuxes. I had on a tan sports coat. I was really mad at myself for forgetting to ask what I was supposed to wear. I don't recall anything like that ever happening to me, but I guess in my subconscious I worry that it might."

It does seem that the drummer's dream is usually based on fear. The following describes another such dream that I have been told about: "I was hired to play a dance at an exclusive country club. I like to be early in order to set up my drums without being in a sweat over it. However, I can't seem to find the country club. I ask for directions and people keep giving me conflicting ones. The time for the job to start is getting closer and closer, and I am getting more and more worried. When I finally find the place, everyone else is already playing, and they give me dirty looks as I hurriedly set up the drums."

A dream that show drummers have on occasion concerns a forgotten piece of equipment. For example: Rehearsals are over and it's opening night. The conductor walks over to the drummer and says, "I think I would like to hear timpani mallets on the tom-tom in the opening rather than sticks." No problem. That is, until you look in your stick bag and there are *no timpani mallets*. You say to yourself, "I know they were in there. Perhaps I left them in the dressing room." A mad dash to the dressing room follows. Suddenly, you hear the orchestra start without you. If you are lucky, you wake up at this point.

Another dream that occurs from time to time is based on a faulty piece of equipment. You're right in the middle of your featured drum solo at an important concert, and something happens to your foot pedal. Suddenly, it just stops. The spring has broken or, worse yet, the beater rod has gone through the bass drum head. I've actually had both experiences, and you really do feel helpless. The only time you feel more helpless is when this happens in a dream. You feel as though you can't move. It is a frustrating feeling.

Then there is the dream in which, for some mysterious reason, your hands and feet will not work. It's as though you have

forgotten how to play. You know what to do, but your body has forgotten how to do everything. This is, perhaps, the most disconcerting dream of all. I have only spoken to a couple of drummers who have had this one. It usually precedes a big, important situation.

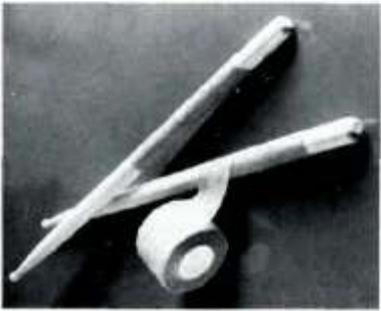
Another dream that plagues some people is the one about forgetting your music. You are in a big band or orchestra, the concert is about to start, and your music is missing. This is a common dream for young musicians in school bands who carry their music back and forth from the school to the house for practicing.

For young drummers in school marching bands, the big fear is forgetting or misplacing your sticks. The band is just about ready to go. You put your sticks down for a moment while you adjust something, and when you reach down to pick them back up, they are missing. If you are lucky, a friend is just playing a joke on you. When this happens in a dream, it seems that you never find the sticks in time.

Often, these dreams are based on actual experiences. In my case, the dreams are based on a couple of different things that happened to me. When I was in my teens, I went to an out-of-town dance job and forgot my trap case. It was very humiliating, because I was working with older musicians and they didn't let up on me the whole evening. Another time, when I was on Benny Goodman's band, we were in Europe and I overslept (or the hotel forgot my wake-up call, depending on your point of view). I got to the concert only moments before it started and only had time to set up part of my kit. I played the first tune with only a snare, bass drum, hi-hat and ride cymbal. In between songs I added the other drums and cymbals a piece at a time. Benny never noticed, and by the time I had to play "Sing, Sing, Sing," I had the entire kit set up.

Whether these dreams are based on actual experiences, or simply some fear about what *could* go wrong, they reflect the pressure that all drummers are under relative to equipment and being on time. So if you have had similar drummer's dreams, at least you now know that you are not alone. We all seem to go through this experience at some time or another. Suffice to say that it's just another part of the difficult business of being a drummer.

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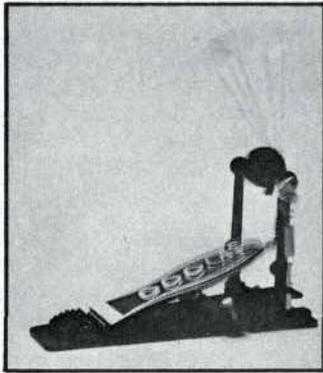


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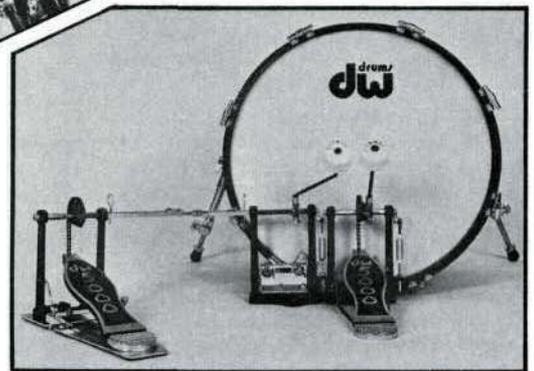
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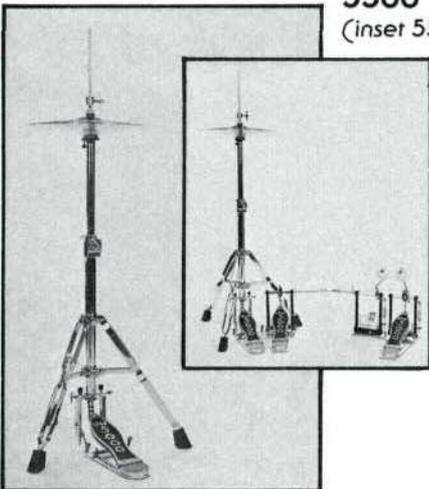
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Twisted Sister



*Bozzio continued from page 12*

which is sad for them. I don't think all his audience does that. But, as in every band's audience, there is certainly an amount of individuals who just don't look deep enough.

**RM:** I guess the question is, how do you balance trying to be responsible? You have the two extremes of receiving a letter from

someone whose life you may have saved, but also look out in the audience and see someone who is wrecked and who is dressed like you are.

**TB:** I don't know. There are a lot of people who come to see the spectacle, but they probably wouldn't come a second time if there was no substance, and there is that substance. They get more out of it than just the spectacle. But, on the other hand, why would people want to cover their eyes to the spectacle? It's a wonderful thing. Art and visualizations of imageries are great mediums. I think that, as long as we're clear about those things in whatever statements we make and what we're saying lyrically, there will not be a mistake about it. I can't go out there and stop every kid who wants to come to one of our concerts from doing that. But I will go on record as saying that none of us take any drugs. Missing Persons did not happen accidentally, and we wish that everyone wouldn't take those drugs.

Our audiences, I would say, are fairly drug free. They're also well behaved and they have a great respect for what we're doing. A lot of them realize the depth of musicianship that's going on up there and respect that it's more than just a spectacle. Our die-hard fans really know what's going into the band, what's behind it, what we're talking about in interviews, what we stand for and what we're doing with our lives. I think that we're making a very positive statement and I think that our fans are positive people who can relate to that.

**RM:** Moving on to your drumming, Ed Mann once described your style as "Every note I play will be the last thing I'm remembered for."

**TB:** [laughs] I guess he means I have a lot of conviction.

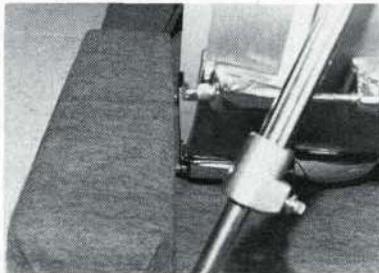
**RM:** That's how I interpreted it. The pic-

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ture that went through my mind when he said that was seeing you with Zappa, and you were literally jumping off your seat with each backbeat. There are things on *Rhyme & Reason* where it doesn't sound as if you're laying into the drums the same way. It's the same chops and yet a different texture—more finesse, maybe.

**TB:** I don't know. Possibly it's just my growth and development. We did try to make this album much better sounding than any record that we have ever done. It's sort of a combination of a myriad of sounds. It's Simmons triggering Linn, digital sounds blended with the analog electronics, my Paiste cymbals and some Tama drums and some *Roto Toms*—all kinds of stuff blended together in there to make the sum of what it is. I'm really happy with the album. It's exactly what I wanted. It's possibly more polished than the other albums that we had done before, and that has to do with the production and with Bruce's engineering. He's the best engineer in the world and he has a knack for capturing our sound.

Missing Persons makes everything work by developing an identity. Each of us develops a little part of the arrangement that has an identity all its own—that in and of itself stands up—and you could listen to that and gain enjoyment, satisfaction, and possibly be captured by it, just by itself. Hence all the little guitar lines, and all the textures from the synthesizers. There are millions of little parts going on, and they're all interwoven. If you don't have an engineer like Bruce Swedien who can take that dense a track and make each part audible, it turns into a soup and kind of a mush. That cleanliness, that precision, that pristine quality is something that we went for on this record.

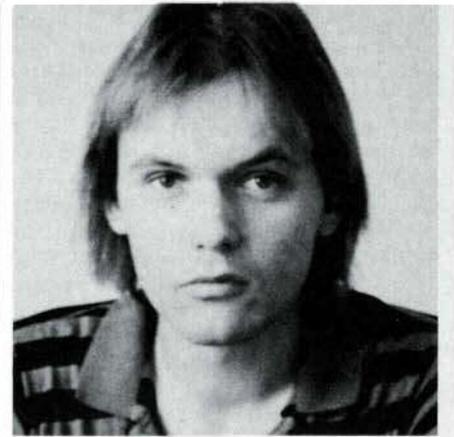
Possibly it's also just part of the electronic sound. One does associate the sound of electronic drums with drum machines, and the machines that had heretofore played them. Therefore, one has to play a little bit more mechanically. One has to be a little bit more careful of the time. You can't be as loose, because if you are, it just sounds wrong, like a machine with a broken wire. So that's possibly where the difference comes from. That, once again, gets into the seven veils of Missing Persons. You don't really get the whole impact unless you see the band live, hear the music, read the lyrics, talk to us in interviews, and see the videos. Each thing is a totally different art form. You don't get the full impact unless you experience all those things. When I play live, it is still my same technique.

**RM:** I was listening to the drum parts and thinking, "This guy's not just sitting there playing a beat. This is actually an arranged part of the song."

**TB:** Right. We have just solidified our sheet music deal. This year there should be some Missing Persons songbooks coming

out. They will have every iota of every arrangement on there. The same kind of perfection you get from the production and everything else we do, we'll put into that endeavor as well. It's yet another aspect. We'll be making sure that all those little guitar parts, keyboard parts, bass parts and vocal inflections—as much as we can write out some of the strange things that Dale does—and my drum parts will all be written out.

We all try to do something that stretches the traditional roles of the instrument. We're not a traditional rock band in the sense that we have the drummer keeping "the beat," the bass player playing the root notes, the rhythm guitar player playing chords, and the lead guitar player holding back until his little place to improvise freely over the chord changes. None of that is inherent in Missing Persons' music. It's more like we've tried to get away from the traditional roles of the drums, the bass, the guitar, and the synthesizer. All these little things are used more in concepts dealing with textures, colors and melodic expression, but while still holding down a corner of the function that needs to be held down. The beat has got to be there or else people are not going to relate to it. So the beat is there, but there's all this other stuff too that musicians are interested in. Yet, on the other hand, it's never something that people can't relate to on every level. In

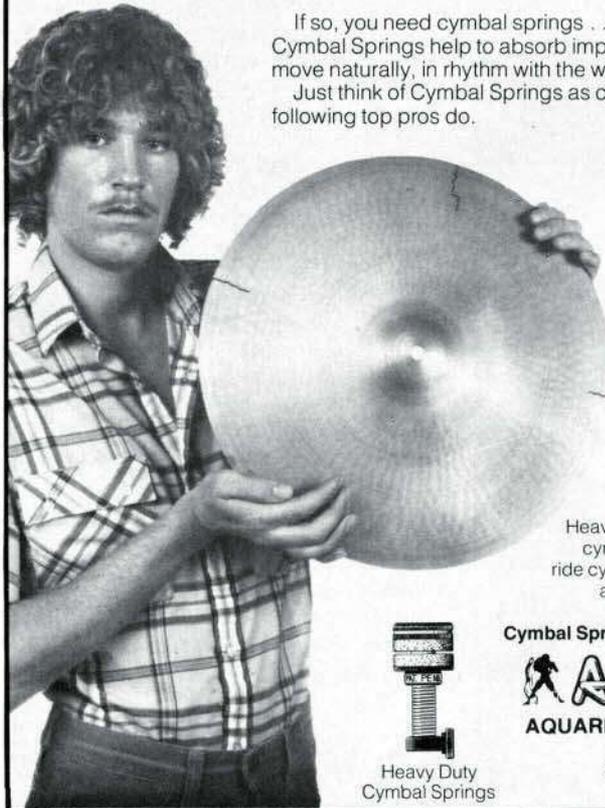


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other words, you don't have to be a musician to appreciate *Missing Persons*, but if you are a musician, you appreciate *Missing Persons* even more. It's that kind of approach from the guitar as well. Warren has never played guitaristic lines. And I write most of the keyboard parts. That kind of approach—whatever my approach is, from majoring in music, from my compositional development and from whatever I've developed over the years—is not the way a keyboard player *per se* would come in and play a part that would fit in the *Missing Persons* sound. It's a very intermodified and intricate reweaving and revitalization of the traditional roles.

**RM:** Ken Scott told us that for *Spring Session M.* you came in and, without even a reference track, laid down all of the drum parts straight through. He was remarking that he wasn't even splicing things. You played it from start to finish and had it down. Did you do the same thing on *Rhyme & Reason*?

**TB:** No. *Rhyme & Reason* was a different variation on the same approach. What I had done before I was able to do because I wrote all the music and had worked out all these parts, but this time, just in working with Bruce, his techniques were a little different. So what we would do was either put a *LinnDrum* track down, or play with the *LinnDrum* track and the whole band at first. I just played my drum part down, then immediately bass, guitar, keyboard and rough vocals were put on, so we had a general idea of what the whole song was going to sound like from square one. If we had kind of fumbled in the dark with layer upon layer, when we got to the end we might have found that there was no room

left for the best part, which we were saving to put on last.

This was a great way to work, because we really knew pretty much where we stood with a track from day one. Hence, we used the *LinnDrum*, the *Drumulator* and sync tracks. We had two 16 tracks and a 24 track all synced up together. The way we worked would allow each individual player to come in and fill up a whole reel of tape that could then be bounced down to a work track on yet another reel. Say it was all drums: That would all be bounced down to one track of drums on a fresh reel of 16-track tape, which, by the way, has 30% more oxide per track to get a much fatter sound. Then Warren would come in and fill up 16 tracks of guitar—not cluttering the tracks, but allowing us to put on the parts we had envisioned, because we worked everything out in preproduction. For two months, we wrote all this music. I don't think a note of it changed when we went into the studio. We just went for the best sounds and the best performances.

We don't leave anything to chance while we're in the studio. If wonderful things happen, well and good, but otherwise we're pretty well prepared. Then Warren would have the opportunity to record tracks in stereo—again a beefier sound, a more high-quality sound for whatever part was there. That was the wonderful difference. You have all these tracks being utilized and these three machines humming, purring, and talking to each other, totally in sync. It was just a great way to work. Little by little, rather than being surprised with a new part, we were surprised by what a great sound we could get, and how this sound was so much better than the rough version we put down live. It was being built from that standpoint, rather than kind of like building a wall without first knowing how high you're going to go, and knowing that there's a tree in the way that may prevent you from building it any higher. A track can only get so thick. Before you know it, the three frequency ranges you're dealing with—high, mid and low—are going to get cluttered up with one sound source or another, and pretty soon they'll start to step on each other's toes. That, of course, can be a wonderful effect, as in the case of heavy metal and guitar distortion and room ambience and stuff, or it can be a devastating effect. On this record, we wanted to have that clarity.

**RM:** Were any of the Linn tracks used on the final mix?

**TB:** Yeah, all kinds of things were used. I have no qualms about saying I used the *LinnDrum*. I think it's great, and I think any drummer who thinks it's stupid is being trivial and not very farsighted at all. This is a wonderful machine that was invented to help a drummer. In the old days, I couldn't stand going into the studio and doing track after track trying to get the right track all by myself. I would try to

make sure that I didn't breathe wrong or didn't adjust my seat in the middle of a hi-hat beat, because that could put a little dent in the time feel, and I would have to live with that dent every time I heard it on the radio. I know exactly what I want, so why not program it and have the machine do it? Of course, I've worked it out live. There's no problem with me playing it and executing it when we go on the road. But here's this great machine that saves hundreds of thousands of dollars in studio time by making it possible to get it perfect right then. It's no different from the way I would want to play it if I could play it perfectly. Depending on what the circumstances are, I may not be able to play it perfectly on a certain day. It also frees me up for working with the sound, which is so important. Once I've gotten the idea for what the part should be, the sound is everything. It's no longer some vague kind of thing hanging in the ether that one calls "the feel." It's different than that. Of course, feel and all these other things are definitely valid, but to me the *LinnDrum* is a very valid instrument.

I worked on this album just about every way you could work. There are acoustic rims, toms, percussion, timbales and my Paiste cymbals, including the double cymbals with the little bells. Stuff like that was all stuck in there. Then we had the Simmons drums going into the trigger-in of the Linn, and the digital recordings of real tom-toms that are available in the *LinnDrum*. I've had some special chips blown for my own sounds. Blending those together gives the Simmons a little bit of a transient and a warmth that maybe they don't have by themselves. Then there were straight-ahead analog Simmons electronic sounds that I tried very hard to be subtle with and sophisticated with—not to make them be the *Syndrums* of the '80s. I didn't want to be too obtuse with those sounds, because that's something that one has to be careful with. But then that's the beauty of electronic devices. They all really have—just like an old snare drum or a K. Zildjian cymbal—their identity and character, and they can do something that nothing else can do. Like the *Mini-Moog*, for instance, has a great, warm, fat bass sound and those oscillators cannot be duplicated by any of the newer synthesizers that can do other wonderful things. You have things that can be done on a *Prophet V* that other machines can't do. They all have their own little identities. You learn where the flavor is—what you can get out of an electronic device and how it's going to really perform at its peak—how to get the optimum results out of it. With all these things working together, I've been able to come up with this sound.

Of course, I can recreate it live on my new drumset, which basically is a dream come true. It's like a bad dream that Ludwig Mies van der Rohe might have had

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when trying to design a drumset. It's influenced by the Bauhaus architects and their furniture, and it's sculpturally coming from that kind of space. It's also coming from the minimalism idea—smoothness of line and the minimal amount of structure to keep the function happening. Therefore, I have one bar in front of me that's comparable to the whole drumset that I used to have. It was a big, giant drumset, and I had to reach way the heck over my right shoulder, lean back and get off balance to play the floor tom, and then way the hell over on the left side to hit a crash cymbal. All those things are now brought within three feet. The individual pads have three sound sources on them, or more in many cases, which are extensions of a normal drum. I've got an outer rim that has a transducer in it, a pad playing surface that has a transducer in it, and then a near rim that has a transducer in it. Say a certain pad would be a tom-tom: The far rim might be a stick-across-a-rim sound—kind of a very clicky, sticky sound—then the pad itself would have the normal tom-tom sound, and the near rim would have a rim-shot sound. The same thing happens with the cymbals. Suppose I want a bell on top, a ping sound on the pad, and then a crash sound on the near rim. Anything I would want can happen. I simply record whatever sounds I want, have them transferred from analog audio tape into digital information, save it on a disk, and by calling up the memory, I'm able to have whatever drumset I want wherever I want it on this set.

I haven't got the computer end of it worked out yet; I've got some business deals I really can't talk about that may be in the offing on that. But what I'm doing initially is using it to trigger my Simmons drums, and it's also wired to trigger two units that have 16 channels of whatever

digital chips I want to put in there, called the J.L. Cooper *Sound Chest*.

**RM:** How many different sounds do you have in that kit at any one time?

**TB:** It's basically 32 sounds, but 14 of those sounds are coupled with Simmons sounds. Then each one of those sounds has four different Simmons presets, if I so desire. So that's where it gets kind of complicated. But at any one time, I can have 32 different sounds happening. I've got the toms, the kick and snare, four of the cymbals and the hi-hats doubled with the Simmons. My hi-hat pedal is a combination of the Simmons hi-hat, which uses a photo cell to close the sound, and the J.L. Cooper pedal, which is a simple switch closure. Both are built into my hi-hat pedal to work simultaneously. I also have my own digital percussion sounds, which I recorded in the studio: bells, gongs, cowbells, etc.

One thing I might add that I think a lot of drummers might be sort of caught up in is this: One of the things that the Simmons people rave about is the ability to have a variety of preset drum sounds when you go on stage. But you know, in a live situation, that's really an unpractical thing because the house mixer EQ's for one good sound and that's *the* sound that's going to work in that hall. If you change sounds for every song, that's really going to leave your sound engineer in kind of an awkward position, because what sounds good to you through your playback system isn't exactly what is being heard out in the house and it isn't exactly what works in the whole mix. So the capability to have a lot of different sounds isn't necessarily a great attribute for a live performance. In a lot of ways, it can be kind of a hinderance.

My situation was just going for *the* sound that I really wanted. I got it in the studio and put it in there. If I want to change from tour to tour, from week to week, or whatever, I can do that by putting in different chips, but to change from song to song really throws the mixer a curve. I could end up with really valuable parts of my drumkit, like my kick and snare, being absent from the mix, by changing.

**RM:** Are you ever changing *any* of the 32 sounds from song to song?

**TB:** No, but I do have an effects rack. I really had a lot of problems with that on the tour. It went back to L.A. about four times. All kinds of little quirky things would happen with it, but I finally got all the little quirks out of it electronically. I had to determine how hard I could hit the thing because the transients that would come off the kit would be really intense and they tended to fry it. So, I got my levels all straightened out on that and now it's working wonderfully!

I have a Korg digital delay—a great little digital delay that has nine different presets and I can get anything from flange or chorus phasing to real funny, almost vocoder-

type sounds out of it. I also have a ring modulator and a device called a VCF that's used to achieve sample and hold types of filtering effects, as well as phasers and pitch transposers. I can kick those in and out at appropriate moments.

**RM:** There's no end to the possibilities, I guess.

**TB:** Yeah, it's wide open.

**RM:** Since all of your pads look the same, how long did it take you to memorize which pad was which sound?

**TB:** Well, it was something I really didn't have to memorize, because I took the visual layout of my normal drumset and just condensed everything. It's exactly the same layout but in a smaller format. So in essence, it was no big deal. I did feel a little bit of awkwardness when I first started playing the Simmons. It was just 14 of these black pads there and it was hard knowing what was what. So I just put them in the position that they used to be in, and after a while, I knew what they were.

**RM:** An interesting quality that those add is a sense of mystery. With a regular drumset, you can look at it and pretty much know what sounds the drummer has to choose from. But when I saw Missing Persons live, I never quite knew what sound was going to come out of your kit next.

**TB:** Yeah, I guess that's part of the magic. A lot of people are quite freaked out by that because it's almost like looking at a keyboard if you aren't a piano player—what note means what?—or like looking at a typewriter keyboard if you're not a typist. For me, it was really nothing. I've got my five toms, and the snare and the other little sounds laid out in the most logical fashion, just as if I had set up an acoustic set. After a few weeks of dealing with it, you just know where everything is. You get that mental, visual image. It's actually a lot easier to play than any other drumset because you don't have to lose your balance. You don't have to reach that far and throw your timing off or anything like that.

Having a pad that's about 4" x 6" is really not a problem for me, because I've been very disciplined in my practice as far as my aim is concerned. Plus, there's not a rim separating the pads to get hung up on, so I can play really fast. I can do all kinds of things that were hitherto physically very demanding and/or impossible.

The other thing is that I designed a bass drum pedal with Wayne Yentis and Arndt Anderson, who fabricated it and also did some of the engineering design work. Our pedal uses sort of a cam action, and is no bigger than, say, a wah-wah pedal. It has a striker that feels very light and very fast, that hits a transducer. So no more bass drum!

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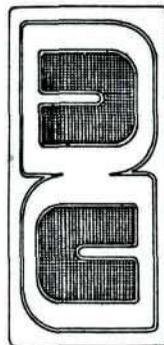
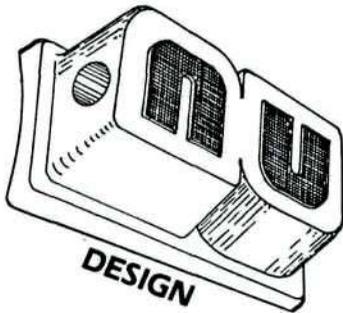
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pedals are just so light, and so responsive, and so fast. They're just fantastic. The thing I really can't wait for is, in a few years, when kids start to play them, they're not going to have to go through the muscular aches and pains that I had to go through to try to play fast. Their ideas are going to be able to come forward more easily and they're not going to be impeded by technique. With my pedals, it's effortless to play really fast and really accurately. I believe I will be manufacturing and marketing them in the near future.

**RM:** Even though you used a combination of acoustic and electronic drums on *Rhyme & Reason*, you only used your electronic set on the tour.

**TB:** In most cases, when you talk about amplifying and electrifying music over a public address system, the best way to go is with direct electronics. You get less leakage. It's like the difference between playing a tape at a concert, and when the band comes on, all the clarity goes right out the window because all these things are kind of muddling within each other. You've got drums leaking into the lead vocalist's mic' and the cymbals leaking into the bass drum mic's, and all these problems that are kind of a nightmare and don't make for a very clear sound in concert. Those problems as well as feedback problems are all eliminated with electronic drums.

**RM:** Do you think that acoustic drums and cymbals are on the way out?

**TB:** No, I think they're like God almighty: They've always been and they always will be. [laughs] There's nothing that can replace the energy—the primitive, raw expression—that one gets from playing acoustic drums and acoustic cymbals. It's a beautiful thing in and of itself, but so are electronics, and that just happens to be what I'm dealing with now. Who knows? Maybe next year I'll throw it all away and go back to acoustic drums. I don't know, but I'm certainly not going to limit myself in any way, shape or form.

**RM:** I sometimes wonder if we'll ever reach the point where the only reason they will make acoustic drums and cymbals will

be just for that brief moment it takes to record the sounds digitally and put them into a machine.

**TB:** I doubt it. There are so many wonderful sculptural aspects to a drumset, and such energy that comes off it. A lot of drummers will go to a club or a concert, and they'll just sit there and admire the drumset—how one cymbal goes up high on this side, and how maybe the toms are at this strange angle. There is really a lot of satisfaction to that, and there is a lot of aggression and energy that comes straight off that, which goes beyond the audio range. That obviously has fallen short in electronics, but there is a whole other beauty in electronics. I've always been the kind of player who can be demonstrative, so I can put out those vibrations myself. The electronic drumset enables me to be seen even more and to get that energy across uninhibited even more.

The end result of all of this is something that I've pioneered from day one: You have a drummer out there who is visible for all the world to see—to put any kind of personal expression into the music visually. Drummers shouldn't have to be hidden behind this barrage of cymbals and tom-toms and bass drums, which kind of inhibits all that energy and action from getting across to the audience. That's something I've always kind of stood for. I've always thought drummers should have that connection and should be able to get their visual image across. Now they can do that.

**RM:** When you're playing, how much of the jumping up and so forth is visual, and how much of it is actually related to your playing?

**TB:** That's a hard question. It's not something that's contrived, but I don't really know what it ultimately does if you aren't looking at me. It's just my expression. That's how much I feel it.

**RM:** Do you look the same way playing in the studio as on stage?

**TB:** Obviously not. When you reach for those kinds of extremes, you sacrifice control. Control is something that can be sacrificed for emotion and excitement in a live performance situation, but not in the studio. One has to temper oneself a little bit, because if I were to stand up and sit down, who knows what that would sound like with live mic's. And of course, the time might suffer a little bit. Maybe it wouldn't. Who knows? I just never felt that way in the studio. There's something about the interaction between a live audience and a performer that pushes my limits beyond what I would do in a studio.

**RM:** I'm wondering if people could be misled when they see some of your physical gestures and might get the idea that you're actually using your whole body to hit a drum.

**TB:** Well, in essence I am. You can't deny that energy. It's there and that wind up has

definitely got something to do with the end result, which is what's communicated to the audience.

**RM:** Drummers who play hard have complained about wrist and arm pains from hitting the original Simmons pads. What are your pads made of?

**TB:** Some are steel; some are aluminum; some are bulletproof plastic.

**RM:** Have you had any physical problems from laying into your pads the way you do?

**TB:** Knowing how to hit a drum correctly is one of the things I learned from my teacher, Chuck Brown, up in the Bay Area, which I'm really grateful for. I couldn't see it at the time, but he made me spend a lot of hours studying the physics of the arm, the biology involved and what actually is going on, and training me to release upon impact so that all of that tension is not absorbed in tendons in the arm, wrist, elbow or fingers. There's a release when I hit.

It goes back to something as simplistic as Elmer Fudd in a Bugs Bunny cartoon, chasing Bugs Bunny through a petrified forest, taking out his ax and going "Whack," the bunny ducking, and Elmer Fudd striking a petrified tree—all that vibration and "Boooooong"—and possibly he cracks and crumbles to bits and pieces, [laughs] That, in essence, is what's going to happen if you don't release upon impact. So as much as I crank up and whack something, there's a follow-through and a release so all of that energy goes back the other way. My fingers are loosened so that the stick can rebound and come back up ready to be pushed down again.

That whole period of my life really trained me for what's happening now, indirectly and unbeknownst to Chuck or myself, because we didn't know that drums would take on that aspect. But then again, a cymbal has always been a very hard thing, a hi-hat has been a very unyielding thing, and rimshots, which I use a lot of, have always been a very nongiving, nonspongy kind of thing. So, even if you play acoustic drums, you have to be aware of that. I feel sorry for so many people who I know have so many really bad physical problems from just playing normal drums, let alone the people who claim that they've had physical problems from playing Simmons. It's not the fault of the Simmons. It's the fault of improper technique and possibly not enough foresight to realize that's what's happening.

One has to take an open-minded approach in these areas. A lot of acoustic piano players, the first time they sat down at a Fender Rhodes, said, "Hey, I can't play this. It doesn't feel like a piano." But then you have an artist and a genius like Herbie Hancock who never attempted to play a Fender Rhodes like an acoustic piano, but instead developed a concept

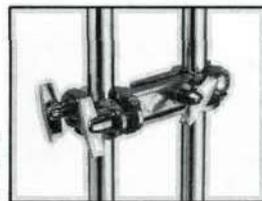
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and a style for expressing himself on that instrument that was never thought of before. He developed a whole new thing out of that—playing very sparsely and using that loose touch and that inarticulate kind of feel to the benefit of the music and the benefit of his expression. That's what one has to do with electronic drums. You have to be open-minded enough and hopefully have a good enough teacher who is going to explain those kinds of things to you.

Even if you play acoustic drums, you have to know what you're doing or else you're going to ultimately hurt yourself. But when I market my drums, I think I'll try to take that into consideration. For myself, it doesn't bother me. I've practiced on very hard rubber pads because of Chuck Brown for years. I've worked with mirrors, making sure that the path of my stick was exactly straight, along with the most physically efficient way of getting the stick to go up and down according to the levers of the wrists and the elbow and the fingers. He taught me where the energy's coming from, what the most efficient way of pressing the stick or bending your wrist or elbow is, and what's going to really make the stroke pay off. Obviously, the quickest distance between two points is a straight line. So when one works that way, one learns how to play on practice-pad sets, hard rubber pads and tabletops, and it's really no big thing to play on an electronic drumset. They are very unforgiving, however. If you flub, it's noticeable.

There are other things you have to learn to deal with. Obviously, there's only so much sensitivity inherent in one of those transducers. I would say that, if you go from one foot above the pad to three feet above the pad, it's not going to get any louder. It's all within one inch to one foot; that's your dynamic range. So you have to limit yourself to that, unless you're just trying to put across a visual emphasis that doesn't have to come across audio-wise. But then again, I'm working on some things with that with Jim Cooper, the guy who built the *Sound Chest*. The dynamic curve will be logarithmic and it will be

harder to get louder. The louder I get, the harder I'm going to have to hit to make it that little increment louder. That will be more in keeping with what acoustic drums feel like. Also, my pads are hard surfaces but are shock mounted on sponge, so they "give" when struck hard without sacrificing the sensitivity of the new "soft surfaced" drum pads.

**RM:** With *Missing Persons*, you play drums, you compose, you produce, and you are also knowledgeable about such things as art and design. I've often felt that some musicians become so involved with just their instruments that they end up being one-dimensional.

**TB:** I wouldn't trade anything I've ever learned—any experience good or bad—because all these experiences help somehow. They make up the sum total of what you are. Drummers do tend to get a little bit narrow-minded, but I think once they grow in life, they realize that life is a very manifold thing. They'll go through a renaissance, diversify, take in other energies and other influences, and apply those energies they've concentrated in that one narrow field to other areas. If they keep their minds open, it can only help. I didn't; that's why I can say that. I was real close-minded.

**RM:** Can you be specific?

**TB:** Where music was concerned, if it wasn't something like Miles Davis, John Coltrane or Igor Stravinsky, it was garbage. It had no validity whatsoever. Nobody but Tony Williams and Eric Gravatt meant anything to me. I don't feel that way anymore. There are all kinds of expressions in life. I'm sure I was a real fool. I would make real technical, clinical comments about drummers, not realizing the beauty of what they had done. I was missing the whole point for one stupid little thing that I may have been obsessed with at one point in my life. It's a mistake I hope anybody who reads this doesn't make.

**RM:** Everybody goes through that. For example, there seems to be a whole generation of drummers that was influenced by Tony Williams. They all tell stories about trying to inflict his licks on whatever they were playing, whether it fit or not.

**TB:** I did the same thing. I got the gig with Azteca, but then after a while they kicked me out because I was just playing too busy. It's just a phase, you know. I'm glad I went through it, because I learned so much by imitating Tony, but then you come to the point where you learn the techniques, not the licks. You can then form your own expression having the benefit of expanded technique. Then, those licks become less and less important to you. I think, more and more, your own self-expression and your own identity become important to you, more than anything else—more than how fast you can play. The thing you want to get across is what's in your own soul.

**RM:** There's an endless debate as to whether you should memorize other people's solos. I once heard someone compare it to when you're a child and you imitate the words your parents speak. At first you may not even know what some of those words mean, but that's how you learn the language. Ultimately, you use those same words to express your own thoughts.

**TB:** Right. To me, a solo is a complete concept. Therefore, I would suggest that a whole solo would be the most appropriate way to learn. But you can break it down into the little words and letters—little notes that make up those statements. You can take a motif, analyze it and say, "Okay, this is a coordinated figure that deals with the interdependence between my left hand on the snare drum, my left foot on the hi-hat and my right foot on the bass drum." You can then take those techniques and say, "Okay, fine. I don't have to say the same little statement that Tony Williams or Elvin Jones said. I can make up my own utilizing those techniques and therefore develop my own style." That's what I always tried to do—to take just those techniques, and develop my own motifs and statements using those techniques. And then there are other techniques that one directly wants to ignore just to retain some identity. That's a good thing too sometimes—not to imitate—because not everybody likes the same things.

**RM:** At one point, certain jazz drummers decided, "I am not going to play the hi-hat on 2 and 4 anymore." They were trying to break away from what everyone else was doing.

**TB:** That's why I decided not to play the ride cymbal anymore. Tony Williams said it all on the ride cymbal, [laughs] I'm trying to develop my own sounds and techniques.

**RM:** A lot of people are saying that we're entering an age where technique isn't really going to matter much anymore—that the only things that will be important are ideas.

**TB:** It's already that way. Technique itself is an idea; it's a concept. So it's not that technique isn't valid. It's just that in the world of recorded music where the performer isn't present, what makes the sound—the actual process—is no longer important. Ever since the *LinnDrum* was developed and the sequencers and computerized keyboards—even 24-track recording—it's the end result and the effect that are important. In the old days, you had to really be able to play and get it in one take or else you were ousted. Now that's no longer the case. You can go back and rework, and punch in, and overdub, and do any of that to get the point across. So that, in essence, is true, and it has been true for a long time.

**RM:** Do you feel that you no longer need all of the technique that you spent years

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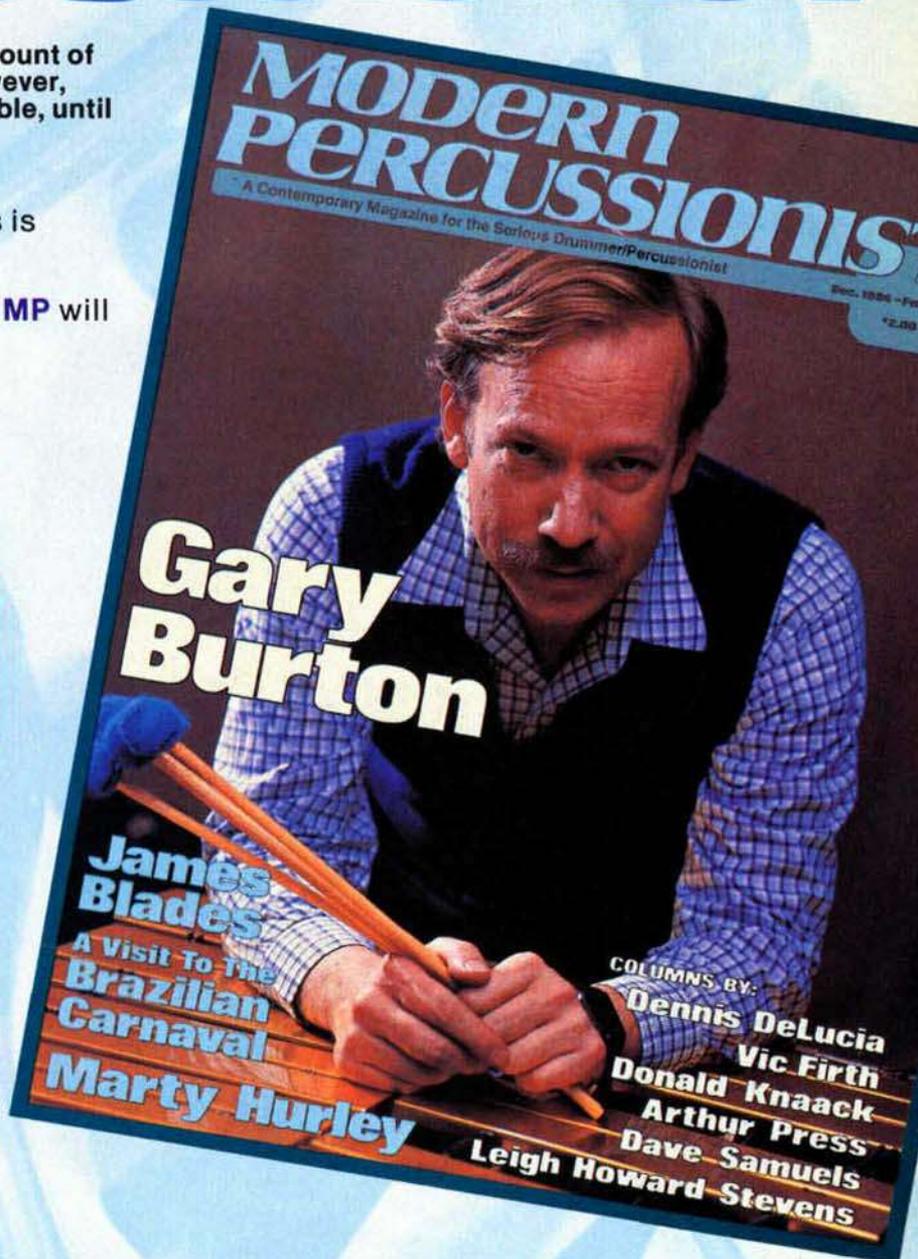
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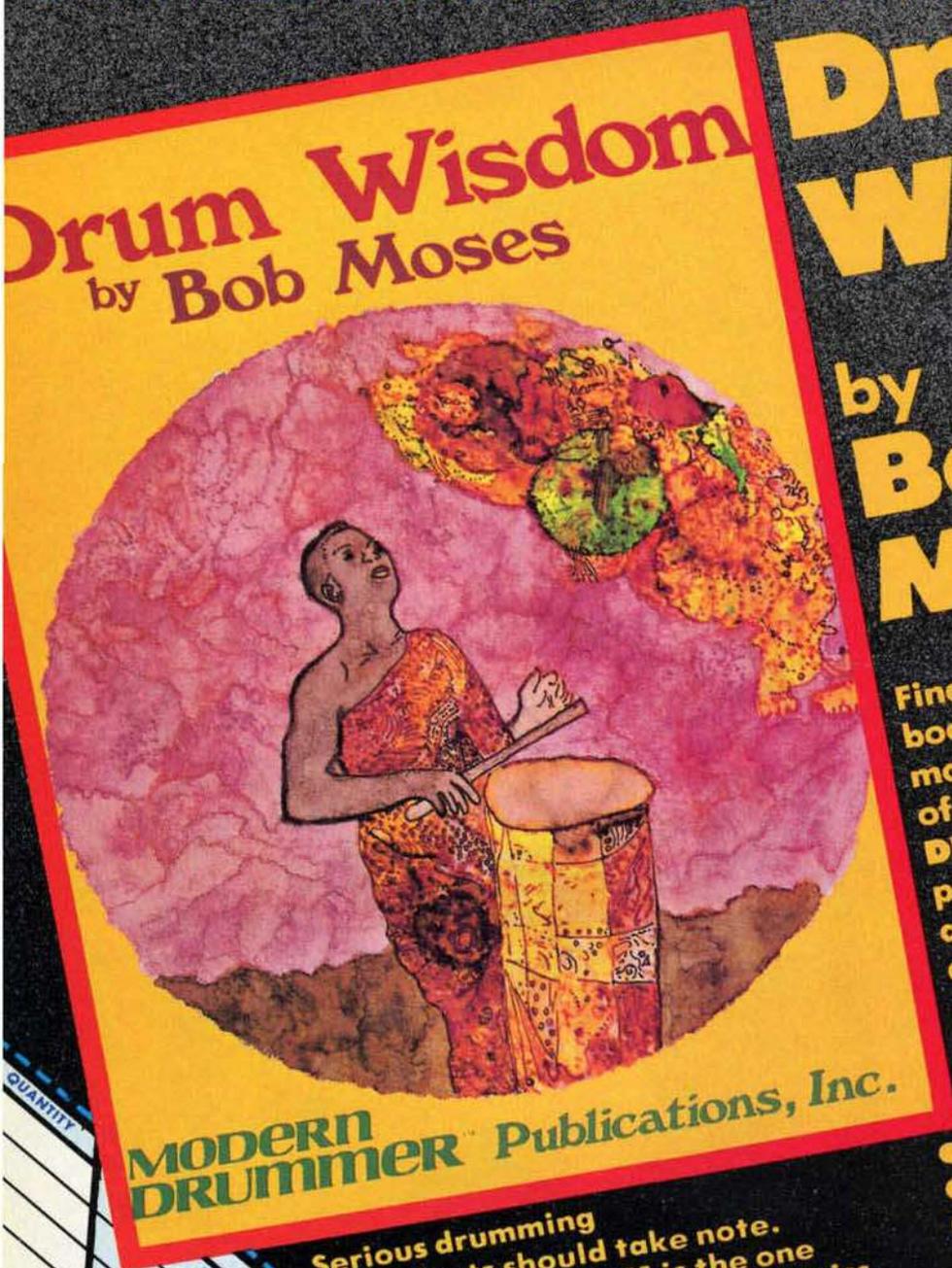
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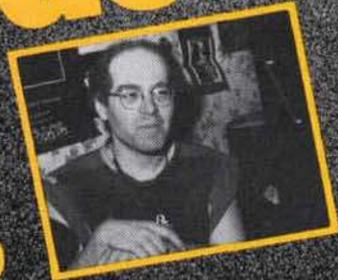
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**TB:** Personally, I wouldn't go back and do anything differently. I'm glad that I learned how to play the drums. I'm glad that I can play an acoustic set and that I've developed all the technique that I've developed, because that's part of what I am. But in the end result, which one is more valid? That's really something that we'll never know. It's really a personal thing. It's a matter of taste. I think that there are things equally as great as the best drummer who has ever played that are being programmed on drum machines by people who don't even understand what a drumset is or how it works. I think, in that respect, that's just as valid as people who spend all their lives learning how to master the art of drumming. But those are just two totally different fields that ultimately have the same result in recorded music.

In performance music, obviously, there's really not much point in people going up there and standing by the drum machine that they so brilliantly programmed while it works out. That isn't very exciting. On the other hand, to see someone really burn at the drumset is exciting. It is awe inspiring. It's something worth watching—worth the price of a concert ticket.

**RM:** If you had children who wanted to do what daddy does, at this point would you buy them something like a little Remo *PTS* drumset and teach them how to use sticks, or would you buy them a *Synsonics* and start teaching them how to program patterns?

**TB:** I'd buy them both. I'd probably give them anything their little hearts desired. I don't know; I'd probably spoil my kids. On the other hand, my father, who was a musician, didn't allow me to play the drums. That sort of fueled the fire, I guess. His saying, "No, you can't do this" made me more and more adamant about wanting to play the drums. In the end, he gave in and got me the drumset, and I was really whipping; I really wanted to do it. I've had a lot of friends whose fathers gave them whatever the hell they wanted at any point in their lives and it didn't really mean as much to them. But then there are kids who probably got it at age four, like Tony Williams, who became real monsters. So I

would definitely get my kids a drumset—get them whatever they wanted. If they follow through with it, great. If not, there are other things to do in life besides play drums.

**RM:** You said a moment ago that you are glad that you learned to play acoustic drums. Would you try to influence your children at all if they didn't want to learn to play real drums, but instead, just wanted to get the *Synsonics* and learn to press the buttons?

**TB:** That would all be well and good. I have great respect for bands like Kraftwerk. There is so much to great electronics. I think that that in itself is an art form. I would just let them do whatever they wanted to do. You can't stop the progress of things like that. It's like not letting your kid have a car because you rode a horse.

**RM:** Good comparison. I think that brings us up to the future. Is there anything you can say about future directions of you personally or Missing Persons as a group?

**TB:** It will be full of surprises because this past year has proven to us that we can do whatever we want, and we will continue to do whatever we want at whatever given time. *Thai* is a groove. It's great to have that kind of freedom in life and to reach that point. As far as what I'm going to do as a drummer is concerned, I don't know. I have feelings in both directions—the electronic and the acoustic kind of drumming—and I can do either or both. It would be great to do both if we had a big enough production budget. And as for the band, it's pretty much wide open. Whatever we feel like at the time is what we will do. I think our audience respects us for that.

*Drum Parts continued from page 13*

**THE CLOSER THAT YOU GET**

This is my idea of a spacious and melodic tom fill.  
Tom fill in intro

**♩ = 160**

Cr  
SD  
TT  
BD

Add'l TT's

This pattern was designed to work with the little synth/echo part in the verse.

**Verse**

**♩ = 160**

F  
HH  
I  
SD  
TT  
BD

A jocular example of "ambidextrous poly-rhythmicry" using 3/4 over 4/4!

**Bridge**

**♩ = 160**

Cym  
Bell  
SD  
BD

H R R R L L L L R R R R

L L L L R R R R L L etc.

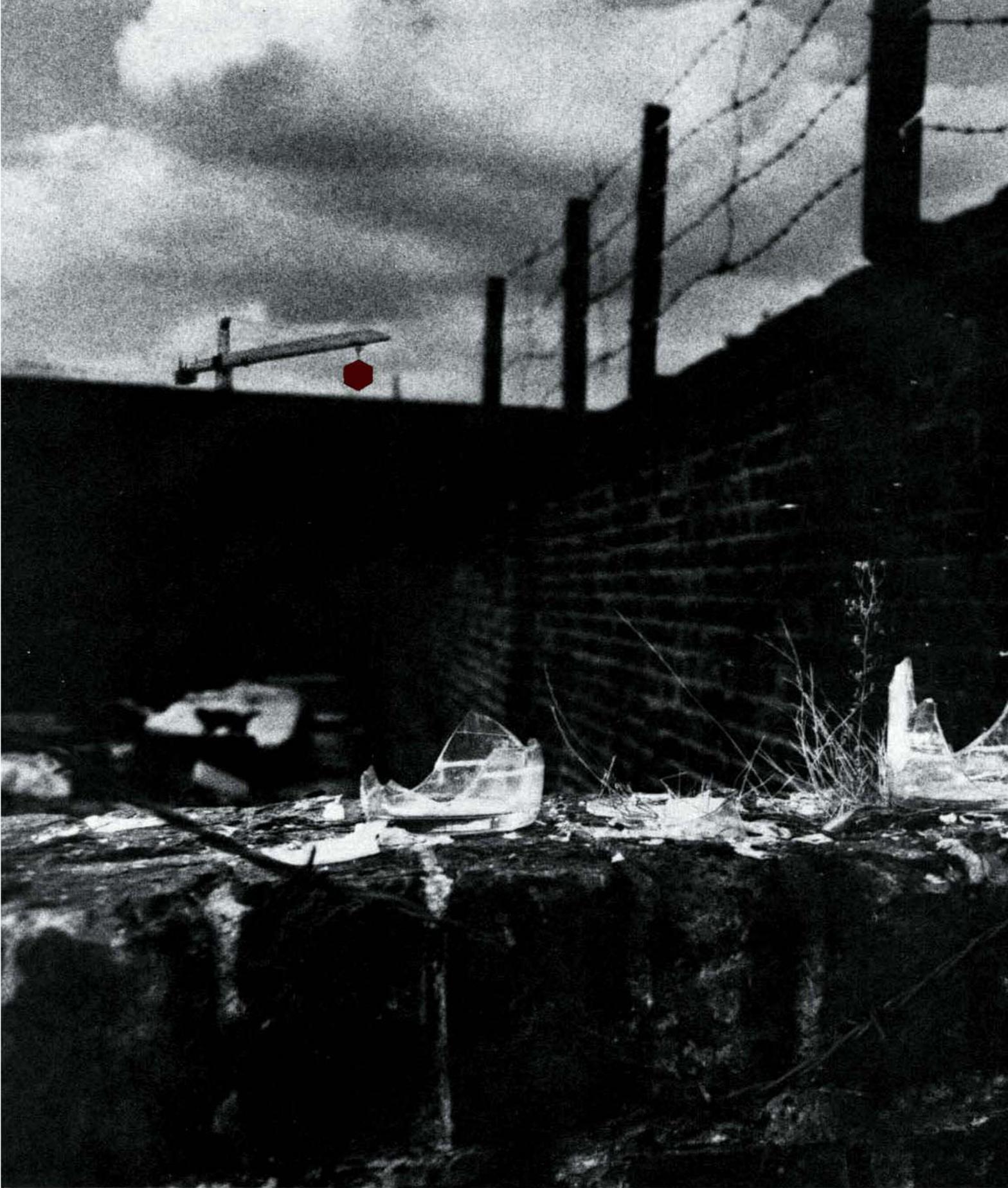
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# SETUP UPDATE

## Rayford Griffin

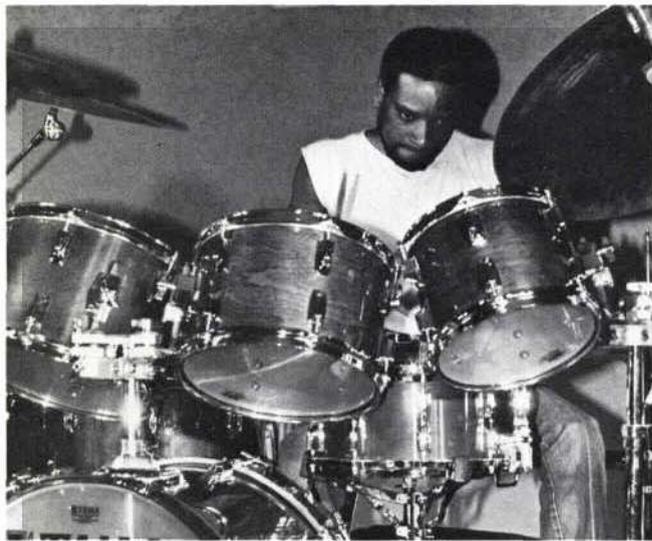
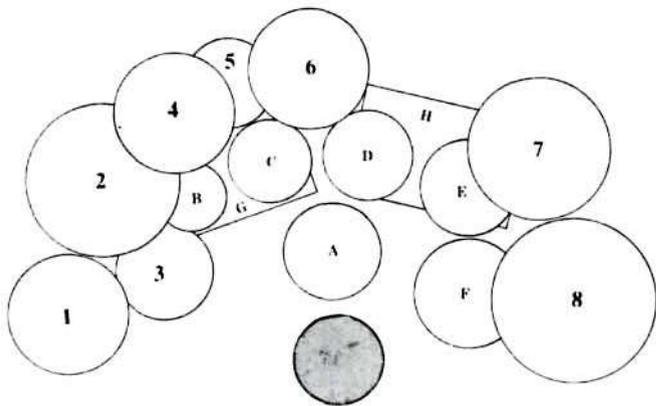


Photo by Lissa Wales



**Drumset:** Tama, custom maple finish.

**Cymbals:** Paiste.

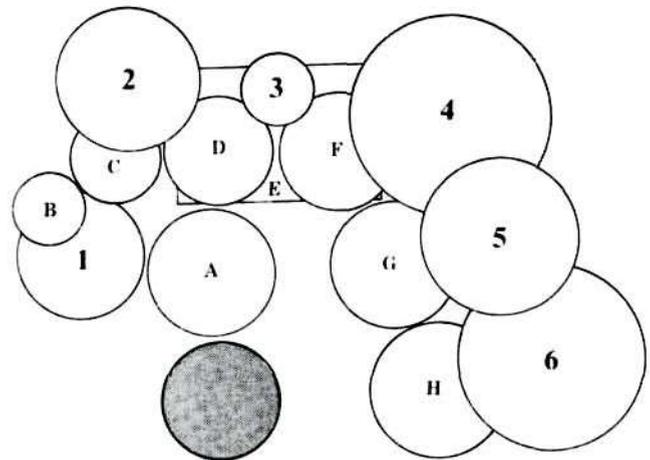
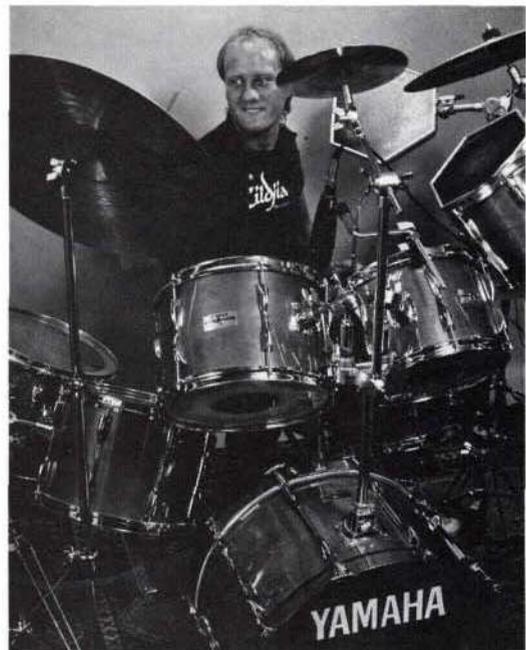
- |   |   |
|---|---|
| A. Eames custom 7 x 14 birch snare (or Tama 6 1/2 x 14 rosewood or maple) | 1. 18" 505 swish                                |
| B. 9 x 10 tom   | 2. 22" 2002 heavy ride                          |
| C. 11 x 12 tom  | 3. 14" 2002 heavy hi-hats (or 14" Rude hi-hats) |
| D. 12 x 13 tom  | 4. 17" 2002 medium crash                        |
| E. 13 x 14 tom  | 5. 13" 2002 crash                               |
| F. 16 x 16 floor tom  | 6. 18" 2002 heavy crash                         |
| G. 16 x 24 bass drum  | 7. 20" 2002 medium crash                        |
| H. 16 x 22 bass drum  | 8. 24" 2002 China type                          |

**Hardware:** Yamaha hi-hat stand, Tama/Camco chain pedals (DW double pedal when using single bass drum) with wood beaters; Tama Titan stands and stool.

**Heads:** Remo coated *Ambassador* or *Pinstripe* on snare batter (top), *Diplomat* snare-side head on bottom. *Pinstripes* on top of toms, clear and coated *Ambassadors* on bottom. Coated *Ambassador* (or occasionally a *Duraline Studio*) on the bass drum batter, a clear *Ambassador* with a 13" hole cut in the lower center on the front.

**Slicks:** Dean Markley 8R and 9R hickory, with wood tips.

## Gregg Bissonette



**Drumset:** Yamaha *Recording Series* in natural wood.

**Cymbals:** Zildjian.

- |                              |                                    |
|------------------------------|------------------------------------|
| A. 7 x 14 snare              | H. 12 x 15 mounted floor tom       |
| B. 8 x 8 tom                 | 1. 14" New Beaf hi-hats            |
| C. 8 x 10 tom                | 2. 16" crash                       |
| D. 8 x 12 tom                | 3. 8" splash                       |
| E. 14 x 2 bass drum          | 4. 22" K. ride (or 20" Earth ride) |
| F. 9 x 13 tom                | 5. 18" crash (or med-thin crash)   |
| G. 10 x 14 mounted floor tom | 6. 20" China Boylow                |

**Hardware:** Yamaha, including 7000 hi-hat with LT *Lug Lock* quick stand mechanism; DW 5002 double bass pedal with two shaved Danmar wood beaters.

**Heads:** Remo white, coated *Pinstripe* with dot on snare drum batter. *Pinstripes* on top of toms, clear *Ambassadors* on bottom. Bass drum gets white, coated *Ambassador* on batter side, cutout Yamaha logo head on front.

**Sticks:** Vic Firth *American Classic 5B*, with wood tips.

**Special Items:** Simmons *SDS7* and *Clap Trap* (w/foot trigger); LT *Lug Locks* and *Gig Rug*; Jamie Oldaker *Cymbal Safe* for cymbal transport.

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by Rick Van Horn

## In Transit

Music is becoming more and more a high-technology business, and club bands are as much involved with this movement as performers at any other level. In the last few years, equipment has become more sophisticated, staging more elaborate, lighting and special effects more common, and all in all, the amount of gear a band is

required to use on stage has increased dramatically. For drummers particularly, this can include additional drums, electronic drums and their control boxes, more microphones, monitor equipment, etc. The bottom line is that when you see a successful club group on stage these days, you often see a setup that rivals a major arena

act. The level of sophistication exhibited by many of today's club groups, in terms of incorporating all that equipment into their stage presentation, is quite remarkable.

But that sophisticated image often falls apart when a gig ends, and it's time to break down, load up, and travel to the next location. Unfortunately, the scene often shifts from an arena-act concert to a Three Stooges movie. The reason for this is very simple: Most musicians put a tremendous amount of thought and planning into what they want or need to perform on stage, and how it should best be arranged for performance purposes. But they often give little thought to how all that gear is going to break down, be containerized, and fit into the traveling vehicles. Drummers and keyboard players today have the greatest problem, in terms of sheer number of pieces of equipment.

The unfortunate result of this lack of prior planning is major confusion when packing up, which generally takes place in the wee hours of the morning, when everyone in the group is tired, patience is minimal, and tempers likely to flare. If the group is traveling to another town, such load-up hassles can delay departure, throwing off the entire travel schedule and starting the next gig off on a bad foot by affecting the arrival time and setup at the new location.

The answer to this situation is also very simple: Plan ahead. Devote some serious time and effort to figuring out the most efficient way of breaking down, packing up and loading your gear. I'm going to direct my specific suggestions to drummers, but most will apply to any musician who has to deal with hauling around equipment.

### Breaking Down

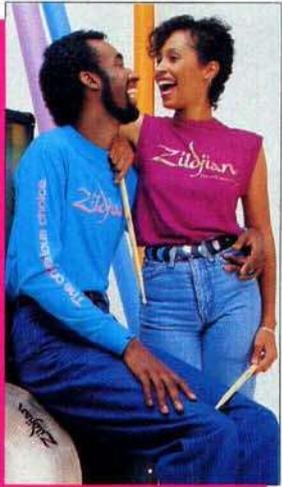
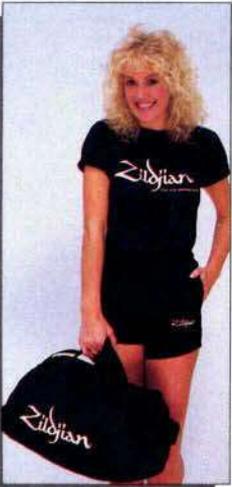
If done efficiently, even the breakdown of a large kit can be accomplished quickly and easily. There are several keys to an efficient breakdown.

1. *Start immediately.* Assuming you don't have a roadie who can handle the breakdown for you, you're going to be doing it yourself. I suggest that you get right on it, as soon as the gig is over. Don't go off and have a couple of drinks, and then come back. Your energy level is going to be relatively high at the end of the gig—even if it was a rough night—because your adrenaline will have been pumped up over the last set. If you take too much time to "cool off" before you go to work, you'll lose momentum and it will be more diffi-

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cult to get started. Break down first. Then when that work is done, take a moment to relax before the load up.

2. *Break down in a systematized manner.* Generally, it's best to start at the top (with cymbals), and work down (following with rack toms, then snare, then the stands that are now free, then the larger drums, etc.). It's important to have a definite system for packing up. If it's possible to get your cases very close to the kit, you can pack each item immediately as it breaks down. But don't try that method if it requires a lot of walking to get from stage to case on an item-by-item basis. I prefer to stack everything in one place just off stage, in a neatly arranged manner. Then I bring in my cases, and pack everything at one time. That way, each operation (stage-to-stack, stack-to-cases) is completed at one time.

3. *Break down as little as possible.* If you have to break every stand down into its component parts, it's going to take a long time. I deliberately built my trap case extra large, so that I can leave many of my stands—especially those I custom-made using multi-clamps and mini-booms—partially set up. This not only speeds up breakdown, but also setup at the next location, and helps make sure my setup is the same the next time. It's also important to have everything memory-locked in some manner. If your hardware includes a factory

memory-lock system, fine. If not, use hose clamps, tape, or some other method which will allow you to break down the stands quickly without worrying about how they're going to go back together. Memory locks also speed up the setup on the next gig.

#### Packing Up

Have a designated place to put *everything*. Small items that have to be individually carried increase your breakdown time, and are very prone to being left behind. Have all the necessary drum cases, trap cases, miscellaneous parts boxes and tool kits you need, as well as containers for microphones, cables, extension cords, etc. Aside from oversize items like studio-size

mic' booms, drums risers, or other such pieces, *nothing* should be carried on its own. Containerize everything you possibly can, and combine things as much as practical (accounting for reasonable weight) to reduce the total number of containers you need.

#### Loading Up

This is the meat of the whole operation. Even groups that have ATA cases for every piece of equipment sometimes run into snags when it comes to fitting everything into the vehicles. And the average drummer, with many different sizes and shapes of cases and containers, is faced with an especially difficult job. Again, the key here is prior planning, including some hands-on

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rehearsal. Here are my suggestions.

1. *Rehearse your load up.* Take an entire day and experiment with loading arrangements in your vehicle. The best time to do this is when the actual equipment is set up on stage, and you are only moving around the empty containers. This saves a lot of energy, yet provides you with an accurate idea of the space required by each item. Work with every case, box, and miscellaneous item that is going to have to fit in at the end of the gig. Don't just toss everything in; experiment with different loading patterns until you find the one that gives you the most efficient use of space. Remember, you don't want things to shift while driving, so each case should help hold and support the next one. You also may be adding new equipment later, so if you can come up with an arrangement that leaves some empty space, so much the better. Don't just take the first arrangement that gets everything in and assume it's going to be "the one."

2. *Use space wisely.* If you have several cases or containers that are similar in dimension, you can use them to create levels within your vehicle. For example, I use my bass drum, floor tom and large trap cases, which are all the same height, to form a "lower deck," upon which I place the top of my drum riser. This forms a "second deck" to put my smaller drums and other cases on. It's also important that you fill up small spaces wherever possible.

If your vehicle has a wheel well that is too small for a drum case, try a tool box, or perhaps a small mic' case. Don't leave any unnecessary air spaces. You'll find that they add up to a lot of space, which you won't have when you need it at the end of the load up.

3. *Make a loading chart.* Once you have determined the optimum loading arrangement, make a schematic diagram of it, showing where everything goes: what's on top of what, which way the cases are turned, etc. Often your load up will be very tight, and the slightest misplacement of any item can throw the entire thing out of whack. The most frustrating thing about that is that you may not come to realize it until you've almost finished the load up and the last item just won't fit in! Then it means starting over again, which can be a real downer at five in the morning.

I suggest you include a sequential loading chart with your diagram. Often, it's necessary to put things in the vehicle in a certain order, so that they can fit in the prescribed position. The list also serves two other purposes: It speeds up the loading operation because you can read down the list and know just what to put in next (or even better, someone else who's helping can), and it also serves as a checklist. As you load something in, you can check it off, and that way you'll know you haven't left anything behind.

If you are in a traveling act, and personal gear such as suitcases, trunks, ice chests, portable stereos, etc., are to be loaded, be sure to include them in your rehearsal, and show them on your diagram and load list.

4. *Be prepared to secure the load.* If it is necessary to tie your load down, then have Bunji cords, rope, chains, locks, or whatever as part of your regular traveling gear. Don't use them elsewhere when you're not traveling, and then have to scrounge for them when you need them. Keep them packed in one of your traveling containers.

If you carry any equipment in an open vehicle, such as a pickup truck, be sure to have a tarp or plastic cover available in case of inclement weather. Again, make sure you always have it, and make sure it's in good condition. Even a short crosstown trip can be damaging if it must be done in a driving rain.

5. *Be consistent.* Just as with the breakdown, the key to efficiency in loading up is to do it the same way every time. "Practice makes perfect," and once the load up is a matter of routine, you'll be surprised at how quick and painless it can be.

Incorporating these suggestions into your personal loading method may not solve every problem you might have in that regard. However, I guarantee it will go a long way towards getting you out of your gig, and on your way home or to the next location in record time. You'll also be in a much better frame of mind.

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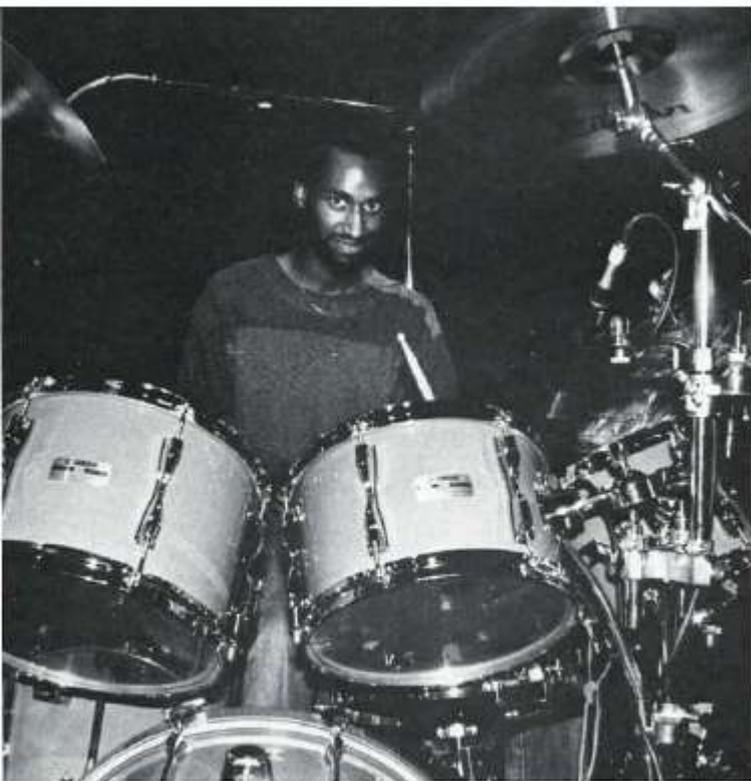
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Hakim continued from page 17

fact that if it gets too hairy, one of the musicians will bring everything back together again. He knew that if we had a few musical train wrecks or something, somebody was going to come to the rescue and spark that thing again. So we would be playing, and maybe George Lewis would stand up and do something, and everybody would follow him. And then Hiram would do something and everybody would follow him. Then I would take it. It was really exciting. And to me, that thing of passing the ball in the music, is what Weather Report is about too.

**RT:** How has Weather Report been different than you thought it would be?

**OH:** It's weird to be a fan of a band like that, and then join the band. That was really funny to me. And when Joe called me, I didn't even audition. He just called me. He got a recommendation from Michael Urbaniak. At the time I was real busy with Mike Mainieri, and I was doing stuff with George Benson. I toured Japan with Mainieri, Warren Bernhardt and Marcus Miller, for a guitarist named Kazumi Watanabe. After that I worked with Mainieri's band. Then I went out with Carly Simon along with Warren, Mike, and Mark Egan. So I had been in that circuit, and was doing a lot of club gigs with a lot of people. Mike Urbaniak was around at that time. So after Peter Erskine joined Steps, I guess Joe called New York and asked who was drumming around town and what was going on. Mike was kind enough to give him my name. So Joe called me. We didn't talk much about music though. He asked me what I was doing. I was in the studio doing a solo record at the time. Warner Brothers had given me some bread and I was going to do an album as, like, a singer/keyboard player/drummer/guitar player. The night that I came back from mixing the stuff, Joe called. So we were talking about where I live, where he lives, and his garden with the tomatoes—nothing to do with music. Then after we finished talking he said, "Well, okay, you're in."

**RT:** You must be quite a conversationalist.

**OH:** It was funny to me, but I guess maybe Mike had already convinced him, or maybe he had seen my name on some things or heard me. Miles was sneaking around the clubs. You know how those guys are; the word gets around.

**RT:** A gig in Weather Report is like a dream to many drummers.

**OH:** I flipped. My mother was funny too, because she said, "You got a call from L.A. about a gig. The guy has a funny name. It starts with a Z. He said something about a weather report." I said, "Weather Report! Zawinul! What's the number?" It was a dream-come-true gig for me. I had been buying the records, and going to gigs. I was playing a gig one time and Narada was there. He said, "You know, you'd be perfect for Weather Report." This was like six years before. I thought that was so strange. But for me it felt like a natural place to be, after I got the concept together. The first week was pretty rough. It's a matter of learning where to place your thoughts in the music. I had a headache all the first week, just from the concentration, the excitement of being there and learning the music. He'd hand me charts that were so long the pages would fall over flapping to the ground.

**RT:** Was that different from Gil's approach?

**OH:** Well, yes and no. What Joe does is to improvise and let the tape recorder run. After he's finished, he writes it down and that's the tune. Then he hands you this chart. Sometimes you use all of it; sometimes you don't.

Joe called me in February but we didn't rehearse until early May. So that time was spent looking for a percussionist, and trying to talk Marcus Miller into doing the gig. We had played so tight together that it would have really been a lot of fun. He had been working with Miles and didn't know if he wanted to leave Miles. Then he told me he wanted to concentrate on his solo album. So around that time I had started working with Miriam Makeba, and Victor Bailey was on the gig. I thought to myself that maybe I should call Joe and tell him about this guy. So that worked out.

I had met Jose Rossy with Carmine Rojas in Labelle, and working with Jose had left an impression on me because we had so much fun together—an instant rapport. I just told Joe to get Jose Rossy. Now Mino Cinelu is touring with us, from Miles Davis' band. He's another guy that knocked me out when I saw him. And when they said time for a new percussionist, I suggested Mino immediately.

**RT:** You were coproducer on the *Domino Theory* album. What does that mean, exactly?

**OH:** Well, producer is such a vague word, but for me it did have a meaning. I was mixing the record. I have a great interest in studio stuff. All my friends know I'm fanatic about that stuff. I have books laying all over the house about it. And Joe knew that too. I would do four-track tapes that sounded like they were done on 32-tracks. I did these tapes in my basement on a Fostex cassette machine. A friend of mine let me borrow an Otari four-track, so I had really become versed in making stuff sound good with a minimum of equipment. I feel that if you can do that, then you can go crazy in the studio. Joe knew I was a fanatic, so he brought me in and he trusted me a lot. I was very involved. It was actually hands-on for all of us. I mixed, and made some suggestions about effects, and made some arrangement suggestions occasionally. I learned so much from Joe and Wayne—just their sense of placing sounds in the music. What Joe would do is say, "You got it." He would leave the studio and so I would mix it the way I heard it. I would do a mix, Joe would come back and say, "Okay, see you later. Go get something to eat," and then he would do something. After that, we would work on it together. Then we would program things into the NECAM, and do more things together. Then we would do panning, and set up echoes and delays. Like I said, I'm crazy about that stuff, so we had a lot of fun.

**RT:** What is the NECAM?

**OH:** You know the Neve consoles? This is the Neve computer system. Everything is stored on a floppy disk. It remembers the levels and fades and stuff. It doesn't remember EQs, but there's a new Solid State Logic system that remembers all that stuff, I think. So we had a lot of fun. That's something that I intend to definitely get into more. My eye is actually set on a career in production. I just want to become more versed in my arranging skills, and more music stuff, so that I can do that. I intend to be doing that soon.

**RT:** I like the tune "Molasses Run" that you wrote for Weather Report's *Procession*, and that you play guitar on.

**OH:** Yeah, that was a mistake. Joe said we needed alternate



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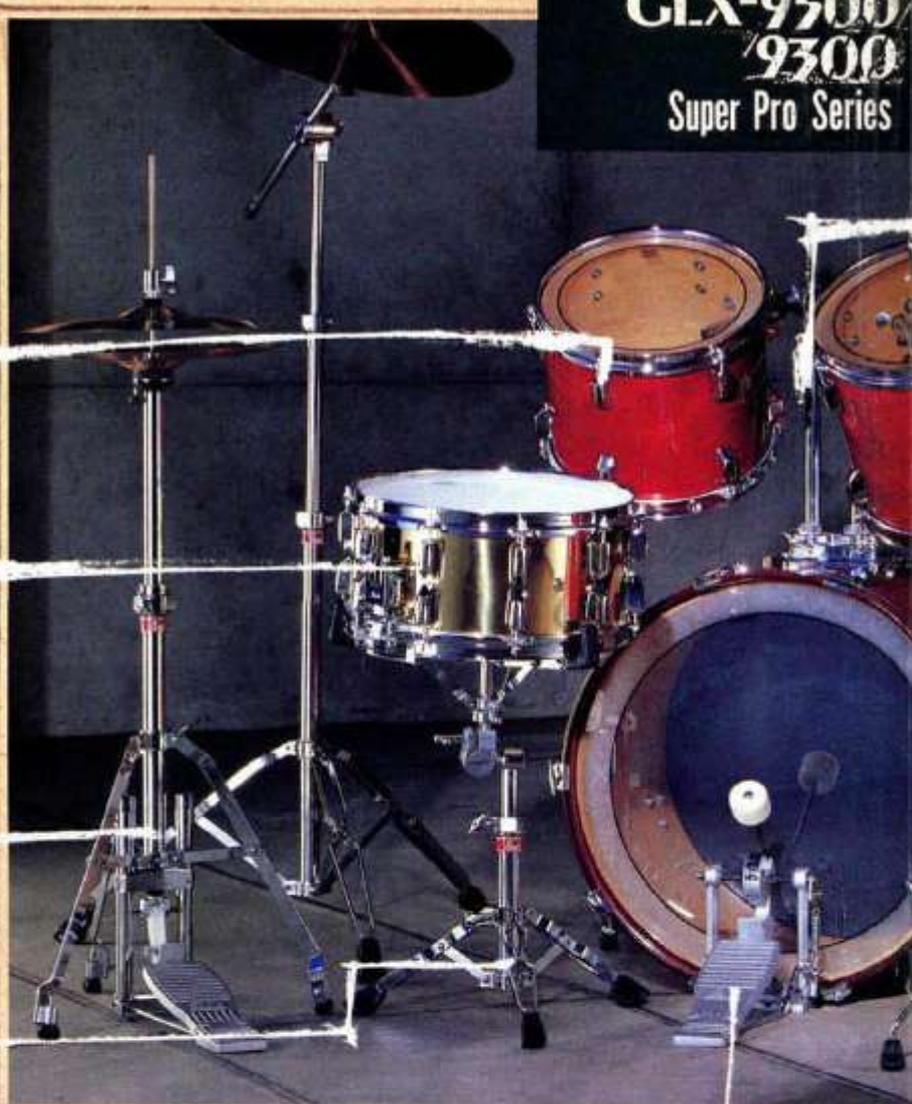
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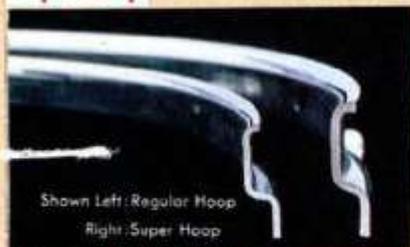
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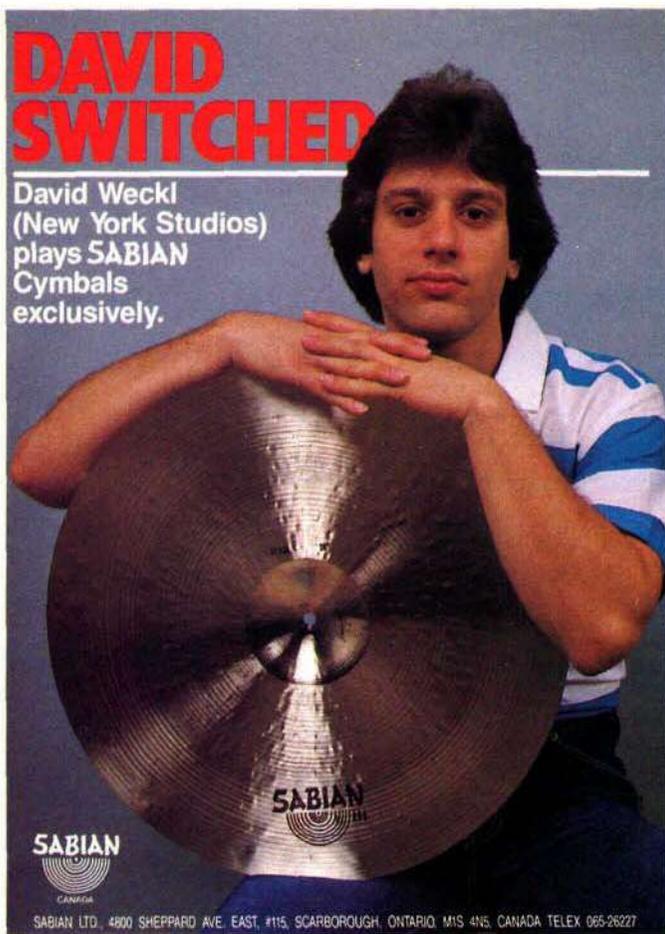
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changes on the tune. I had my guitar with me, so I said that I'd work out the changes that night and bring them into the studio. I was playing it on the guitar, and we were trying to figure it out. He was at the keyboards, and he said, "I like that sound. Get a mic'." I told him that I didn't want to play guitar on this record.

**RT:** Why?

**OH:** Well, I don't consider myself a serious guitar player. I do it in my house where the doors are closed, the window shades are pulled down, and the windows are locked. It's not something that I really take seriously, even though there was a time when I was working on it, and I was feeling forward motion on it. I'm going to stop clowning around with the guitar and the singing, and do it, because I want to do it on my record. And if I get up enough nerve I will play keyboards—maybe put something together where I'm playing drums, a little guitar and keyboards, and singing.

**RT:** Is this album that you are working on all original material?

**OH:** All original material. I'm going to change the direction of the album now, because of Weather Report. Before I joined Weather Report I had plans to do a record more in the pop-funk vein, with me singing. But people know me as a drummer now, and they like what I've done. So I figure that maybe I should be a drummer on the record—not that I'm not going to do those other things. I think I can now afford to make drumming my focus on the record. There was some question as to what I did. "Is he a jazz player? What does he do?" The Sanborn project, the Bowie project, and the Weather Report albums have been a great help, and so now I'm going to do a record where I'm playing. I'm also going to try to find an environment to set myself in as a singer. If it comes out being commercial, great. I would like for it to be commercial. I mean, I want to appeal to that audience, because I go to Tower Records and buy records too. I read the charts and I enjoy that music. But at least maybe now I don't have to be so worried about having to make a hit record. Recently I realized that I can make some music now and not worry about it.

**RT:** I like what you guys are doing with the vocals in Weather Report now—using them as textural devices.

**OH:** Yeah. It's just vocalizing, as opposed to singing. I think I'm going to incorporate that into my music somehow. I intend to get into some other sounds. I also think I'm not going to try to write everything. I'm going to get some other friends and have some fun. I love the way Mike Mainieri writes and I had fun playing his music, so I'm going to get him to write something or maybe collaborate. I just want to play with some of the people that I really love playing with, such as Marcus and Victor.

**RT:** Your playing on Sanborn's *As We Speak* album is real strong. Did you have an open situation there?

**OH:** Yeah. We would rehearse a week before we went into the studio. All the rehearsals were done at Michael Sembello's garage, which he turned into a studio. So it was real loose. We would just go there, play the tunes, try things out, and record them. When we went into the studio we knew the music, so we could improvise then, have fun and jam. I remember Sembello sitting in the booth, playing around with all these great sounds. He would get these sounds in the studio that were beautiful. Everything was tracked live. So it was a lot of fun on that session.

**RT:** Did David solo live on the session?

**OH:** Yes. I don't remember what was kept and what wasn't, but he did solo live. You can feel a buildup in a lot of that stuff because we were jamming. Sometimes somebody would mess up and we'd have to start over, so every take was a performance.

**RT:** Are there any traits that you especially like in bass players?

**OH:** I'm really into a player who listens. I'm a team worker, I think, by nature. I work best like that. So if the bass player is a team worker, then that makes it easy. And no lazies—I can't work very well with someone who's lazy. They've got to be paying attention, because I like to move. I think pretty fast in terms of making music decisions on stage. I guess it has something to do with trusting yourself. Working with Victor and Marcus is so much fun, because they work with me and will take the initiative. There are times when Marcus and I will just sit in a groove, and then there are

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other times when we'll say, "Okay, here we go." It's the same with Victor. Those are general traits. Maybe I don't have specific traits because I work well with people, so it's easy for me to go in, listen to everybody, and sum up the approach for the session that day. I can walk in and listen for a second, or I might walk in the studio and play a beat, just to see what everybody's going to do. And that's how I know where the session's going to be at that day—just from whether the bass player's going to play hard or light. Mark Egan is a very delicate player with a beautiful sound, so I might play differently with Mark than I would play with Victor. Then I worked with this bass player named Ivan Elias, who used to play with a rock 'n' roll band called Scandal. We toured together a long time ago, and he has a very round tone. So I would do bass drum things to help him show off his tone. Some people mistake the attack in Marcus' sound for a bass drum, so maybe I would play differently with him. I think what I've been able to do is walk in, immediately sum up what's going to happen, and then slightly change my approach, whether it be with a sound thing, or a time thing. Some bass players lean ahead, and some lay back, so I might have to pull on one session, but on another session I might have to play behind the beat. You have to adjust day to day, especially in the sessions. Don't go in with too many preconceptions. Go in with your creativity. Take your sound with you and all that. Be open. Empty your head of the last one. Leave it and be ready for something new. I've even done some jingles, and they're really strange. The people walk in, you say hello, and they don't say anything to you. But then again, you just have to learn how to rise above that, open up, and give that the same energy. Then everybody perks up. You really have to be ready to rise above, fit in, or change up, many things.

People will hire you or fire you based on your rapport, and that's why I try to have fun wherever I am. I play the music and do the work, but I always want to have some fun.

**RT:** What rock bands have you had experience with?

**OH:** Not many. Ivan and I met touring with this guy named Arlen Gale. We were touring with the Doobie Brothers, and this guitarist named Rory Gallagher who used to blow the walls out every night. So that was fun. I experienced the rock scene on that one. You'd look up while you were playing and see Heineken bottles flying. And then with Carly, people were playing rock who had been known for playing jazz. She had Mark Egan, Mike Mainieri, Warren Bernhardt, and myself. I just like the energy of rock music. In the rock bands I've worked with, I loved that wall of sound that I heard when the drums were coming out of the monitors just right, and everybody landed on a chord together.

**RT:** The song "Predator" on the new Weather Report album—what did Wayne tell you about playing on that one? It's an incredibly funky groove.

**OH:** Wayne hears those kinds of rhythms, so he handed me a little slip of paper one day and said, "Check this out." It had a different beat than that actually; I changed it up a little. Wayne will give you an outline and just say to play what you hear. Wayne doesn't talk much about the music. He's into the experience. You have to look at where he comes from and what it was like back then—those gigs with Art and Miles. They were doing what I was talking about—going to the gigs and having an experience every night with the music. He likes to keep that in the music, and so does Joe. So we were in the studio jamming and we struck up this groove. Sometimes songs come about that way.

Sometimes Joe will hand you a percussion score. He'll program the Linn and then transcribe it. Then he'll hand you a score that you need 12 hands to play, but you've got to divide it between two arms and two legs. So Jose and I would be looking at the charts figuring out who would be playing what, with what hand, and at what time. The song "Two Lines" on the *Procession* album is like that.

**RT:** That's one thing about the drum machines. A non-drummer will program them and ask you to do something that it takes about eight people to do.

**OH:** That's right. It's really funny. Joe would send me these hi-hat

patterns in New York. I would try to play them anyway.

**RT:** What are your feelings about touring the world?

**OH:** I love it. I usually hate touring, but with Weather Report it's really fun. Last year was the first world tour that I'd done with Weather Report. We played everywhere—Yugoslavia to Israel—and I had a ball.

**RT:** Do people react the same way everywhere?

**OH:** They're nuts everywhere. When we got to Jerusalem, people were dancing in the aisles. They were loving it. I said, "Wow! Look at this!" The Weather Report music lends itself to an international audience. It's definitely a multi-ethnic-sounding music, so everybody can relate to it. It lends itself to many cultures. You hear Europe, 52nd Street, Birdland, funk, rock. The gig, to me, has the energy of rock at times. You hear Africa and South America in the music. You hear animals. So it will bring out that thing in you that makes you want to dance in the aisles if you're open to it. It's a great and wonderful experience for me.

**RT:** Those blue Yamaha drums of yours are beautiful.

**OH:** This friend of mine, Christine Martin, got the word to me that Yamaha wanted me to be an endorser. She said, "What color do you want?" She had a pile of gels—like from a paint store—and we looked through them. We cut off one of the blues. I said, "There's no way they're going to do this, but I'm going to send it to them anyway." And they sent the drums back with that blue. I flipped. They sent me 10", 12", 13" and 14" double-headed tom-toms. They're *Recording Series* shells, with Remo *Pinstripes* on the top, and clear *Ambassadors* on the bottom.

**RT:** Do you like the *Pinstripes*?

**OH:** A lot. I leave them wide open because there's enough harmonic overtone there without it being too ridiculous. They just seem to work well with microphones. There's enough primary tone and harmonic overtone there to give you the brightness that you need, without it going "boooooeeeeeaaaaaooooo." So I leave them wide open most of the time. On some sessions I might dampen them a little, but live not at all. The bass drum head is also a *Pin-*

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*stripe*. On the snare drum I go for the regular *Emperor* or *Ambassador* coated. Sometimes I use Remo *Muffl's* inside—the ones that are like a ring of foam. The foam lays in a plastic tray and just sits in the drum. I cut different pieces of foam, which allows me to have the whole head for brush work, but I have just the right amount of muting.

**RT:** How many floor toms did you have up there?

**OH:** Three floor toms: 14", 16" and 18". The bass drum is 14x22. The snare drum is a 7" *Recording Series*.

The cymbals are all Zildjian. I'm using two *China Boys*. One is a 22", and one is a 16". My crash cymbals lately have been odd sizes. I have a 13" thin cymbal, a 19" medium-thin crash, a 17" thin or medium thin, and then I use a 22" heavy ride, or I'll use a K. Zildjian. The hi-hats are the *Quick Beats*, with holes. I like them because I get the volume and the sound, and it's good for all kinds of music.

**RT:** You have one very important piece of equipment, which I don't think Zildjian makes. It looks a lot like a trash-can lid.

**OH:** That's what it is, a trash-can lid. When we were doing the song "Where The Moon Goes," there was a drum-machine beat, which had handclaps programmed on every third beat. We were not going to use the drum machine, so I had to get something to simulate that sound. We banged on everything in Joe's house and his backyard, and then I said, "Garbage-can lids." To his wife's dismay, Joe got the garbage-can lid out of his backyard. He drilled a hole in it, we put it on a stand, and I used it on that tune. So now the part is there.

**RT:** So that's Joe's trash-can lid up there?

**OH:** Well, no, I've gone through a few since then. They bend up and then they are dead. The "trash" goes away.

**RT:** Do you endorse any certain kind of lid?

**OH:** Acme. [laughs] No, just kidding. We get these lids from the weirdest places. All I know is that most of them have the numbers 40/45 on them. Yeah, I think readers would like to know that. You have to get yourself a 40/45. I don't even know, does that mean 45

gallon? Maybe we can take a walk and go look at lids.

**RT:** You're doing some double bass drum stuff at the end of "Domino Theory."

**OH:** Yeah. I've got to get my chops up. I go between using a Drum Workshop pedal and a Yamaha pedal. I've never played double bass before, and I'm starting to get into the Drum Workshop double bass pedal—good invention.

**RT:** Has learning to use the double pedal been easy?

**OH:** No, it hasn't, but I'm going to get it together. It's just a matter of getting some chops up. They sent me one about five or six months ago, and I didn't play it in public. I really didn't have a lot of time to work on it at home because I was doing a lot of work in New York. I wasn't practicing that much. I was working a lot. But I figured, I'm going to take it on tour, embarrass myself a few nights, and just learn how to play the thing better. [laughs] I mean, that's the fun. Carlos Santana said something interesting backstage the other day. He said he really appreciated the band because we would take a lot of chances. He said, "You know, you've got to lose yourself to find yourself." I said, "Wow, that is interesting." That's a good quality, I guess—to be daring. And I learned that from Joe and Wayne. Look at Joe; no Weather Report record sounds like the last one. He works very hard to make each one sound different.

**RT:** He comes up with some of the most outside noises. He must be laughing to himself sometimes.

**OH:** He does. He cracks up, and then he makes music with it—the mad professor.

**RT:** Who programmed the outrageous drum machine part on "Domino Theory"?

**OH:** Joe did. Joe's nuts with that stuff. He's hearing all these rhythms. Man, he's crazy. He's a madman, but he loves it. I think I'll be playing along with that machine live, because he wants to start it out by himself. Eventually, I'm going to start using some Simmons equipment. I'm also going to find out if Yamaha is doing anything with electric drums. I'm very interested in that, and Weather Report is going to allow me to use that stuff.

**RT:** What about drumsticks?

**OH:** Vic Firth sticks. Can't forget Vic. I'm using 5As with a nylon tip. I like them a lot. I've tried some of the other ones too—the *Choppers*, the *SD8s*. When I'm doing Bowie I use the *Rock* model or the *SD1 General*.

**RT:** Those are hefty sticks.

**OH:** Yeah, and I use them because, again, I believe in not using muscle. So I say, why not let the sticks work for you? Let them help you out; that's why you paid \$5.00 a pair for Vic Firth drumsticks, dammit. Let them help you! You don't want to concentrate on all that. You want to concentrate on the music and letting your arms take your hands to where they've got to be on the drumset. I'm a wrist player, so if I need a little extra power, then I'm going to go to a heavier stick so that I can continue to keep my same touch from style to style.

**RT:** And you like the nylon tips.

**OH:** I like the nylon tips when I'm playing in a high-energy electric situation like that. The wood tips would never cut through. You have to play for the sound system. I mean, there are great sound systems, but . . . I can only speak for myself and my touch. Everyone's different. But for the way I touch a cymbal, nylon tips just seem to help me on the projection. They last longer, too, so I go for the nylon tip. I pick my cymbals with a nylon tip. But with the *Rock* model stick I've been using the wooden tips, maybe because it's a heavier stick. And I've done trio gigs with very light sticks with wood tips. Yeah, I'm real strange with that. I think it's maybe a little too early for me to lock in. I'm still pretty much finding myself—discovering things about how I play in each situation that I go in—and so lately I've been starting to make demands on what I need from the equipment. I think what I need will become more defined in a few years, especially when I get into my own thing.

**RT:** I noticed that Weather Report recorded *Domino Theory* at several different studios. Are there any that you feel particularly good in?

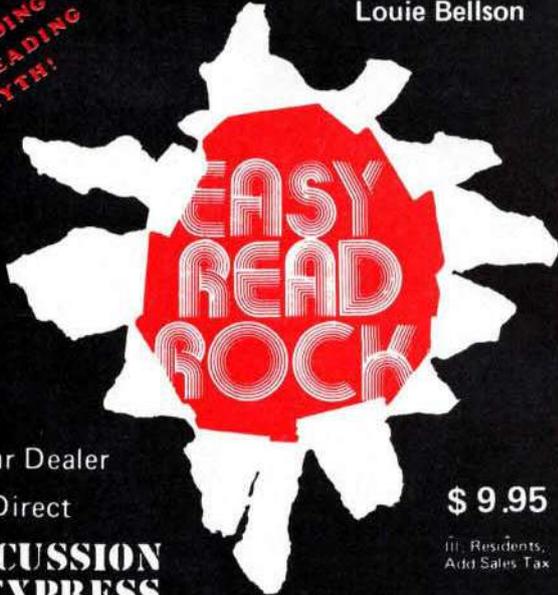
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**OH:** Yeah, there are a few. I do a lot of work in New York at the Power Station. They can get a great drum sound, and it just works well for me. And I've done sessions at Media Sound where they got a great drum sound. Electric Lady is good, depending on who's in the booth.

**RT:** Is it the room or the engineer?

**OH:** It's both. And now it doesn't have to be the room anymore, because you can assimilate any room digitally. They've got this processor with which you can actually program the size of the room that you want the instrument to be in. Can you imagine that? There are so many factors, you know. I am very fast in the studio, so I can go to many places and get desirable results, because I know what I'm looking for myself.

**RT:** Do you think about posture while you're playing?

**OH:** Absolutely. That's very important, because if your back isn't straight when you play, you're going to become fatigued. First of all, that's the cable connection to your brain. So it's like if you have a hose on the lawn and somebody steps on it, the water's not going to get through. All the hoses—all the connections—are back there and you've got to keep them straight. And breathing is very important, because if you don't keep a constant flow of air in and out of your lungs, the blood's not going to have enough oxygen to take it where it needs to be, and you experience fatigue. By constant breathing you keep oxygen in the bloodstream and keep those muscles from locking up. Sometimes I play a solo and I feel myself getting tense, but good posture and breathing cool everything right out. Then I find that I can play. Sometimes it's hard to relax, but air unlocks all of that. I think the key to expressing yourself, even in a high-volume situation, is total relaxation.

**RT:** How do you relax your mind? What are you thinking about when you're up there in the middle of "D Waltz" and just cooking?

**OH:** Let me think about that. Well, I'm watching the moves that are being made, I'm listening very closely to everybody, and I guess maybe I'm looking for the spark—the adventure in the music. I'm really conscious of the sounds of the cymbals and of each drum. I know that sometimes just hitting a cymbal in the right place is going to do something. If Joe looks at me and I go "bing" on that *China Boy* back there, he's going to go, "Yeah!"

It's hard to say exactly what is going through my mind, but I know that I am looking for the place to take the music higher. Sometimes I know I'm thinking about the groove—how deep I can get the groove to be. I want the groove to dance no matter what I'm playing. If I'm playing bebop I want the groove to dance in the way that a person could dance to it. It's like a slight difference in attitude, but it makes a difference, and I'm looking for that in the music—the depth of the groove and how it's affecting everybody. Is everybody connecting with it? If Wayne is going higher, he'll call you with the horn to give him something—drop some bombs or something. Or if I hear the time getting funny, that's when I'm going to get deeper into the time. Sometimes I have to be the initiator of excitement. Sometimes I have to be quiet. So I'm just trying to be sensitive to what's going on at any moment.

**RT:** Do you think the groove comes more from the hands or the feet? Do you try to play more bottom heavy or top heavy?

**OH:** There are times when I have to play hands, and there are times when I have to play feet. What I definitely try to do—and I'm sure this is the bottom line with everybody, no matter where you build the rhythm from—is to play the drumset as one instrument, as if it were all meshed together. I hear it as one instrument—each drum as a component of one thing. And you'll know whether you have to build that sucker from the bottom. Sometimes you've got to switch horses in the middle of the stream. In the middle of the song it might call for some bottom or some top. It depends on who's soloing. Joe is into the top for his solos; he takes his cue off the ride cymbal a lot. I can switch that with Wayne because of the instrument. Maybe I can play less snare drum with Wayne. So again, for me, it's a total listening thing.

**RT:** What was that real fast bop tune you played near the end of the show tonight?

**OH:** Oh, that was "Fast City." I don't remember what album it's on, but Peter plays on it. He plays his ass off on it; he's got that touch. So when we do it, I definitely lend more bottom to it. I think I've just got a heavier foot than Peter by nature, probably because of my background in rock and funk. So at the beginning, I'm starting it out differently—playing a variation on the original rhythm. But it's fast, man.

**RT:** How did you learn to play bop so fast?

**OH:** I don't know. With much difficulty. No, with me, playing fast is a relaxation thing. You start to come up with tricks to get that right hand moving. And then it's not always the cymbals; you've got the hi-hat you're working with. To play that kind of bebop is a hands thing. The bass drum is giving the accents and dropping the bombs during the solos. The bass drum is weaving. "Fast City" is one of the fastest songs I've ever played. There were a couple of songs I did like that with Mike Mainieri, but you learn your tricks for doing it.

**RT:** But it's funny you would say you had to relax to play at that speed.

**OH:** You've got to relax. Before you tense up, you've immediately got to say it's not fast. Victor and I had a long discussion about that when we were learning it. Don't think of it as fast. It's not fast. Never mind the fact that you're going to pass out when it's over; it's not fast. [laughs] I find that the longer I play that song on a tour, the easier it gets. And the funny thing about it is that the longer the tour goes on, the faster I kick it off. It's like anything; your body becomes conditioned. There was a time when Victor and I rehearsed just playing time together. Marcus and I did that a long time too. We would just play grooves together. I think every drummer has spent a lot of time with a bass player, and it helps the bass player and the drummer. At first it was Marcus, because we went to school together, and then it was Victor and me.

**RT:** Joe seems to love to write in 3/4 time a lot.

**OH:** He loves the waltz. He's from Vienna.

**RT:** There's blues in there too.

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**OH:** Yeah, that's right. Well, look where he came from. He was there, in the midst of all that blues stuff. It's interesting the way he hears music, and rhythm and time. It's totally different. I'll play a rhythm for him and he'll put 1 somewhere else. And it always ends up being interesting.

**RT:** He'll put 1 somewhere else, thinking that's where it is?

**OH:** Yeah, because he might hear it in a different way than I do. So it'll turn my head too. "Really, you hear 1 there?" What I'm getting from him and Wayne is an approach to creativity that I admire. They'll take a chart and change it six different ways before it gets recorded—keep changing keys, take two bars of the chart and play it. So I'm really learning an approach to creativity with them that I am going to incorporate into my own writing—just to keep the openness about it. There are no absolutes, and nothing is final. I mean, you can always go somewhere else with the music. I think that's what they were saying with the concept of the album: "Can it be done?"

**RT:** You switch off between matched and traditional grip when you play.

**OH:** That's true. I noticed that the other night. I looked at my hand when we were doing "Fast City," and said, "Oh, we're playing traditional grip." I started playing bop with traditional grip, and maybe it's just very natural for me to play bop with traditional grip. But at one point I forced myself to play matched because I had a giant, ugly callous from playing real hard, and it would get painful. So I switched it up and started to practice. That was like starting over. I practiced all the old things and felt like a kid again; it was weird trying to get that hand to move. But I finally did, so I'm switching now—whatever feels good to me.

**RT:** So it's just a subconscious move to turn that stick over and play traditional on bop?

**OH:** I think my whole approach to drums is subconscious. [laughs] It's not necessarily a technical approach to playing drums. I understand technique, rudiments, and reading music, but I don't consciously use those things. I only use them as a means of expressing

myself. So if you asked how I did something, I would have to go back and listen to the tape, analyze it musically and tell you what it was. I'm not taking that kind of approach to it; I'm just playing. I always want to keep that attitude because the music is king; you're just an instrument for it. I truly believe that it has nothing to do with me. I guess it sounds corny, but it's a real thing to me. That's why I say that when I go to a gig, I seriously don't know what I'm going to do and what's going to happen. I'm going to go and experience it with the audience. I might feel like playing a solo one way that night, and the next night it may be totally different. And I know that it's not me, because even though we play two hours and I play so hard for those two hours, I'm not tired after the show. So that's not me relying on physical strength. I'm not a muscle-bound guy. I'm 6'2" and 145 pounds, which is light for someone 6'2". It goes to show you that you don't have to lift weights to play drums hard. It's an energy that you tap inside yourself. You don't need muscles to do it. You should be physically fit, though; you have to do something, whether it be a concentration, or a physical exercise such as riding a bike or walking. But playing drums in itself is exercise. It's a great instrument. That's why a lot of drummers play until they die. Art Blakey's still playing, and so is Buddy Rich. These guys are healthy. I guess the instrument lends itself to health.

**RT:** Where do you buy your clothes? You always look real sharp in pictures.

**OH:** [laughs] I became conscious about that because I was taking a lot of pictures, and at one point I realized that this is show biz too. So I have a separate suitcase of stuff that I wear on stage. But I've been shopping everywhere. You don't have anything to do on the road, you know, so Wayne would get up with me early in the morning in Europe and we would go clothes shopping.

It was funny to hang out with Wayne. He would just talk about life—wouldn't talk about any music. We'd go to the movies together and experience different things that we could bring to the music. I guess what I'm getting into is that simple life approach to music. Maybe that's what I'm looking for every day—that totally emotional aspect of the music. When I'm home, I'm really a homebody, too. I'm there doing things, hanging out with my girlfriend all the time. I try to keep it simple, but I can bring that real-life energy into the music.

You are the music you play. When you talk to Wayne you realize that you are talking to the person that you hear on the record. He speaks the way he plays. There's something happening with musicians whose personality, instrument, and what they're saying through their instrument are all one. You draw on all that at a gig. The gig is a reflection of your day, and if you had a good day then the gig is going to be fun. That's why, when I'm on the road, I explore. Nobody knows where to find me. Like I rented a car and I know San Francisco now. I'm going to take that on stage with me—the old man on the corner with the blues on his face, or the kids with the tight pants at Oakland High dancing in the street and singing. I might see that in my head when I'm playing, and I'll say, "Let's make everybody dance." So maybe I'll try to get that feeling on the drumset, because I like to dance too.

**RT:** I heard that Weather Report was doing a video.

**OH:** It came out really nice. It's the song "Swamp Cabbage." It's going to have some animation and maybe some computer-print stuff mixed in with us playing. We went to a soundstage and "lip synced" on our instruments. It's very hard to do that with Weather Report. It's easy to do when you're just playing a simple rhythm. But I freaked doing it with Weather Report. Everybody else can get away with it, but if you look at the video and the drummer's off you go, "Oh the drummer's lip syncing!" I had to do a lot of remembering, so I could look halfway like I did the record. But it was fun. I'm sure it came out well. The producers seemed pleased. I'll have to see it.

**RT:** Are you on a retainer with Weather Report? Do they pay you year round?

**OH:** No, I just do the work and they pay me flat fees. I'm a sideman. It's cool. I'm not tied down to it, but I'm enjoying myself. I'm going to stay here as long as I'm able because I'm playing what

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I want to play in terms of having the freedom to express myself. There are not many gigs that you can do that on and get paid for it. Weather Report is a very unique band in the industry in that they've got a commitment from a major record company to do an album every year. They've been making records for so many years; some of them have been popular, and some have been totally experimental and have gone by the critics. It's good. I hope I can find a record company that is so committed to me as an artist. I feel that I have a lot to say, and I don't know if I can say it in one band. I don't know if I could say it in a deal that's considered a jazz deal, or a deal that's considered strictly a pop deal. It'll be interesting to see what happens this year.

**RT:** Do you listen to the radio a lot?

**OH:** I do, man. I have to keep up with what's on the radio because I'm a songwriter. I listen to it all; I'm not locked into anything. Joe and I had a discussion about that once. He was saying that musicians shouldn't listen so much. I told him I didn't agree with him, because my work relies on my staying abreast. When you have a record deal with a band called Weather Report, and it's your deal, you can afford to be in your own little world. But when I leave here, I've got to go out *there*. So I have to stay open, listen to what everybody's doing, and fit myself into that. I'm definitely wide open. I'll listen to the easy-listening station for a while, switch to the bop station, go to the funk station for about an hour, you know—just take it all in. I'm hearing arrangements, lyrics, grooves, solos, changes and stuff. It'll influence you and give you your own perspective on creating music. I wrote a song for George Benson's last album, called "Being With You," and that's like a pop-instrumental song. That's probably the product of listening to a lot of music. You just sit down and hear all these things.

**RT:** Where did you learn your funk chops?

**OH:** From listening to records. I played with my father from when I was nine until I was 11, and I was listening to all the pop music even then. Then I joined this local funk band for a talent show. So at that point, all I had to get was strength. They used to tease me.

They would put their heads in my bass drum and say, "Can't hear the bass drum." Two years later they were telling me, "Don't play the bass drum so hard." But I learned from practicing with records—Motown and James Brown records.

**RT:** Did you listen to David Garibaldi in Tower of Power?

**OH:** Of course, man. In high school, if you couldn't play the hi-hat thing in the intro to "Squib Cakes," man, you weren't happening. I really enjoyed his playing—a very original approach. I played a lot of funk in school. Most of the gigs were funk and rock. In fact, I strayed away from jazz then for mostly funk and rock gigs at that time, only occasionally doing some jazz gigs.

**RT:** Do you ever worry about ear damage?

**OH:** No, because I don't have the monitors loud at all. In the rock situations, I want the amps in front of me so the sound goes away. The hardest thing for me to hear in amplified situations is the drumset. So in my monitors I have a balanced mix of the drumset in proportion to what I'm hearing on stage. I get enough of Victor, the bass player, because he's usually next to me. And Joe will crank for you; you don't have to worry about him. I get Wayne in my monitor, and my singing on tunes like "Where The Moon Goes." I don't have my monitor loud because I want my ears when I'm doing work in the studio. And my hearing is pretty good.

**RT:** I was really impressed with the dynamics you play with on "D Waltz." Is it hard to play real soft?

**OH:** You do have to work on that. I have to thank my father for saying, "Whatever you practice, practice it loud and soft." My father gave me a lot of hip advice about drums, from a horn player's perspective. I think the band gets off on it too. That whole thing of it getting softer and softer happened on a gig. Joe and I were making these faces, and sinking lower into the chairs. So it was a communication thing, and that's how that part of the song happened. We were on stage laughing—cracking up, you know—until it was real soft. One night, we did it about eight times and just kept getting softer. The humor of it was to come back full-out again, and to hear somebody scream in the audience.

**RT:** Did you hear the guy scream in the audience last night? "Ooommaaarrrr!"

**OH:** [laughs] It was so funny, man. But it's involvement. You need that. But getting back to it being hard—yeah, it is, because when you get it softer you tend to slow down sometimes. The key is in getting softer and keeping the intensity. A lot of the old-timers could do that great. Billy Higgins and Max Roach could do that. I want to even get more into using dynamics this year with the band.

**RT:** It gives people's ears a little break.

**OH:** It does. They hear it in another light. Then they appreciate the bashing when you start to dig in.

**RT:** That was a great moment with that guy yelling, and you hitting those flams and starting to bash that kit like crazy. Your head was swinging up and down.

**OH:** I saw a video of myself one time and freaked out. That's what I mean about you becoming absorbed in the music: You don't really know where you are sometimes. I remember sometimes doing things that made me dizzy on the drumset. The stage would be spinning. People know who's jiving and who's not, so I think when you give from the heart and are sincere, then you can't be denied, even if you're playing the sloppiest stuff in the world. If it's from inside you, and you love it and you mean it, they feel it. It may be sloppy, but it feels great; it sounds good. I'm going for the feeling—make them dance, and experience what I'm feeling with the music. Sometimes I feel like I'm going to burst because I experience so much, and it seems like I can't get it all to come out. And sometimes it means reaching back here and hitting that cymbal, just to bring it from the depths and just feel it. Oooooooooohhhh! Wayne plays like that, and he does it so serenely because he stands still. I've listened to him play acoustically this close, and felt his heart come out of the horn. I guess I heard a lot of musicians like that up close—Trane, Rahsaan Roland Kirk. I've been there and heard the sweat. And I guess maybe I want to play like that. Then nobody cares what you play or how you did it, because the soul just takes over.

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by David Creamer

## Refinishing Your Drums

Why on earth would anyone want to go through all the trouble of stripping, staining and finishing an entire set of drums? Assuming your set is actually in need of repair, it could be very expensive to have the whole set professionally refinished. On the other hand, if you do all the labor your-

self, the cost could be cut as much as 75%. Depending on how large your set is, it should cost somewhere between \$50 and \$75 to completely refinish your set. You will also take pride in what you have accomplished. Imagine how good it feels when an admiring soul asks you where you

got that beautiful set refinished and you reply that *you* did it, completely by yourself. Maybe it won't come out looking like a professional custom refinishing job, costing hundreds of dollars. But if you spend a little time and effort on the job, it should come out as good, if not better than, that of a good furniture refinishing shop. This article deals with refinishing wood shells.

Refinishing a drum is basically the same as refinishing a good piece of furniture. As a matter of fact, if, after reading this, you're still not sure about how to proceed, go to the local library or bookstore and pick up a furniture refinishing book. There are two things to keep in mind when refinishing your drums. One is the acoustical properties of the drum. You do not want to put anything on the drum that could adversely affect the sound. The other is the strength and durability of the drum. It's probably safe to say that a drumset gets slightly more abuse than a piece of furniture. This has to be taken into account when choosing a final finish for your drums.

### Safety First

Before we begin, there are a few precautions to go over. A lot of the chemicals you are going to be using are extremely flammable. Care *must* be used when handling them. Proper ventilation is needed to get rid of any dangerous fumes. Besides being harmful to breathe, concentrated fumes can be very explosive. Do not work in any area that has an open flame or electric motor (such as a hot water heater or dryer). Wear protective gloves, goggles and clothing. Buy gloves that are specially made for the chemicals you will be using. Some types of gloves could dissolve and leave your skin exposed to chemicals. The goggles should be worn to prevent anything from splashing into your eyes. No matter how careful you are, this can happen very easily. So *don't* take chances; wear goggles. Eye burns are a serious matter. Don't wear shorts and a t-shirt when you work. Wear clothes that will protect you from splashes. Any work clothes will do, but try not to wear anything that carries a lot of lint such as flannel or wool. Lint can stick to the drum when you are applying the finish coat, which will ruin the finish. Keep children and pets away for their own safety, as well as to prevent them from stirring up dust. Finally, be careful of how you store the chemicals and materials. Make sure that all cans are shut tight and

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stored where they won't spill. After you clean your brushes, empty out the solvent; if you let them soak overnight, place them outside or put a cover over them to keep the fumes down to a minimum. Throw rags out, or rinse them in solvent and place them outside to dry. *Never* leave them in a pile; they have been known to burst into flames. All in all, a little common sense is all that's needed to prevent accidents.

### Wood Types

Maple and birch are probably two of the most common woods used in drums. Both range from creamy white to a light reddish brown in color. They usually have a straight grain, and are heavy, hard, and strong. They also have good shock resistance and very small pores on their surface. Wood with very small pores is referred to as having a close grain. Naturally, with smaller openings on the surface, it takes longer for stain and finish to penetrate. Another popular wood is mahogany. Colors range from yellowish brown through reddish brown to a dark red. Mahogany has a highly figured grain pattern and very open pores depending on the type used. Open-grain woods will soak up stain and finish much faster than other woods. Care must be taken not to overstain them or to underfinish them.

### Resurfacing Wood Drums

Before you go through the trouble of stripping and refinishing a drum, you might want to try to save the old finish. If just the outside finish is scratched or stained, it might be possible to resurface the drum. This is especially desirable for old and antique drums. Older woods get a beautiful *patina* from aging and weathering. The *patina* is a delicate surface coloring that is hard to reproduce on new wood. Since the *patina* is only on the surface of the wood, too much sanding or the chemicals in the strippers can destroy it.

The first thing you want to do to an old drum is determine what type of finish is on it. Older drums usually have either shellac or lacquer on them, but some may have varnish (spar varnish, not polyurethane). To test for the shellac, brush a little denatured alcohol on a small area. The inside or edge of the drum or under the hardware are the best spots. If the alcohol removes the finish, then the drum is coated with shellac. If it remains unaffected, try lacquer thinner to test for lacquer and varnish. If by some chance your drum was recoated with polyurethane, you will probably have to strip it.

The next step would be to clean the drum with a rag dipped in paint thinner. If the drum has white marks or water spots on it, these can be rubbed off easily with some 4/0 steel wool and lemon oil. Wet the steel wool with a little oil and gently rub along with the grain of the wood. Adjust pressure as necessary, but don't rub too hard

or you will rub the finish right off. If there are just a few spots on the drum, try a little toothpaste and a soft rag.

A worn finish is easily repaired as long as the wood is undamaged. If the wood is slightly scratched or scraped, you can try to rub it smooth with 4/0 steel wool and restrain that area with a matching stain. Clean the drum with paint thinner, test to see what type of coating is on it, and rub the entire drum down with 4/0 steel wool to clean any imbedded dirt. You can then recoat the drum either with the same type of finish or, for a more durable finish, you can recoat it with polyurethane varnish unless its original coat was shellac. Never put polyurethane over shellac, as it may

not form a good bond.

If the surface is covered with an alligator effect, or if it is covered with tiny cracks in the finish, it is possible to dissolve the finish and let it reunite (reamalgamation). This will only work on shellac or lacquer finishes. Brush on proper solvent (denatured alcohol for shellac; lacquer thinner for lacquer) liberally; continue brushing until all the surface defects disappear; then brush with long, even strokes along the grain and let dry. This must be done fast since denatured alcohol and lacquer thinner evaporate very quickly. If the drum has any gouges, burns or dark water spots (meaning that water has soaked into the wood), you will probably have to strip and refinish

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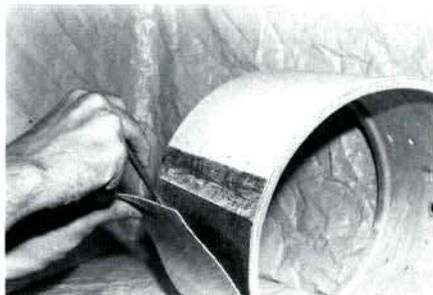
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the drum. But it doesn't hurt to try to save the old finish. At worst, you will have to strip down the drum, which you were probably going to do anyway. At best, you will have refinished your drum and saved yourself some time and money.

### Stripping

If your shells have a plastic covering on them, refer to the May '84 *MD* for instructions on how to remove it. Before you try to remove the covering with a heat gun or propane torch, chip off a piece of the plastic and try melting it (do this outside). If it bursts into flames, it is probably covered with nitrate plastic, in which case you will have to remove the covering by hand. To do this, gently pry the seam apart, and brush or pour lacquer thinner into the opening. Continue this until the glue softens.



Carefully pull the plastic down some more, and add more thinner. Do this until you

remove the entire covering, being careful not to pull off any of the wood from the drumshell.



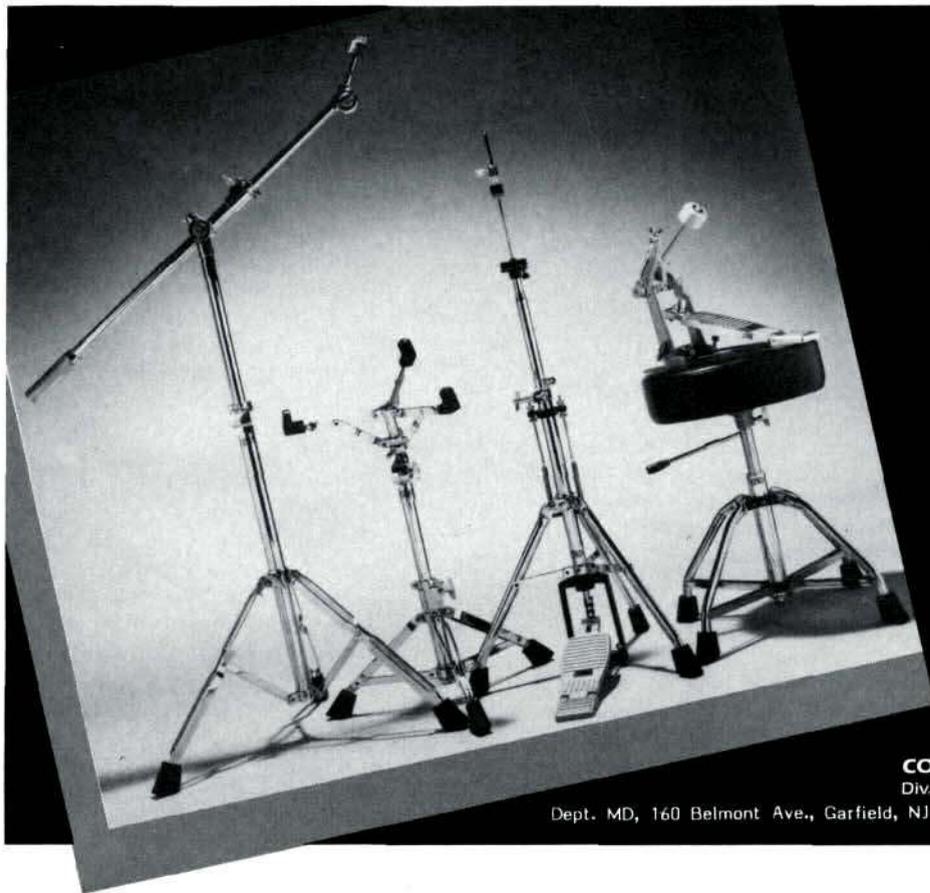
For a wood drum, start by removing all hardware from the drum, and sand the drum enough to rough up the surface slightly.



Use a good-quality stripper, since cheap ones usually need repeated applications and end up costing more in the long run. Also, cheap strippers have more waxes in them that stay on the wood. This can affect the absorption of the stain later on. Choose a wooden-handled brush with natural bristles so the chemicals in the stripper won't dissolve it. Plastic handles and nylon bristles can soften and fall out. Brush on a good, heavy coat of stripper. A light coat will evaporate too fast and won't dissolve the finish. Do not brush the stripper back and forth; it will not be able to do a thorough job if you do.



Let the stripper sit for at least half an hour. By this time, the finish should be "lifted" from the wood. Take a small putty knife and scrape the old finish off. Be careful not to gouge the wood with the knife, and



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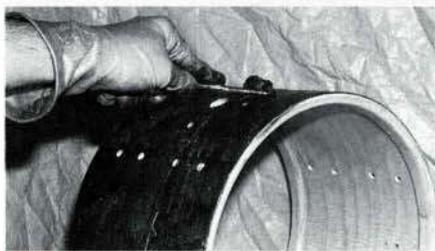
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always scrape along with the grain of the wood.



When you've scraped as much of the finish off as you can with the putty knife, take a piece of 1/0 or #1 steel wool and remove any remaining finish. Wipe the drum down with lacquer thinner and let it dry. Then wipe it down with thinner again.

If your drum has been painted, you may want to try to scrape the paint off first or sand it off. Stripping paint is okay, but when the stripper dissolves the paint, it could discolor the wood by leaving the paint's pigments or coloring in the surface of the wood. Be very careful when removing the paint or plastic covering that you don't lift pieces of wood from the drum. The drum surface should be as smooth as possible.

#### Dents, Gouges and Holes

Often, older drums will have dents and gouges in their wood. Dents are the result of something heavy being pressed against the surface of the wood, which causes the wood to be crushed in. No wood has actually been removed. It has just been compressed. To fix a dent, place a wet cloth over it and place a hot iron over the cloth. Hold it there for ten seconds. Repeat as necessary to get the compressed wood back to its original shape. If some wood has been gouged out, you have to use a wood filler such as *Plastic Wood*. Since the wood filler and the drum absorb stain at different rates, it is best to stain the drum first. Then add stain to the wood filler until it matches the color of the stained drum. You could also try to find some precolored wood filler, but the match won't be as close as if you did it yourself. If the gouge is deep, use two or three applications of putty to completely fill the hole, allowing each coat to dry thoroughly before applying the next coat. Sand the putty even with the surface of the wood carefully. Since the putty is harder than the wood, sanding too hard could scratch the wood.

If you are changing hardware on your drum, some of the old holes may need to be filled. Purchase a wood dowel close to the same size as the hole. Try to find a dowel in the same type of wood as your drum. If the dowel is too large, it can be whittled down to size; if it is too small, you can swell the dowel with a wood sweller such as *Chair Loc*. Make sure you seal the end of the dowel that shows with sealer, since stain soaks into the wood end much faster (see section on sealing).

#### Sanding

Perhaps the hardest part about sanding is knowing when to stop. With the proper type of sandpaper and the correct grit, sanding is not very hard to do. Flint paper is fairly inexpensive and a good overall sandpaper, but it tends to gum up easily and could damage the wood if not changed often enough. Aluminum oxide is a much better paper to use. When buying aluminum oxide paper, ask for an "open coat" paper. This has less oxide particles on the surface and will clog less. Start with a 100-150 grit if the wood is fairly rough. Sand at

a slight angle to the grain for best results. Be sure to use a sanding block too. Sanding by hand does not always give the best results, unless you are experienced at it. You can buy a sanding block or make one from a piece of wood. Any wood will work, but you must attach a piece of felt or rubber to the bottom so it can sand the drum surface evenly.

After you finish sanding with the rough paper, switch to a medium grade. A 180-220 grit will do fine. Just be sure to sand with the grain this time. Finally, use a 240-320 grit to complete the process. Sand with the grain, using long, even strokes.

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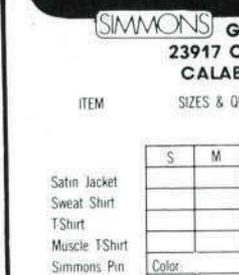
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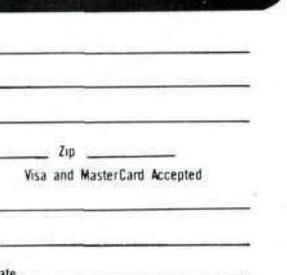
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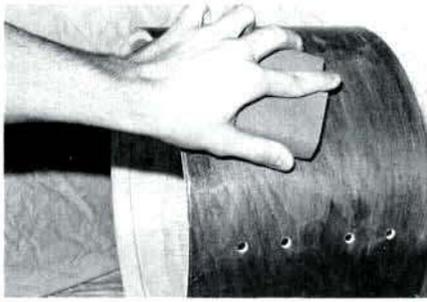
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A good alternative to sandpaper would be steel wool. You do not need a sanding block, but you should wear gloves to keep the steel fibers out of your hand. For the initial smoothing, a #1 or 1/0 grade should be used. Rub at a slight angle to the grain as before. Then switch to a 2/0 or 3/0 grade; be sure to rub with the grain. Do the final smoothing with a 3/0 or 4/0 grade.

If your drum has a thin veneer on the surface, be sure to use steel wool to smooth it down. There will be much less chance of going right through the veneer surface and ruining the drum's surface.

#### Bleaching

You only want to bleach your drums as a last resort. You'd be better off trading them in or swapping them for a set with a nicer color. Bleaching can remove all of the pigment from the wood, leaving you with a bone-white, colorless set of drums, and can also damage the wood enough to

alter the sound of the drums. If there is no way around it and you *must* bleach the drums, it is fairly easy to do; just use a fair amount of restraint when applying the bleach.

Stripping will remove some color. However, if the color of the drum is still too dark for your taste after stripping, it is possible to lighten it with bleach. This should be done after the first sanding with coarse paper. If the color needs to be lightened slightly or if the drum has water stains, you can try using common household bleach.

If the household bleach doesn't work, try oxalic acid. Oxalic acid usually comes in crystal form and is mixed with water. Add two or three ounces of crystals to a quart of hot water. This bleach costs more, but can work on stains that household bleach won't touch. Be very careful with this product, as it is extremely strong. Follow the directions on the package carefully.

Before you bleach, wipe down the surface of the drum with lacquer thinner. Brush on the bleach along the grain with an inexpensive nylon brush. Be sure to wear gloves and eye protection. If you get any bleach on your skin, wash it off right away with lots of water. Wipe the drum down with a damp rag and repeat, if necessary.

Don't saturate the drum with bleach. Again, bleach is very harmful to the wood and you should only bleach as a last resort. When you are finished bleaching, rinse the

drum down once or twice with a borax solution to neutralize any remaining bleach. Let it dry overnight and rinse with lacquer thinner. Then continue sanding.

#### Staining

The color you stain your drums is really a matter of personal taste. Dark-colored woods usually do not need any extra coloring, while light-colored woods need something to bring the grain to life. This can be a darker colored stain or just a neutral tint. Stain can also give your drum an aged look even if it's new, or make one kind of wood resemble another.

Staining is probably one of the easiest steps in refinishing your drum. When you buy stain, make sure you purchase a *penetrating oil* stain, not a pigmented oil or water-based stain. A penetrating stain will give you the best results and will last much longer than the other types.

After you finish sanding your drum and wiping it down with lacquer thinner, apply a sealer to the edges of the wood (end grains). Then apply the stain. Always work on a horizontal surface, so you won't get runs on the wood. Stain the inside of the drum to help preserve it and to make sure that the color is what you expected. Start with a lighter coat and add others to make it darker, if necessary. Do not apply a heavy coat until you find out how fast the wood will absorb the stain.

Use either a brush or a rag to apply the stain, following the grain.



Then take a rag and rub it into the wood with a circular motion. Take a clean rag and wipe off the excess stain, again following the grain. Let the drum dry for 24 hours.

Remember, softer woods soak up stain faster, so one coat may be enough. Harder woods may need extra coats. If you apply too much stain and it turns out too dark, try wiping it down with a lacquer thinner. If it's still too dark, you may have to bleach it.

#### Sealing

If you are going to be putting a surface finish such as lacquer or varnish on your drum, it is a good idea to seal the surface of the wood first. This will prevent the finish from soaking into the wood. The sealant

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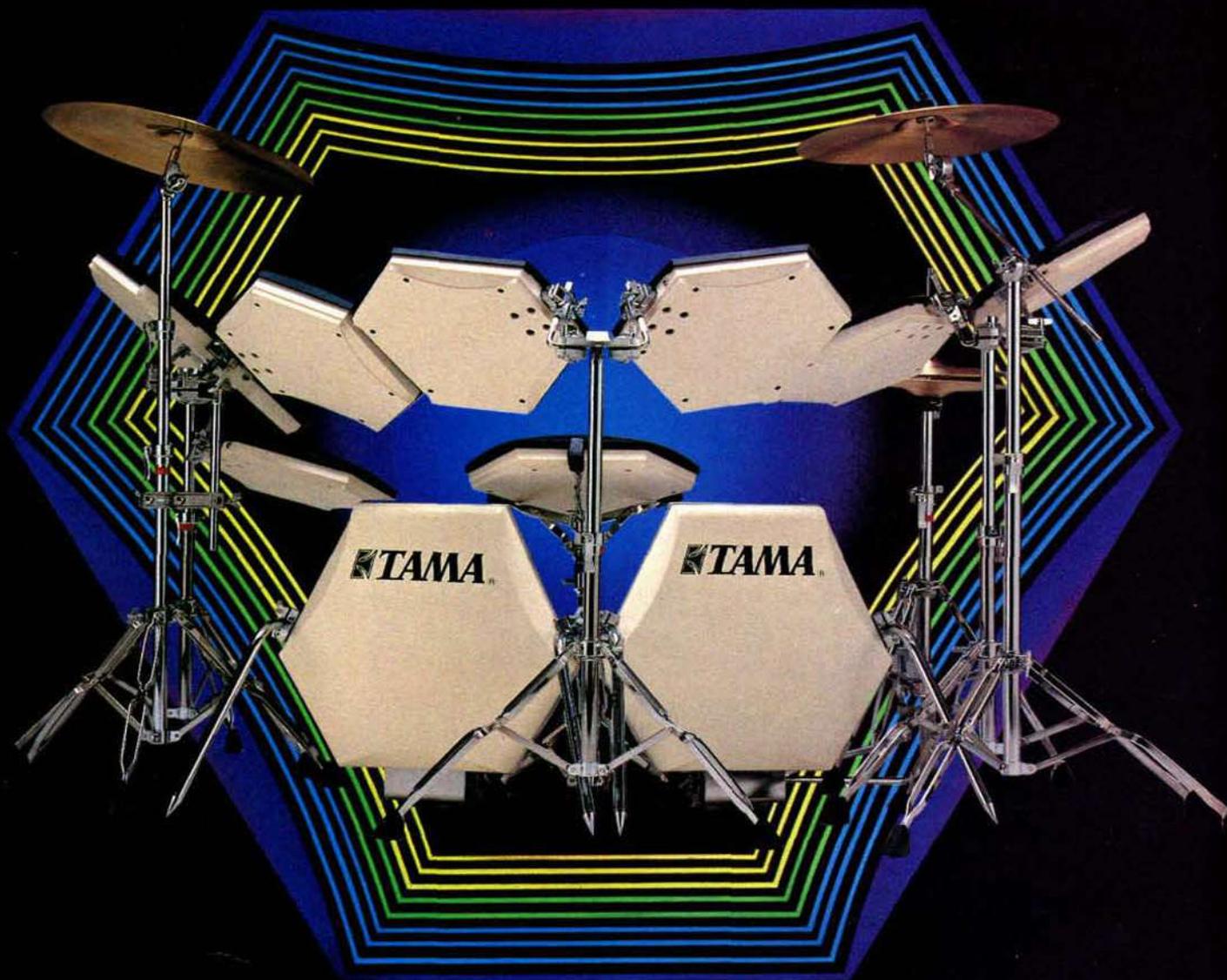
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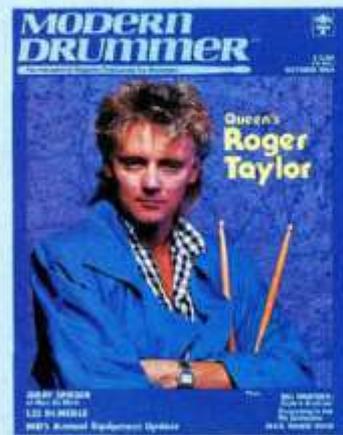
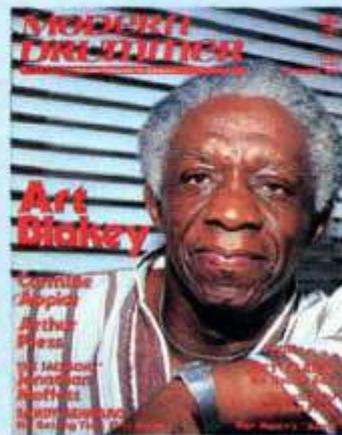
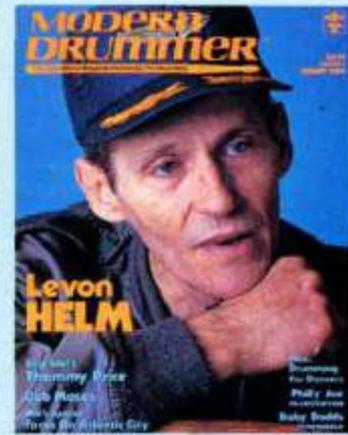
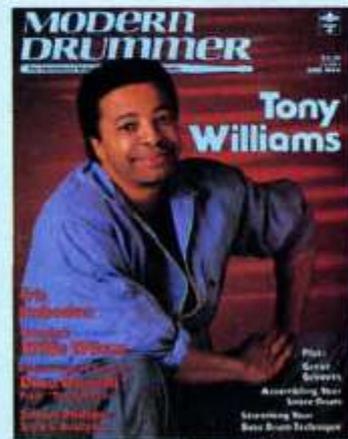
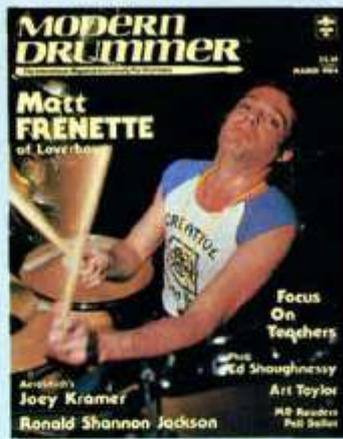


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or "wash" is usually a greatly thinned down version of the final finish (check finish for the proper thinner). Brush it onto the drum following the grain.



The wash will allow you to see if there are any waxes or oils on the drum that you might have missed before.

There is also a ready-made product called *sanding sealer*. This will penetrate the surface of the wood the same as your homemade version, but will harden the surface and make any loose wood fibers stand up for further sanding. Sealers are usually applied after the second sanding. Hard woods only need one light coat, while softer woods may need two or three. Be sure to seal the end grains.

#### Finishing

The first decision to be made is whether to use a penetrating finish or a surface finish. Penetrating finishes are special oils that soak into the surface of the wood. With enough coats, they can protect just as well as any surface finish. They are much easier for the beginner to use, and you do not have to be as careful about dust collecting on the surface. Your drum will have a no-finish look and will feel like an uncoated wood surface. With enough coats, it can even take on a very dull sheen.

There are four kinds of penetrating oils: tung oil, Danish oil, linseed oil and lemon oil. Tung oil and Danish oil are the only types you should use. The others really don't protect as well and take a very long time to apply enough coats. To apply the oil, just place the drum on a horizontal surface and pour on some oil. Rub it in with a clean, lint-free cloth.



When the surface starts to lose its sheen, it means that the oil is soaking in. Apply

another coat. Repeat this until the wood will not accept any more oil. Let the drum dry for 24 hours. Then continue to apply more oil. Do this three or four times.

The nice thing about penetrating oils is that no matter how much you apply they won't affect the sound of the drum. Just be sure to apply oil to both the inside and outside of the drum. This will prevent warping. If the drum is ever scratched, rub more oil onto the area and it will blend in.

Surface finishes are exactly what the name implies; they dry on the surface of the wood and seal it off completely. They should always be applied in thin coats, so they will not affect the sound of the drum. In order to get a good finish on your drum,

use a good brush, unless you have a spray gun. Assuming that most people do not have a spray gun to use, we will concentrate on applying the finishes with a brush.

Spend a little extra money and buy a good-quality, natural-bristle brush with a wooden handle. The bristles should be soft, silky and resilient, and they should spread out evenly when pressed down. A good brush will have split ends on the bottom of each bristle. This helps to spread out the finish evenly when brushing it on. Don't use a brush that has been used on anything other than the type of finish you are using.

There are three basic types of surface finishes available: lacquer, varnish and

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shellac. Lacquer is probably the best surface finish you can put on your drum, but it is very hard to use. It works best if heated and sprayed on in thin coats, but it also comes in a brushing variety. Make sure you purchase the right one. Lacquer also comes in two formulations: acrylic (the type used on cars) and nitrocellulose. Use nitrocellulose lacquer since it is made to be applied in very thin coats.

Lacquer has a very fast drying time and won't have much of a chance to collect dust. The wood should be sealed again if your drum was stained. Some of the stain could bleed through. Always thin lacquer down and apply multiple, thin coats,

rather than one or two heavier coats. Rub the drum down with a clean, soft cloth between coats to get a glossier finish.

Polyurethane varnish is the best choice for refinishing your drums. It's easy to use and gives the most durable finish of all. It comes in four varieties: high gloss, satin, semi-gloss and dull. The only drawback is that it takes a longer time to dry. This gives dust a greater chance to collect on it. Make sure you buy a *polyurethane* varnish. Polyurethane usually costs more than acrylic, alkyd, phenolic or spar varnish, but has much better durability. Shellac is not recommended, although it has very good scuff and wear resistance, mostly

because it is not waterproof and is dissolved by alcohol. If you spill one drink on it, the water and/or alcohol could ruin the entire finish. You would have to strip and stain the entire drum, if the damage is bad enough.

When applying a finish, work on a horizontal surface to avoid runs on the drum. Make absolutely sure that the work area is completely dust free. Have a light or window nearby to check the reflection on the drum surface for dry spots. Clean the drum down with a tack cloth to remove any dust or wood particles. Dip your clean brush in the finish halfway down the bristle length. Don't rub the brush along the rim of the can. This can cause air bubbles in the finish. Gently tap it on the side of the can. Brush the finish on in the same direction as the grain of the wood. Then brush it in the opposite direction. (This must be done quickly for lacquer.)

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Finish it off by brushing along with the grain again.

You will have to use steel wool between coats of polyurethane, because the new coat cannot stick to the previous coat unless it is roughed up a bit. Use a 4/0 steel wool to rub down the entire surface. Lacquer doesn't need this, because it redissolves the previous coat to form a bond.

Apply one or two thin coats of finish to the outside and one coat to the inside. Let the drum dry for 24 hours between coats. If you want to add extra coats, put the hardware and heads back on between coats and make sure you are not affecting the sound of the drum. If you need more than one day to finish your drum, rinse the brush out in solvent. Wrap it in aluminum foil and store it in the freezer overnight. When finished with the job, clean the brush completely and let it dry.

Now you can reassemble your drums. You will enjoy the look and sound that only natural wood can give. Your drums can look good for years, provided that you periodically clean and polish them with any good-quality wood cleaner. If you have any questions or problems refinishing your drums, you can send a letter to the *It's Questionable* column at *Modern Drummer*.

*I would like to thank Muscara Music, Belleville, NJ, for supplying the drumshells used in the photos and Patrick Foley and Johnson True Value Hardware, Reading, MA, for their information and advice.*



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## The Rhythms Of Frank Zappa

Frank Zappa frequently composes using odd rhythmic groupings—quintuplets, septuplets, etc.—played over standard meters. The best way to approach these polyrhythms is to *subdivide* each grouping into 2's and 3's, in order to keep track of the number of notes being played. When playing these groupings, each unit should be played as evenly as possible, making sure each note and the space between notes have equal lengths.

Keep in mind that, within a consistent tempo, septuplets are played faster than quintuplets, quintuplets faster than triplets etc., so that the notes can fit evenly into the given beat. While practicing these, it is recommended that you use a metronome to help you keep a steady pulse. When accents are marked, your best bet is to subdivide at the accent, causing a stronger beat on the 1 count of the subdivision.

The following are examples of the rhythmic patterns from several Zappa compositions. The first two are from "Be-Bop Tango" (*Roxy And Elsewhere*, Discreet 2DS 2202 1973, Munchkin Music).

The next example is from "Manx Needs Woman" (*Zappa In New York*, Discreet 2D 2290 1977, Munchkin Music). Note that the pattern begins on the fourth beat of the first measure.

The following pattern comes from "Does This Sort Of Life Look Interesting To You?" (*200 Motels*, United Artists UAS 9956 1971 Munchkin Music.)

Zappa also writes melodic pieces for the drumset. Here is the rhythmic pattern for the first eight bars of "The Black Page" (*Zappa In New York* 1977, Munchkin Music):

Three staves of musical notation in bass clef. The first staff shows a sequence of notes with brackets above indicating groupings of 3, 5, 7, and 7 notes. The second staff shows groupings of 5, 5, and 6 notes. The third staff shows groupings of 5, 5, and 6 notes, with a bracket of 3 notes below the final group.

Here is the same pattern, written melodically for the drumset. Remember, division of polyrhythmic groupings should be in 2's and 3's.

Musical notation for Bongos, Cowbell, and Snare Drum. The Bongos part is on a treble clef staff with a 4/4 time signature. The Cowbell part is on a bass clef staff with a 4/4 time signature. The Snare Drum part is on a bass clef staff with a 4/4 time signature. The notation includes various rhythmic patterns and groupings (3, 5, 6, 7 notes) with dynamic markings like *p* and *>*.

All selections composed by Frank Zappa. A catalog of Scores and Parts to Frank Zappa's music is available from Barfko-Swill, P.O. Box 5418, North Hollywood, CA 91616-5418. (818) PUMPKIN.

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## Simmons SDS8 Electronic Drumkit

Dave Simmons revolutionized the drumming world with the creation of the Simmons *SDS5* electronic drums a few years ago, and the new hi-tech *SDS7* introduced this year. Realizing that the cost of the *SDS7* may be prohibitive for some, Simmons has recently released the "budget" *SDS8* electronic kit.

The Simmons *SDS8* is a five-piece set utilizing analog sounds like the *SDS5* did. The pads have retained their hexagonal shape, but have had their playing surfaces redesigned. The *SDS8* pads have new thin rubber surfaces with rubber edging, which are a lot more comfortable to play than the previous riot-shield material, thus decreasing the "bone-shock" problem that many drummers have complained about. For better playing response, the wood underneath the rubber surface has been made thinner. Now, playing the Simmons pads is a lot closer to playing on practice pads than on tabletops! (Note to *SDS5* owners: The new rubber surfaces will retrofit *SDS5* pads.) The shell material is plastic, and seems to be softer than the *SDS5* shells. (See *MD*: Nov. '81 for *SDS5* review.) Five different colors are available.

The pads also utilize new internal mounting brackets. These round, split receivers are hidden, and use a T-screw at the pad's bottom to open or close the inner clamp around the holder arm. Simmons' new mount will accept many of the current tube-armed holders, and also has the capability to interface with memory locks.

The bass drum pad measures approximately 22" high, and has large, spike-ended tubes, which are bent at their tops. These spur tubes fit into receivers near the top of the pad, and like the other pads, are locked in with a T-screw. The spurs also have memory locks fitted on. At the bottom of the pad is an aluminum piece for pedal mounting. Most pedals fit comfortably on the plate, but I did have a problem

with the full-sprocket DW 5000CX. Without the support plate, it was fine, but with it, the pad was kicked up at a strange angle when I tried to secure the pedal to the pad. I would also recommend that Simmons gives the plate a little more depth, since the full sprocket of the pedal sometimes rubs against the pad.

The feel of the bass drum pad is a bit alien at first, since it doesn't "give," but I quickly got used to it (Gust like playing a practice pad). It's advisable to use a felt beater—a wooden one makes too much noise against the pad surface.

The four other pads in the kit are all the same size—approximately 14". Their connector jacks are right next to the mounting receiver. Since the pads themselves do not contain the electronics to create sounds, one need not worry about which pad is used where in the setup.

Simmons has created an entirely new control board for the *SDS8*. The brain resembles a club-type mixer, and has a metal casing and a rocker power switch. Whereas the *SDS5* had plug-in modules with three preset sounds and one real-time user-controlled sound each, the *SDS8* has five separate channels, each with two sounds: one factory preset, and one that can be player-programmed by using the control dials on the unit. These sounds are selectable via a pushbutton at each channel. The kit sounds can be converted all at once from "factory" to "player," and vice versa, either by using the master select button on the board or by a foot switch. An LED at each channel indicates which setting is in use, and a separate trigger LED flashes when each particular pad is hit.

Since this is a five-piece kit, the channels are: bass, snare, hi, mid and low toms. Each channel has its own parameters. (A tom-tom channel cannot become a second bass drum channel.) There are nine controls at each channel which are to be used by the player when setting up custom sounds: sensitivity, filter (overall brightness), pitch, bend (up or down), decay, noise/tone balance, impact click, left-to-right pan (for stereo image setup), and volume. The board also has master left and right volumes, as well as a master mix volume. The rear of the board has all 1/4" jacks (as do the pads). Jacks are available for separate pad outputs and inputs, sequencer input for interface with the

*SDS6* Sequencer, foot pedal input, mono mix output, and stereo outputs. There is no headphone jack, but amplified headphones will work when connected to the mix output. Effects such as flanging, phasing, echo, etc., may easily be added in, and the separate pad outputs are very handy for individual EQ of each channel.

The factory presets produce the "classic" Simmons sound. Using the controls on the board allows you to program up a second drumkit worth of sounds and, at your option, use them in conjunction with, or in place of, the factory sounds. It should be noted that using the controls on the board does not affect the sounds of the presets at all.

All preset sounds are quite good. In fact, I liked the presets here better than the ones on the *SDS5*. I was able to dial in some of my own sounds very easily, but found that you should write down settings you like, since the board has no memory capability for user sounds, and it's quite possible that the dials can turn a bit when the unit is in transit.

As I stated before, response of the pads is like playing a practice pad kit. The pads have an amazing sensitivity range, which can be set by the player on either of the sounds. For example, a soft roll on the floor tom can create a timpani-like sound. Increasing pressure gets you up to the full floor tom sound. One great thing about the electronic kits is that you do not need to hit them hard to achieve a good sound; the electronics do the work. Even though the pads are edged off, they are not capable of rimshot sounds. It is possible to play the pads on their edging—a good way to get double-bass patterns from the single-bass drumpad! The rubber pads will mark up, but they will not dent, and the marks can be removed with a damp cloth.

Stands are now included with the *SDS8*, as are all cables connected to the pads. Separate snare stands can also work well to hold individual pads. Besides being a good live or studio kit (since there is absolutely no leakage), the *SDS8* can also serve as a silent practice kit, or an audible practice kit when hooked into a home stereo system. The kit is extremely compact—the pads, brain, and any hardware you choose to use will pack into a floor tom case and a trap case.

The only two criticisms I have for the

by Bob Saydlowski, Jr.

SDS8 are the lack of optional XLR (three-pin) jacks at the signal outputs, and the need for a longer foot-switch cable. If the brain is set up on your right, and you want the foot switch to be on the left of your hi-hat, the chord will not reach over. Many drummers have wanted only one or two pads to use as an addition to their acoustic kit, and Simmons plans to release the SDS1, a single, battery-operated pad with an interchangeable sound source.

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## The Art Of Drum Computing

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**Segment/Pattern/Sequence:** This is the building block of your drum parts. In programming, it is usually a group of measures that will be used to build up a larger song unit. For example, a 16-bar verse may be made up of a four-bar segment that is repeated four times.

**Song:** This is made up of a series of segments chained together. One could make a song out of one long segment, but to save time and memory space, it is easier to program smaller segments.

**Auto Correct/Error Correct/Quantize:** As most users are not great drummers, and it's not easy to play drums on buttons, this function corrects your playing by rounding off mistakes to the nearest note. This is usually selectable between 8th notes and 32nd-note triplets. In Example 1, we see a pattern as it was entered by the programmer. While trying for straight 8th notes, the programmer's playing was uneven. With auto correct set at 8th-note resolution, the part came out as in Example 2.



**High Resolution/Real Time:** This is a correction mode that does not correct. What you play is what you get. By using this, you are able to add a great deal of realism. Most drummers don't play exactly on the beat. They play either slightly ahead or behind it. This is what creates the tension and gives music its feeling. A good way to use this is to put down your cymbal part with auto correct. This will give you the timing. With high resolution, add the bass drum and snare. This will give you the human feel. It may take a lot of practice to become proficient at using high resolution, but your drum patterns will take on a more realistic feeling.

**Swing/Shift/Timing:** What this does is shift the resolution of the drum part. In a normal mode, the beats are all precise and on the beat. This is nice, but can sound mechanical or robotic. To get away from this, the notes can be shifted slightly off the beat (sort of the opposite of auto correct). With an extreme amount of shift, you can change a straight 8th pattern (as in Example 3) to the shuffle pattern in Example 4. By mixing up straight and shifted segments in your songs, it is possible to get away from a metronomic feel.



**Copy:** This is a great time-saver. If you have a pattern that you want to use again, only with an added cowbell part, you don't have to start from scratch. Just copy this segment into another segment and then add the cowbell. Another instance where this will help is if you have spent time setting up an odd time signature. Resetting for each new segment can be time-consuming. Instead, copy your segment and then erase the individual drum parts while retaining the empty segment in the copied time signature. You can then start over adding your new drum parts.

### Realistic Drum Computing

The first rule is, if you want a realistic sounding drum part, you must program what a real drummer would play. A drum computer opens up a lot of rhythmic possibilities. New users often fall prey to having all the drum sounds playing at once. The resulting cacophony gets boring and unpleasant after the novelty wears off. The best drum parts are usually clean and direct. Another problem is one of "perpetual motion." Avoid programming a part that never stops or changes. Variety will help to avoid sounding robotic. Example 5 shows a four-bar phrase with a drum fill on the end. The cymbal rhythm keeps playing over the fill. Realistically, as in Example 6, the cymbal should stop during the fill. A real drummer couldn't play both parts at once.



Accents can also add to a drum part. No drummer plays all beats with the same force. Without accents, the drumming gets monotonous. Try programming Example 7 (without accents) and Example

8 (with accents). Over repeated listenings, Example 8 stands out as more interesting and listenable. A well-placed accent can make all the difference in a drum part.



Flams are another good variation. They work especially well on hand claps. Repeated drum computer claps are very precise and uninteresting. No group of people can clap that precisely. By adding one or two grace notes to various claps in a series, you get a more realistic degree of randomness. Use 32nd or 48th notes, or high resolution mode to add unaccented grace notes to the accented main note. Program Example 9 (without flams) and Example 10 (with flams). Example 10 is far more interesting.



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Calato continued from page 21

mer, and the other trade magazines, because we have to keep in touch with what the rest of the industry is doing. We see that this manufacturer is producing this, or that this drummer is endorsing a stick which has a certain shape or size, and eventually we start to realize that there's a certain shape that is becoming popular. We have to look at that. Then we also have people who write in, constantly. When we hear enough of that, we don't sit back and say, "Well, we're just going to keep making our sticks because we have enough models now." We have to keep up with the times. Drumming has changed so much in the past years. The best example is the development of our new *Quantum 5B* and *2B* lines. We already had the *Quantum* stick, which was a nice, heavy stick, but the nylon tip and the stick were both so big that you really didn't get any definition on a cymbal. A drummer who was a hard player, but still did a lot of cymbal work and wanted definition, couldn't use the *Quantum* sticks. So we had to come up with a compromise between the larger sizes of dance band sticks which had the cymbal definition but not the power, and the *Quantum* sticks, which had the power but not the definition. We put some prototypes together, sent them out into the field to various drummers, and came up with a successful couple of models.

**RVH:** I'm curious about how the shape of

the prototypes are originally created. Your dowels all start out the same size, no matter what size the stick will eventually be. How do you develop the actual silhouette for a totally new stick?

**JSC:** With the *Quantum 2B* and *5B*, it was pretty easy. All we did was take an existing lathe knife for the stock *2B* and *5B* size sticks, back it out and build a thicker stick, which gave us basically what we wanted. Then we put the newly designed tip on it. We produced some of those, sent them out and found out that they worked. We refined the shape just a little more, and we had a stick.

**JDC:** We have the equipment here to make our own circular knives [for lathing] which very few people can make—even people who use the same machines. It's not difficult for us to come up with a stick model because we are able to do our own tooling. We can take a new silhouette off the drawing board and whip up a prototype fairly quickly.

**JSC:** Most people who use these machines still have their knives done by an outside knife maker.

**JDC:** Which is very, very expensive—thousands of dollars to make one knife.

**JSC:** We've come down to a pretty good system of making them. We can make them fast, and we think we can make them more accurate because we're able to take it, test it, refine it, etc.

**RVH:** So the research and development

stage here is not so much theoretical as practical. You get right into the prototypes right away.

**JSC:** Well, with a totally new design we do work on paper at the beginning. We draw a stick out to scale, and say, "This looks like a good shape." But until you finally pick up that stick, you really don't know if it's going to feel good or bad. You have to hold it in your hand. So we take the basic shape that we have on the drawing board and we make it up as a prototype, on a hand lathe—maybe turn out a dozen of them. Then we'll pick them up, and sometimes we can tell immediately: *No way!* So that design is either dropped right away, or else we'll change something, like the balance. Most of the development is physical instead of theoretical. The theoretical works on paper, but it isn't always what works in your hand.

**JDC:** And sometimes it works the other way. When Carmine Appice told us what he wanted for his stick [a *5A* with a groove around the butt end creating a large wooden "bead"] I said, "That's dumb. Why don't you just turn a *5A* around and play it the way it is?" But after the stick was made, I'd be the first one to say that I have never in all my years found a stick with such a balance or that I enjoy playing so much. It's got a great feel, and most people who have played it have found that to be true. And it's nothing but a *5A* stick with a groove in it, a little back from the butt end. We didn't change anything else. I think John was the one who came up with an idea about why that stick feels so good.

**JOHN:** It goes back to the *Super Balance* that Jake Hanna liked. I had used it; I'm old enough to appreciate that stick. It's what you do at the end. What you do at the end of a timpani mallet is the same thing. If you put grips on it, that changes the feel. So I think that's an important feature of the Carmine stick. You don't necessarily have to play with it the way Carmine does, but his design affects the balance. I agree with Joe: It's a wonderfully balanced stick.

**RVH:** Once you have a feature that works on one size stick, would you then consider applying it to other sizes to see if you get the same results? Would you try putting a groove like that into a *5B*, or even a *2B*, for people who need a slightly larger stick?

**JSC:** Well, it might work. What we might do is turn a few sticks out, put the beads on the ends, and then say yes or no. It's not just us who make that determination either, although obviously we have our preferences about what makes a good

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stick. There are sticks that we make that I personally can't understand how *anybody* could play with—models that we don't feel have a good balance. But there's a demand for them, so obviously there are a lot of drummers who feel that it is a good balance, and who are we to argue with them? We're in business to sell drumsticks.

**RVH:** I've always felt the major difference between a Calato stick and any other brand in a given size is your stick silhouette—especially the taper. Your sticks have a longer, more gradual taper than most others, resulting in a stick that is a little less "shoulder heavy." Why that design?

**JDC:** Not only does it make for a faster stick, but the cymbal sound is much better, especially with the nylon tip. You get a better definition in the sound. I don't believe in overloading the front end of a stick. That goes back to my days of playing, and when I was doing more of the designing. I feel that a lot of sticks that are made with this overloading start to develop conflicting overtones in the cymbals. I think Billy Zildjian of Sabian said it best in your own magazine, when he stated that they'll use a Regal Tip 5A to demonstrate a cymbal because it would make a garbage can lid sound terrific. I broke up when I saw that.

Now, we make a complete line of wood-tip drumsticks, and we change there; we don't hang on to the same rules that we do with nylon-tipped sticks. But whether the tip is wood or nylon, you need a balanced stick. I'm not a concert player or a great technician, but I think the definition of a stick that's got proper balance and feel—to the particular person who's playing—is more pronounced. I can tell the difference when the drummer is playing with sticks that he or she isn't satisfied with—that don't feel comfortable in the hands. To decide how to make a stick is just a matter of what taper to put on it to get the best sound levels. I don't think there's any mechanical or theoretical way to figure it out; it just has to be made and felt.

**JOHN:** About sensitivity—it's been referred to many times. Any artist develops a sensitivity to feel and sight—to a drumstick, to a sound on a drum or a cymbal—and it's hard to put into words what exactly that is. For instance, Joe developed his little *JC* model stick way back when, and to him that felt right. To someone else it may *not* feel right, but it was good enough for him to go out and do his whole product line on. It's that sensitivity that artists develop that you can't dispute. It's there; it's a real thing, but you can't always put a finger on it.

**JDC:** To let you know how sensitive your

hand is, I can let you try out a stick, and then put ten other sticks in your hands, one at a time, and you can pick the ones that come within a half a gram of that first stick. I think your hand is more sensitive than a scale.

**RVH:** It's sort of ironic that you go to such trouble to match your pairs of sticks by weight and color when you ship them, and then most large retailers immediately unpack them and put them all in an open bin for drummers to select from.

**JOHN:** A lot of stick selection is psychological. If you know you've picked out something that satisfies you, even if they aren't balanced you're going to believe they are, and you're going to play better because of that.

**JDC:** But you'd be surprised at the number of small Mom & Pop stores that buy sticks six pairs at a time, and sell them just the way we ship them. They want the bag sealed, and they don't let anyone open it. If you put them all together, there are more of them than there are the big stores. So we think weight matching is important.

**RVH:** After many years without using endorsers in your advertising, you've recently begun an endorser program. I think it's interesting that you began with a classical percussionist like John, rather than a name rock star. Could you explain your philosophy regarding endorsements?

**JDC:** Our endorsements are *not* solicited. First of all, we have to like the person we're

involved with.

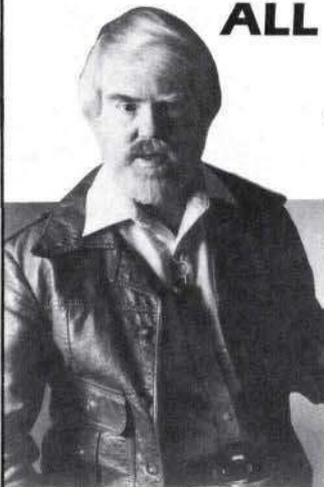
**JOHN:** The fact that the company has used only Jake and Saul's names over all these years shows that they didn't need anyone to push the sticks. They sold themselves. That's why I was flattered to be invited to be an endorser of a stick that's taken care of itself.

**JDC:** We don't go around to anybody and everybody saying, "Do you want to endorse our sticks? Great! We'll put your picture in an ad..." That's not our way—not our company.

**CATHY CALATO:** Our endorsers are people who used and loved our product to begin with—not people who we went after saying, "If you'll use our sticks, we'll give you this..." They were people who were devoted to our company and we appreciated that.

**CAROL:** And another very important part of the program is that they are now acting as advisors and consultants to the company, because we're expanding very rapidly into different areas of percussion accessories. For example, Larrie Londin has called with ideas for the *Blastick*. The people who are now involved in the endorsement program are from all areas of percussion, and yet they all have a close relationship with the company. The most valuable thing a growing and changing company can have is input from outside, because the drummers out there are the ones using the products all the time.





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## Getting Playing Experience

Last year, a *Modern Drummer* reader paid me the compliment of writing to me with a specific question: Did I have any suggestions as to how she could get some experience playing? Thinking about this question reminded me of just what an important point this is for anybody embarking on a drumming career. It is generally accepted among musicians that, once a certain level of competence on an instrument has been achieved, a player will develop much more quickly given the incentive and stimulation of playing with other people. This is particularly true for drummers, whose function of providing a rhythmic base for other musicians to work off (and generally "holding it all together") can only be developed by means of practical experience.

The road from being a beginner to a top player is a long one; the vast majority of us never reach the end. But the first and most crucial step is to get experience at putting your instrumental skill to practical use. This first hurdle can best be summed up as getting together with other people *to play*. Before moving on to suggestions about how to do that, let's consider some of the problems that are inherent once you start to make the move from practicing on your own at home to playing with other people.

You are likely to develop more quickly if you are able to get into a band with other people who know what they are doing and are able to help you. There is, of course, the psychological problem of being the "weak link" to be overcome, but to do anything from a standpoint of inexperience is never easy. If you are in a band comprised of people who are all *equally* inexperienced, the situation is, obviously, even more difficult. If a group of people have all started learning their instruments at approximately the same time and are just reaching the stage when they can start trying to play together, the drummer is likely to be the best player among them. This is because, at this particular level, it is easier to make a respectable sound on the drums than on any other instrument. With a little basic ability, the drummer can master some four-way coordination, learn a few rhythms, develop the ability to hold a reasonably steady tempo, and then get up and play. Other instrumentalists have to come to terms with melodies, harmonies, chords and keys, as well as mastering the physical techniques of playing their instruments. So as a drummer you need to be patient with your colleagues while they struggle to overcome their difficulties. Having to hang around doing nothing

while people argue about chords and keys happens in experienced bands as well, and the drummer can do a lot worse than to learn about musical theory in order to be aware of what's going on.

Regardless of where you might ultimately perform, the initial requirement for any group of musicians setting themselves up as a band is a place to rehearse. People's houses or garages, halls belonging to schools or churches, or rooms in clubs or hotels might all be used at one time or another. The logistical problem of actually getting everybody together with their instruments is one that often crops up with bands first starting out. Young musicians usually become involved in bands for the first time during their teenage years and are often still too young to have driving licenses. This means that young bands must not only depend on other people to allow them rehearsal space, but also on older relatives or friends who can drive them around.

Most of these difficulties should be apparent to you when you start to learn to play; the fact that you have persevered with your early studies is probably sufficient indication that you have the determination to proceed regardless. The next step is to put yourself in touch with other people with whom you can play. Let's now consider some suggestions for doing this.

1. *At School Or College.* This one is rather obvious, but it merits inclusion. Since the most common time for people to start playing instruments is when they are young, it is quite likely to be at a time when they are still involved in full-time education. There is usually some "official," school-related musical activity which you can get involved in. If there is no place for you in the band or orchestra, it is still a good idea to show an interest, and perhaps put yourself in line for a vacancy when one occurs. Also, when you are part of a community with many other people of your own age group who are likely to share your interests, you are in an ideal position to meet people you can form a band with. There is usually a "grapevine" for people with common interests in every school situation; it is just a matter of plugging into it.

2. *Advertising At The Music Store.* Music stores that sell "group gear" usually have a bulletin board on which advertisements can be placed by people wishing to find musicians, or by musicians offering their services. Take a look at these boards; there might be something that suits you. If there isn't, it is a good idea to advertise yourself there. Store owners usually offer

the use of these boards as a free service to their customers (or potential customers), because they like people to think of their shops as places where musicians meet. It's all good for business. If a charge is made it will be a small one, probably to discourage people who are not serious from wasting the available space. Your advertisement needs to be well presented (typed or printed on a card), and it must say what you want it to—no more or less. You will not be restricted to using a certain number of words, but don't be tempted to give too much information. (You might just say something which would discourage people.) Don't try to pretend that you are a musical genius (unless you really believe that you are), but don't come across as apologetic about your experience; *don't sell yourself short*. Unless you really are single-minded about doing so, don't restrict yourself to certain styles of music. If you give your age, that should tell people quite a lot about you; that and the fact that you are advertising in the particular store tells people all they probably need to know *before* they contact you. Remember that you *want* people to contact you, so make it easy for them. Give a phone number, and if you know that you are never there at certain times, specify this fact. Something like "evenings and weekends" is quite common. If people keep trying to call you without success, they will eventually give up.

3. *Advertising In Newspapers, Etc.* If you advertise in newspapers the same rules apply as when advertising in music stores, with one important exception: Not only will you have to pay, but you will have to pay by the word. For this reason, you must trim down the wording of your advertisement to the bare necessities. Normally, the place to advertise is the local paper or any free advertising sheets (free to the recipient, not the advertiser) which cover the area in which you are interested. If you are a beginner looking for experience, you are unlikely to be prepared musically, or in any other way, to travel away for a professional gig. For this reason, it is probably not worth advertising in any of the national music publications. That is *unless* you happen to live in one of the big centers, in which case you can find amateur and semi-pro musicians expecting to contact others through the pages of the national press.

4. *Local Radio And T. V.* I am not going to suggest that you should take out advertisements in the broadcasting media. The price would be quite prohibitive, and nobody would be expecting it, so you

wouldn't reach the people you need to reach. However, local radio and T.V. stations often run programs about local events in the arts, including music. You might find that, if approached in the right way, the people working there would put in a word for you, and ask anybody who is interested to contact you via the station. They might invite you in to say a few words, or even to play. This, particularly the latter, could be very intimidating for somebody with very little experience, so remember that you can decline. If, however, you do find yourself appearing on the air, remember to think carefully about how you are presenting yourself, bearing in mind the particular medium being used. I say this because a friend of mine recently went on the radio to help promote a drum book he had written. When the presenter said "Good morning" to him, my friend waved back, forgetting that this wouldn't come across to the listeners.

The thing to do is research the output of your local stations and find out whether any of them run a show on which air play is given to unknown local bands, or if there is regular news about what is going on in the area of entertainment. Write to the *producer of that* program. You will probably find that even if there isn't the air time to run a contact service, the producer can still be of help. Someone in such a position will know a lot about what is going on and could have some valuable ideas.

5. *The Union.* Another person who will know a lot about what is happening on the local music scene is the area organizer or secretary for the AFM, or Musician's Union. As a beginner you won't be a member, but you will be a potential member. For this reason, the local union person should be prepared to help. *But* you must remember that it isn't part of the union's function to act as a contact service, and any help you receive will be more in the line of a personal favor from a union official rather than being in the line of duty, so you must respond accordingly.

6. *Teachers.* Find out the names and phone numbers of local teachers who teach guitar, bass, keyboards, woodwind (including saxes) and brass. (The union would certainly be able to help on this one.) Contact these teachers and find out whether they have any students who might be interested in forming a band with you. It is probably wiser to concentrate on getting together with other rhythm section players (guitar, bass, keyboards) initially, and adding front-line instruments later, but if you have trouble finding rhythm sec-

tion people, you might discover them through contacting other musicians. Teachers are likely to be helpful here because they will understand your problems, and they will also be anxious for their own students to get some playing experience.

7. *Local Dramatic Societies.* If there are dramatic societies in your area, they are worth contacting, because they often stage musical productions for which they require musicians. The style of music which you would be playing might not appeal to you much for its own sake; however, the experience gained and the enjoyment of working on a production as part of a team are well worth the effort.

8. *Hanging Out.* This one can be a problem for people who are too young to go into bars and nightclubs, but a recurring theme in this article is that making contacts is the name of the game, and one of the most obvious ways to do this is simply to go where musicians are playing. If you can make yourself known, without becoming a pest, you can find various things happening: The musicians may know of other bands forming, or people worth contacting; you might be invited to sit in and so be "discovered" on a local basis, or you might meet other young musicians who are doing exactly what you are doing—trying to make contacts. Even if none of these things happen, remember that by going to listen to live bands you are giving yourself

valuable experience. Careful observation of a live band is generally better than listening to records or watching T.V.; it is the next best thing to actually playing.

The different suggestions here, if acted upon, will in some cases lead you towards different types of experience. For instance, if you want to play rock and can't find an existing band to join, your best bet is to get together with some other like-minded people and form one. Alternatively, if you want to be a show drummer, the dramatic society is the best opening, or if you prefer the big band music, the thing for you is a school band or a local rehearsal band. I know that one's interest in drumming is usually sparked by inspiration from a particular source, but it doesn't pay to be too single-minded in your approach. Any playing experience (with a few possible exceptions) is good for musical development, and to turn down opportunities is unwise. If you can manage to form your own rock band, be in the school band *and* do the shows for the local dramatic society, *then so much the better.* You never know when any of the experience gained might put you in good stead. Also, remember that (sad to say) we all get older, and as we get older our tastes often change.

Please remember one other thing too: The learning process never ends. So when you start rehearsing and performing with a band it isn't the end of the story; it's only the beginning.

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## Phrasing With A Big Band

Phrasing for big band can be defined as the manner in which a drummer utilizes the components of the drumset to accent the varied sectional and ensemble figures. It's a subtle art in which good taste, careful listening and accurate interpretation of the written part are critical. However, proper phrasing with a big band boils down to nothing more than a few basic principles which are not difficult to understand or apply. Let's begin by looking at a typical 12-bar rhythmic line written for a trumpet section, or a full ensemble:

ble:  $\overset{3}{\text{♩}} = \text{♩} \overset{3}{\text{♩}}$

Before you can approach the figures above in a musical manner, it's necessary to key in on the length of each note in the line. We can easily do this by breaking our example down into short notes and long notes. We'll define "short notes" as including quarter notes, 8th notes, and anything smaller than 8th notes. "Long notes" include anything larger than a quarter note, such as dotted quarters, half notes, 8ths tied to quarters or dotted quarters, etc.

Let's look at the same 12-bar line. Practice it first, by singing the line aloud with the proper long- and short-note phrasing.

$\overset{3}{\text{♩}} = \text{♩} \overset{3}{\text{♩}}$  • = Short Note    - = Long Note

Competent phrasing simply means using those elements of the drumset which best simulate the long or short articulation of the section or full ensemble. Obviously, it's essential to listen care-

fully. Oftentimes, the drum part will not indicate which section of the band will be playing what figures. Here again, follow these simple guidelines: For short notes, play the snare drum, the bass drum, or the two together. For long notes, play a crash cymbal with the snare drum, a crash and the bass drum, or all three together.

Let's assume the chart is being played at a medium tempo (quarter note = 126). At this tempo, it's necessary to maintain the ride cymbal time pattern as indicated below. Though perfect independent coordination is not absolutely essential, a pulse should be maintained or suggested throughout. Practice the following example until you clearly understand how the application of the rules we've just learned come together for a clean and precise interpretation of the music.

$\text{♩} = 126$      $\overset{3}{\text{♩}} = \text{♩} \overset{3}{\text{♩}}$

R. Cym    Gr. Cym

S. D.    B. D.

Now let's assume the same chart is to be played at a brisk up-tempo (quarter note = 184). At a faster tempo, it is easier to take more liberty with the ride cymbal time feel. In this case, most experienced big band drummers will concentrate on phrasing the figures accurately, with less concern for maintaining a strict ride cymbal rhythm. A good example of this can be found at bars 2, 3, and 7 in the example below, where the snare drum and cymbal play in unison, and at bars 6 and 10, where the short 8th notes are all played on the snare drum. Practice the example somewhat slower at first, gradually building up to the suggested tempo.

$\text{♩} = 184$      $\overset{3}{\text{♩}} = \text{♩} \overset{3}{\text{♩}}$

(1)    (2)    (3)

R. Cym    Gr. Cym

S. D.    B. D.

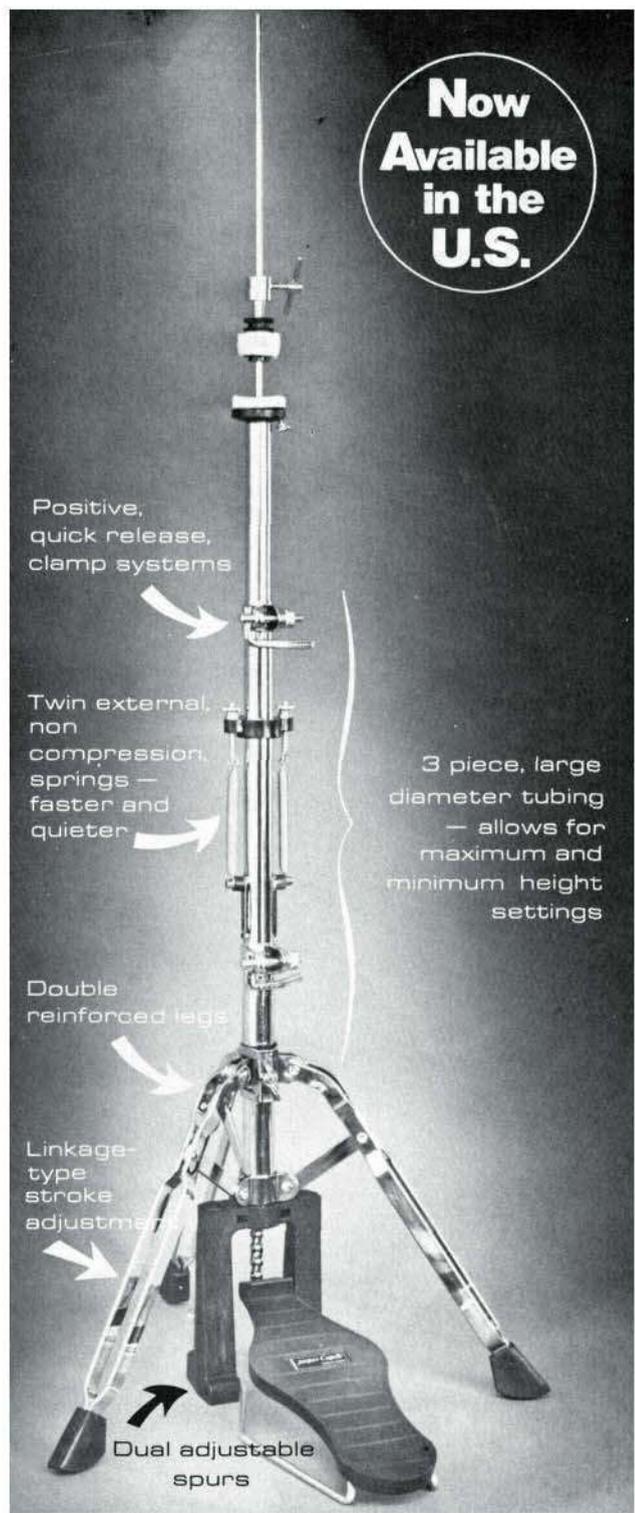
Developing the ability to phrase musically with a big band takes practice and experience. Study the drum parts to big band arrangements as you listen to the recordings. You should also try transcribing your own. Most of all, listen to the highly individual styles of big band masters like Buddy Rich, Louie Bellson, Mel Lewis and Ed Shaughnessy for a clearer understanding, and for inspiration.



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*Paice continued from page 25*

with. Things went over the top in the early '70s when everybody started getting precise about what was allowed in the studio and how to get sounds. Even in those days, the free thinking seemed to be closing down on sounds. It's come full circle again. Everybody is getting these terrible electronic sounds, synthesizers and such, and there's no size to anything. It's just pure impact and everything is so incredibly dull. There's no excitement to it—clever, yes, and interesting sound-wise to a point, but there's no excitement. There are no people playing. It's the easy way out for young musicians to sound good without actually playing. All they have to do is keep time and play a straight tempo.

**RF:** Do you have any words of wisdom on how to teach yourself to play?

**IP:** I had no choice; there was nobody to teach me. But I would say that, if you have a teacher in your area, learn the basics and then forget it. Learning the basics will save you five or six years of struggling to find them all over again once you think you can play. It's a very destructive thing to think you've been playing five or six years and you can't play. There are things you just don't know how to do, and they're so simple when somebody shows you how to do them. So learn the basics. Then if you feel you don't want to be like your teachers, teach yourself from there. But if you want perfection and want to be precise, then stay with the teacher. It depends on what

you want out of music.

**RF:** And how do you teach yourself from there?

**IP:** You play with records. Play whatever turns you on when you listen to a record until you know how to do it, or until what you do sounds better than the record. Sometimes you find that what the drummer is playing is totally against the way you feel the thing, and that your way sounds even better to you. The great thing about teaching yourself is that you learn very quickly what does not work. Listening to records is the easiest and quickest way to do it. It helps you formulate your own style too because you're not listening to one person. You're drawing from three or four, and adding whatever you think is slightly better. That way, you become your own person. When you start listening to one person alone—a teacher or one person on record—you become just a copy and facsimile of that person, which doesn't do any good for you in the long run. You'll just get nowhere.

**RF:** When Deep Purple started, were you guys concerned that most of your success was in the United States?

**IP:** No, we were just happy to have success somewhere. It didn't really matter where. Even in those days, Purple was a very expensive band to run. We had to earn our keep. Money was advanced, yet we had to work hard. We couldn't say, "Oh, we don't feel like playing this week . . ." The success in England really didn't come until

the band changed format. That's when the band became what all these heavy metal bands are trying to be now.

**RF:** Do you find that the heavy metal of yesteryear is very different from today's?

**IP:** Oh yeah. Basically, we worked through a progression to become what we were in the early '70s. We went through all sorts of changes. We went through playing soul and disco at the time. That's where we earned our bread and butter. You couldn't just go out and play really loud, aggressive music because there was no such thing.

**RF:** So you did cover tunes in the beginning.

**IP:** On the first Purple records, there are covers of Beatles songs and Joe South. Through a natural progression we ended up with something that was different enough to become successful. Now it seems that the first thing to go for is to copy what took us a lot of years to get to, but that's all they can do.

**RF:** Do you feel that playing the other styles helped you to develop the style that eventually became appropriate for Deep Purple?

**IP:** Yes, it had to. That's why I can't really think of one heavy metal band—maybe with the exception of Def Leppard—who plays anything different. They all sound like each other. You could never say that about Zeppelin, Purple or Sabbath in those days. Everybody was different. We all had our own little things that were ours. Def Leppard is about the only young band



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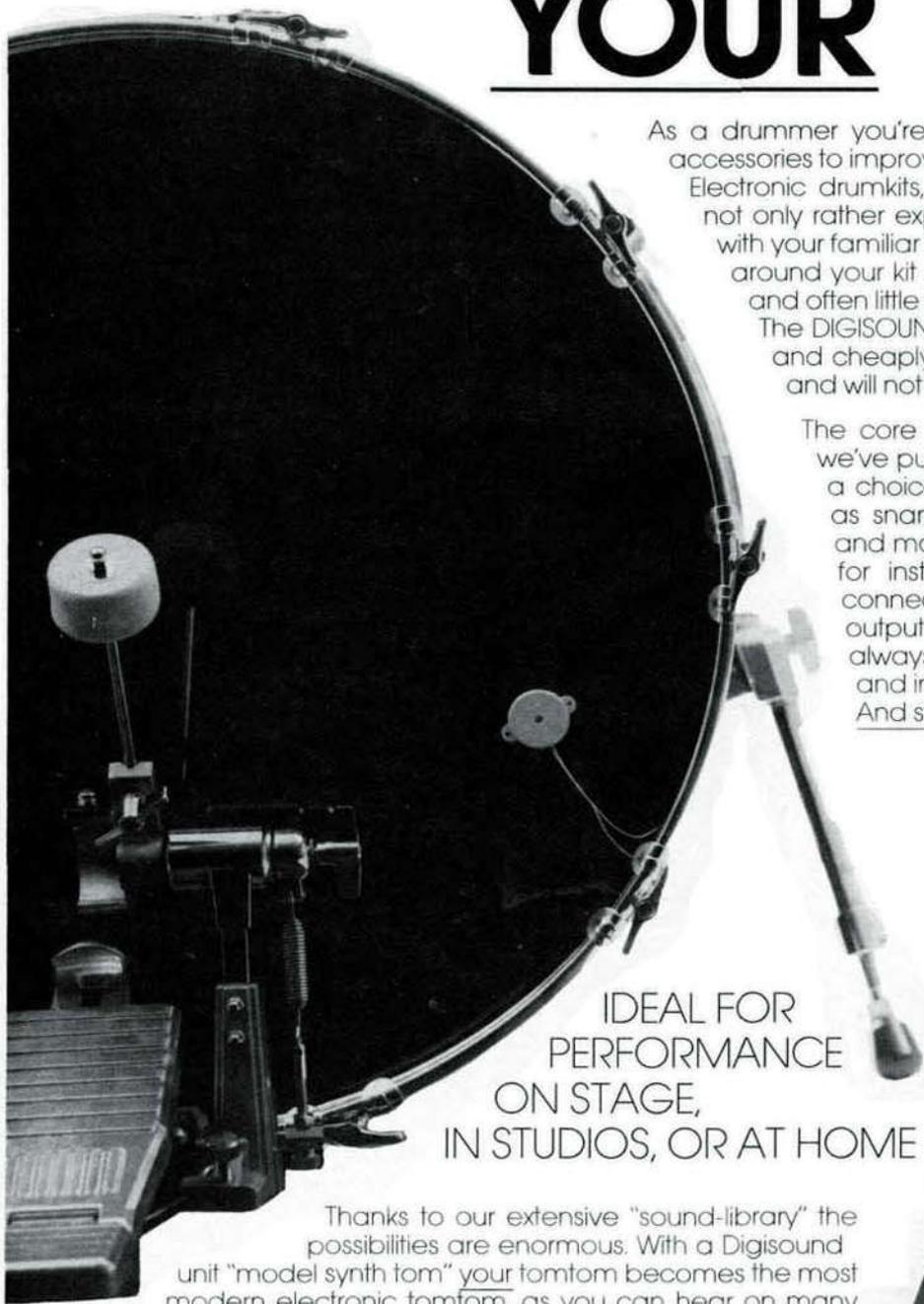
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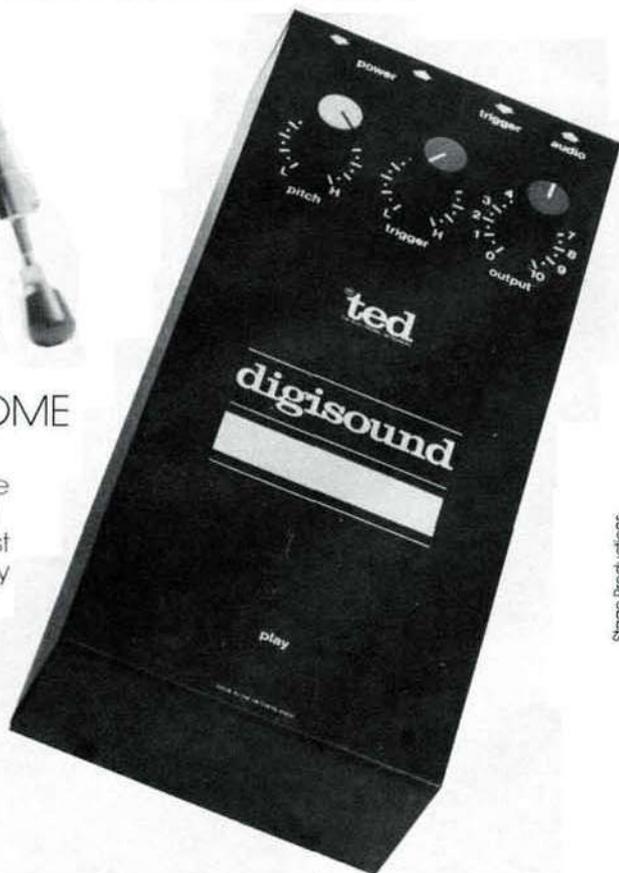
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I've seen actually play with a good degree of talent and quality, and with an understanding of each other. Most of them just plug in, turn it up and have a good time, which is okay to a certain extent, but there's more to it.

**RF:** There were some personnel changes in the group, although each person stayed for a lengthy amount of time. What are the advantages and disadvantages to working in a band that long?

**IP:** There are definite advantages staying with one outfit for a long time. Of course if it's a successful one, you can pick and choose the rest of your life, really. I found no great problem after Purple split. I tried one venture which wasn't very success-

ful—a band Jon Lord and I put together called Paice, Ashton and Lord.

**RF:** That only lasted a year.

**IP:** The basic idea was good and the music was okay, but it didn't work. It was clear on stage that it just wasn't quite right. It cost a lot of money, so we said, "That's it. It's not going to happen," and we just cut our losses. Then I sort of gave it up for a little while. I'm not a fanatical musician at all. It makes no difference to me whether I stay or not. It would be quite easy for me not to see a drumkit for two months.

**RF:** Then you come back to it fresher.

**IP:** Maybe that's it. I haven't played a kit seriously for the last three weeks, and in two days' time I'm going to do some clin-

ics, so the first one should be hilarious. I'll be going for things that I haven't a chance in hell to get. But who cares? People know what I can do. If they see me having a bad night, they know it's a bad night. I'm not a fanatic who cares that every night is perfect, and I'm not going to change my whole life-style just to please other people.

**RF:** Do you feel that by playing with the same band for so long you take the risk of it becoming stale?

**IP:** Not stale so much as you tend to become a little limited in what you think you can do. You forget that there are other things you can actually play. I find it very, very difficult when I'm in a situation where I'm playing one sort of music to stop and say, "I've got a session where I have to play for a three-minute pop single." I have to change the idea of sound. I have to change what I think I'm going to play. I find that very difficult, whereas if I had a more free-moving career, I'd be doing that all the time.

**RF:** Have you done many sessions?

**IP:** Not a lot, but then again, I always charge a lot of money because it's not really my interest, and there are a lot of other people who do it a lot better than I do. People who want a good record really should go to people who work in studios all the time, because they'll get a much better product. When they call me it's just because they want my name. Then they have to pay for it. Usually, they're frightened by the money I charge, so it works out best for both of us. They keep their money and I get to stay home.

**RF:** Were you actually ready for Purple to end when it did?

**IP:** No. What should have happened was, when Ritchie said he wanted to quit, we should have said, "Let's just stop and look at this." He, Jon and I should have sat down and said, "Look, if it's because of Glen Hughes and David Coverdale and what they're doing, then let's change the band again or let's just take two years off. We'll all do what we want, come back in two years' time and look at it again." That's what we should have done, because if we had, it would have continued through to now, and we'd have had a lot of fun all along. We would have done a tour every two years, made a record and still had the nice social circle. But when Ritchie left, we were a bit silly. We were determined to carry on and we brought Tommy Bolin in. As good a player as he was in the studio, he was hopeless on stage. When he got on a big stage, he just seemed to freeze up. Instead of playing a solo, he'd end up shouting at the audience and arguing with

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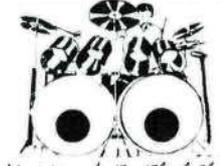
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them. Plus, there was his personal problem, which didn't help at all. That's when it became too much.

**RF:** Is working in a guitar-oriented situation different from working in a vocal-oriented situation?

**IP:** I find it a lot easier to play with a lead instrumentalist rather than a lead vocalist. There's a lot more freedom. With a vocalist like David [Coverdale], what he's doing is so all-encompassing that there is very little space left for anybody else to do much. When you're doing a solo, then you can let go, but when what you're selling is basically an instrumental thing with lyrics, there's the freedom to do certain things. In guitar-oriented bands, just by virtue of the fact that they're thinking along the same lines as you are, they give you a lot more freedom and they leave a lot more gaps. Gary [Moore] played, and although he sang, he still thought with an instrumentalist's brain. There were places to play things. With singers, it's their thing and they're out front doing the whole thing. Really, you just fade into the background. There's nothing you can do about it and there's nothing the singer can do about it.

**RF:** I've heard that working with Ritchie Blackmore is very difficult.

**IP:** It can be. It can also be very easy. He's a very changeable person. He's not very tolerant of fools and he knows what he wants. Whether it's right or wrong is not really the point. He knows what *he* wants. If he doesn't think it's being done properly or if it doesn't go the way he thinks, then he'll say, "I'm not doing it." There's no point in talking about it. He's not doing it.

**RF:** Doesn't that make it difficult . . .

**IP:** Of course it's difficult, but you accept in the end that that's the way he is. That terrible old cliché "the show must go on" is really true, though. Actually, there were gigs where Ritchie didn't like the gig, and he'd sit in the dressing room and play the whole gig from there. He wouldn't go on stage. "I don't like this place." We'd just do it anyway. But I don't know what it is; people like bad guys. I think Ritchie has known this for a long time, and I think he's actually nurtured the image a little bit. I think it's genuine, but I think he's helped it along a bit.

**RF:** Can you recall particular tunes that you are proud of or enjoyed?

**IP:** Only if I play the records. The obvious ones—the big hits—you can always remember those, but some of those satisfying ones weren't singles. They were just album tracks.

**RF:** Can you recall any of those?

**IP:** On the *In Rock* album, I thought "Livin' Wreck" was good. It was a good drum

sound and I thought the feel was right. There were some interesting fills in it. The Tommy Bolin album we did, *Come Taste The Band*, had a track called "The Dealer." It was just so easy to play. The fills were good. I thought all the live albums were good. They captured a lot more of what was going on. It didn't matter about good or bad; it was feeling and energy, which is never captured in the studio. Zeppelin, on the other hand, made wonderful studio albums and the live stuff was hopeless. They probably got it right at making superior studio records, but I think we probably had a lot more fun by being that much better on stage.

**RF:** Was it fun to the end?

**IP:** Not to the end, no. The last year was not fun at all. It was pure fun until Gillan left because he was very funny on the road



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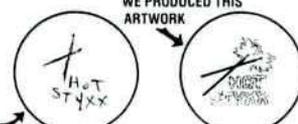
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in those times. You never knew what he was going to do next. You never knew if Ritchie was going to turn up. It was just very exciting. On the night something went wrong, it was terrible, but when you look back on it months later, it's hilarious. That was good. From the time David and Glenn joined, it just wasn't the same. The fun had left.

**RF:** After Lord, Ashton & Paice was Whitesnake, which was very blues oriented.

**IP:** Right. Basically, I thought, "If I'm going to go back into a rock 'n' roll band, I don't want to go back and do a copy of Purple." David was basing it a lot more on blues than Purple ever was. I thought it would be a nice change to play a different style. The first two albums I made with Whitesnake were very much that way. Then it started changing again, and I sort of got lost and couldn't find anything to play. In all blues music there's a freedom; no matter whether it's white, black, pink, carefully arranged or not arranged, there's a freedom in it. Towards the end, the songs were becoming more and more complete, finished items. You had to play one style to make the song work, or it wouldn't work at all. That's not what I grew up doing. I found that if the feel in the song was something I didn't actually agree with, it didn't matter; I couldn't go anywhere else. The last album I made with them, called *Saints And Sinners*, is not a good album. The drumming on it is very, very average—not

what I would consider to be me at all. I had no idea of what to play. It was just a complete sort of mental blank. I think at that point David realized it wasn't going along the way he wanted it to, and I decided I really couldn't contribute much more the way it was going, so we parted ways.

**RF:** Then you met up with Gary Moore.

**IP:** It was about November of '82. Initially that was just supposed to be an album date. I was going to make the first album with him and that would be it. But the album turned out so nicely, and I wasn't really doing anything, so his manager came up with the idea of Gary and me putting a band together. It would be under his name, they would take all the hassles—all the business problems, the worry, finding the money—and I would have a sizeable interest in the band. That was good enough for me. I would have all the fun of playing plus an incentive to do well and earn money, but without any of the heartache.

**RF:** What did you enjoy about that situation, musically?

**IP:** I can't analyze that. I just enjoyed it. We had a very strange occurrence in the studio on the second album. We went to a fairly new studio which hadn't gotten all the little bugs wrinkled out. The first two or three nights, we were just going over and over the same couple of tracks. We weren't playing properly and I started to feel that I couldn't play just from things happening like the studio breaking down—monitors not right, tape machine

not lined up right. When you have to play the song maybe 15 times in a day, you can't play anymore. The album was on quite a tight budget, but I needed a week off. We decided to bring another drummer in to cut some tracks. So we brought Bobby Chouinard from Billy Squire's band over. He did a couple of tracks, I came back fresh a week later, and we finished up in four days. That had never happened before where I couldn't actually physically play in the studio. I couldn't keep time; I couldn't think. I had just gone over it too many times. I got away from it and the initial problem was gone. I was thinking, "What am I going to tell people?" In the end, I decided "Sod it, I just can't play. I'll take a week off and see how it goes." I came back and found I still could play. So I decided just to tell the truth.

**RF:** How has your equipment changed through the years?

**IP:** The biggest change came in the early '70s when I switched from a standard kit to a very big bass drum kit. That was a Carmine influence. I heard my rinky dinky 22" and heard his 26", and there was no comparison. But you can't use a 26" in the studio; it's just too big. On stage, they can explode if you mike them right, though. I was with Ludwig from the day I could afford a kit in the '60s, and then I managed to get an endorsement until a couple of years ago. Ever since the company was sold, the drums just haven't been the same. They're made just as well; it's just in the

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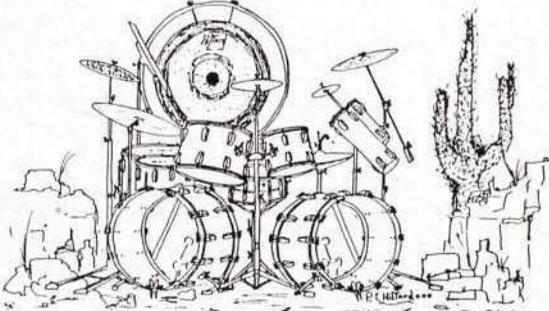
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quality control. You find it very hard to get a key on the tension rods because the middle of the rim sticks out too far and little things like that. Those things never used to happen and they shouldn't happen now. So I began to check other companies out. I thought Pearl was best looking and they're particularly nicely finished drums. Drums are drums, and the rest is really what you think they look like. The sound is up to you; I don't care what anybody says. If you get two drums made to a certain standard, they'll sound the same. I just decided they made the best product. Apart from the obvious change of drum company, nothing has changed really. I might experiment on stage putting in some electric triggering devices off the microphones to maybe beef up the sound a little bit. But I've tried that in the studio, and it actually sounds better without it. I wouldn't be surprised if I ended up with straight drumkit and leave well enough alone.

**RF:** Any words of wisdom on tuning?

**IP:** I never, ever try to tell other people how they should tune a drum.

**RF:** How do you tune?

**IP:** I don't tune high. The only thing I tune high is the snare drum. Sometimes I tune that too high, so somebody has to tell me. But with a snare drum, it has to be clean. You don't get a clean sound from low tuning. It becomes very muddy. You have to find that balance where you've got hit and impact, and also have the clarity. With the toms it's just a matter of hearing the weight. When it's got some weight, it's right. Anybody can hit a drum and tell it's out of tune. It's a matter of whether you want the big sound or a fast response. I tend to go for the big sound. The fast response is very handy if you have to play quickly all the time, but I don't really play that fast. My speed is generally limited to the snare drum and independence things where I'm using two or three parts of my body to create the overall sound—not just hands to create speed. So I don't need that fast response.

**RF:** What about soloing?

**IP:** That's pot luck. All drummers have their own tricks, and it just depends on whether or not they get the tricks in the right order.

**RF:** Can you reveal any of your tricks?

**IP:** The simplest one is just being able to

perfect the daddy-mommy between the snare drum and the bass drum. If you get the placing of the notes right on two bass drums, it gives your hands time to do independent things and the sound never stops. It's the sort of thing people need two bass drums to do. You never develop that devastating power that two bass drums can have. You can fool so many people with what you're doing because you have so much speed going. It's impossible for the audience to figure it out. If you've got two bass drums, the audience can see what you're doing. But when you've just got one foot, nobody can see how you can get two or three notes happening by sliding your foot forward on the bass drum pedal. People just don't know what's going on, and they think you're better than you are.

**RF:** Can you define for me what qualities make up a good rock drummer?

**IP:** A lot of natural musical aggression initially, and knowing when to control and when to let go. There are certain points in a song where you must hold back and certain points where you must let go. You've got to know those instinctively. You have got to have a lot of power, and you have to know how to conserve that strength because you're playing for an hour and a half or two hours. Very little of it has to do with actual drumming. It's a matter of how you look at the music you're playing. When you're playing rock 'n' roll, you're just driving along. You're not actually trying to be a virtuoso. You're just holding it together and hopefully making it swing. You've got your solo bit to be on your own and be clever. You've got to make sure that the band knows who is controlling it, and be sure they can hear you. It doesn't matter how many mic's you've got on the kit. If you're playing quietly, all you're going to get is feedback. You must have that natural aggression.

**RF:** Looking back, what do you feel was required of you as the drummer for Deep Purple?

**IP:** To be exciting. Purple should never have worked. Basically, we had five egomaniacs. There was just a magical chemistry that allowed us to get some good stuff. I can't think of any other band who has been allowed that much freedom for all the members to do exactly what they wanted. We were just lucky that the chemistry was

right and people felt it. There was a real telepathy among the band members, and that meant I had a lot of freedom to play exactly what I wanted, where I wanted and when I wanted. It wasn't even a matter of keeping time. It was a very exciting band.

**RF:** What was your role in Whitesnake?

**IP:** To be controlled. The tempo was totally different. It takes a lot more control to play slowly than it does to play quickly. That was why it was interesting in the beginning. It was different things to play.

What I did with Gary was a little bit in between what Purple was and how Whitesnake started out. I had a touch more freedom, but still had to keep the control because the tempos of the day are totally different from what we were playing ten or 15 years ago.

**RF:** Have you had to alter your playing with Deep Purple currently to accommodate the times?

**IP:** There are certain things we're doing now that we never did. There is a lot of medium-tempo stuff which was sort of a no-go area back in the old days. Now it is a very well-liked kind of thing. That, for me, is not something I am particularly good at. From a personal point of view, I like things incredibly slow or incredibly fast. A medium-tempo thing doesn't actually give a drummer a lot to do. Generally, the songs that come out medium tempo are very commercial. In the old days it was either incredibly down, heavy-duty sort of stuff, or 300-miles-an-hour, trust-in-the-Lord sort of things.

**RF:** Are you apprehensive at all about being back together after all these years?

**IP:** Before we rehearsed I was a little apprehensive, wondering if it—meaning us—had changed too much. After a couple of days of playing together, it was the same kick. That's the magic that happens, with the possible "hiccups." If Ritchie, God bless him, gets a huge buzz on his amp, he'll turn around, take the guitar off and go home. He says that if he can't play properly, he won't play at all. I'm prepared for that happening this time around, and I should just sit back and let the world go by instead of worrying about it. I'm hoping it won't happen at all, but I have to keep my mind open to the possibilities of things going wrong. The general mood is that optimism would be too small of a word. It's very exciting.

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by Laura Metallo, Ph.D. and Charlie Perry

## New Concepts For Improved Performance

How often have you felt tension spreading throughout the muscles in your body, but didn't know exactly how to relieve yourself of that undesirable feeling? Nearly every drummer has experienced this sensation sometime or another when practicing, performing, or just before going on stage.

Obviously, you can't play your best when this is happening. Anxiety-caused tension makes muscle tone lose its needed flexibility. What you want is the right balance of readiness and repose on which the successful action of mind and body depends. To achieve this state, *relaxation is essential*.

Although your mind might tell your body to relax, your body might not listen, because the ability to relax is a *learned* skill. Fortunately, it's a skill that can be easily learned by most people. And when mastered, it truly helps to make performance more productive and rewarding. The following formula contains a series of simple exercises that will teach you relaxation techniques. As you begin the format, you should immediately, or soon afterward, notice its calming effects.

### Learning To Relax

Set aside 20 minutes of uninterrupted time in an area where there will be *no* distractions. Absolutely nothing must interfere with your relaxation exercise. Be seated in a firm, comfortable chair. Place your head back. Then move it around in a circular motion from left to right. Now place your legs forward. Make certain that your feet remain firmly flat on the floor. Take a deep breath and hold it for eight seconds. Slowly exhale. You should be feeling relaxed.

The next exercise directs attention to your hands. Clutch them into a tight fist while taking a deep breath. Hold that position for eight seconds. You'll feel pressure and tightness. Now exhale, while releasing your clenched fists. Notice the difference in

your sensations. In their clenched position, your fists were experiencing tension. Only when they were released did relaxation begin to occur. Once again, clench your fists while taking a deep breath. There should be tension in your hands. Hold the position for eight seconds. Then relax your hands, while exhaling. Study the difference in feelings. They are the opposite of pressure and tension. Allow this sensation to grow by remaining in this position for 30 seconds.

To spread this feeling throughout your body, first tense and relax your biceps by following the same pattern used for the hands. Remember that all sequences must be performed *twice* on each muscle. Now proceed to perform the exercise on the triceps, forehead, nose, mouth, neck, shoulders, stomach, thighs, calves, and finally, toes.

After completing the toe exercise, check the tension throughout your body. In order to do this, first focus on your arms. Take a deep breath. Tell yourself to relax and release any remaining tightness in your arms. Next, focus on your face. Remove all tension by relaxing your forehead. Take a deep breath and hold it for eight seconds. Tell yourself to relax and release your breath. Notice how the relaxation continues to grow and develop on its own. Sense the warm current flowing through your body. Sense how heavy and comfortable your limbs and your body feel. Through this form of relaxation, you can enjoy the feelings of warmth and comfort due to the absence of tension. By telling yourself to relax as you exhale, you can become more and more relaxed.

Practice every day for 20 minutes. With enough training, your brain will be programmed to relax your body at will. Every time you take a deep breath and slowly exhale, you will feel free of bodily tension. And the more you use the relaxation technique, the more it will work for you.

### Role Modeling And Visual Imagery

Once you have mastered the relaxation exercises, you are ready to begin another phase of learning that will help improve your drumming skills. In this section, you will be taught to use the methods called *modeling* and *visual imagery*.

Do you recall as a child when your world of play included mimicking the behavior of the adult world, or when in the course of make-believe, you imitated the boxing techniques of champion prize fighters you saw on TV? Perhaps you watched older children playing basketball in the school yard, and when you were given the chance to play, you dunked the ball in much the same way as your models did. In these very basic cases, you learned certain behavior by modeling, that is, you learned by *watching* and then *imitating* what you saw.

In the aforementioned situations you learned naturally, without much thinking. Now, however, you can use modeling as a learning device to improve your skills. Regardless of your proficiency as a drummer, you still learn new techniques or improve on what you already know, by watching and listening. For example, when observing another drummer's technique to borrow certain admired mechanics, you will, through the process of *seeing*, *hearing*, and *imitating*, learn to eventually perform these in much the same way as your model. But in order for modeling to be effective, you must first learn to relax and focus your undivided attention on your model. Furthermore, if you watch a model you admire, you will learn more.

Modeling will help improve the initial skill, but you must first possess that skill. It will not make a drummer out of someone who has none of the required attributes (good timing, good coordination, good ears). Putting it in the most simplistic terms, modeling won't do a thing for an armless individual.



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When using the modeling technique, what you see and hear (the audio/visual impression) whether consciously or unconsciously, is the picture that goes into your memory bank. While watching your role model, your mind is recording the physical movements of the sticks, selected runs around the drumset, and the manipulation of the foot pedals in producing rhythm and sound.

Since rhythm, sound, and motion are inseparable in drumming, it is especially important to correlate what you see with what you hear in forming the *complete* audio/visual picture. In time, such sight/sound impressions will become incorporated into your drumming style. This process allows you to use a role model as a starting point or a source from which to draw. But it does *not* mean that you should lock yourself into another drummer's style or become a carbon copy. Eventually, what you have assimilated will be reshaped by your individuality.

When using *visual imagery* in self-programming, you will visualize yourself as the model. For example, Steve Hegg, a 19-year-old member of the U.S. Alpine Ski Team, says that when he is going to ski a downhill course which he already skied before, he sits in his room the night before the meet and visualizes himself making perfect turns in the toughest part of the course. He says that imaging is like taking extra training runs, and that it makes him feel as if he can nearly reproduce on the real course what he perfected on the imaginary course in his head the night before.

Using modeling and visual imagery as a very young child, the great Buddy Rich taught himself to drum. While standing off stage in the wings of a vaudeville theater, he observed some of the best pit drummers in the business. Because of the very fast tempos they had to play, while reading music, watching the conductor, and catching the moves of dancers or jugglers, pit drummers played with an economy of body motion. Their moves were direct, without great flourishes, going right to the drum or cymbal they intended to strike. Buddy's drumming style clearly reflects this pragmatic approach to drumset performance. Even though Buddy was too small to sit behind the drumset, he *was* able to stand at the drums and reproduce the single and double strokes around the drums and cymbals that he had seen demonstrated by his models.

#### How To Practice Menially

After you are relaxed and have had suffi-

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cient time to observe role models, close your eyes and mentally picture yourself performing a particular skill. Start slowly, making certain to practice only one skill at a time. Visualize yourself playing *perfectly*. Actually feel the muscle sets in play. The degree of intensity involved in their movements should be combined with what your mind sees. Imagine a solo, a rhythmic-tonal pattern, or a technical exercise for the hands and feet. See it and feel it to the degree where you mentally, physically and emotionally experience it to the *fullest extent* throughout your entire body. This must be done many times over, stroke after stroke, rhythm after rhythm, until you feel you have it down.

If at first it is difficult to see yourself in your mind, replace your image with that of another drummer. Use that drummer's image during the mental practice sessions until the time when you are ready to replace this image with a picture of yourself.

In addition to their widespread use in sports, relaxation and visual imagery are being applied in many other fields where performance, especially under pressure, is paramount to success. It makes sense that more attention should be given to the various psychological and emotional factors that underlie musical performance. It is to the drummer's advantage to learn and to apply the appropriate techniques in order to improve his or her performance skills. 🏆

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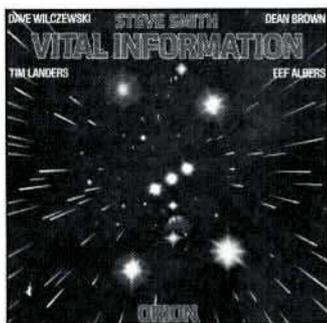
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**STEVE SMITH VITAL INFORMATION—Orion.** Columbia FC3937. S. Smith: dr, pno, perc. T. Landers: bs, tnr bs, taurus pdls. D. Wilczewski: sxs. E. Albers: gtr. D. Brown: gtr, gtr synth, pno. *Future Primitive/Thank You Mr. Edison/The Strut/Orion/Blade/The Adventures Of Hector And Jose/Shadows Past/Blues To Bappe II.*

This album could be subtitled "The two sides of Steve Smith and Vital Information." It is very definitely two different styles of performance by this very versatile drummer and his equally versatile band. As Steve puts it, "Side one is more rock-oriented and aggressive, and side two is lighter and more jazz-oriented. It's much more conceptual than the first." Side one is the fusionesque, high-energy material we might expect from this group. Smith's drums sound monstrous, and are played with fire and drive. Side two opens with a surprise. "Blade" comes on with a very tight-sounding solo by Smith; a small-kit, Tony Williams acoustic sound, leading into what is every inch a bebop feature piece. It's electric, to be sure, but that is incidental; the tune swings! Smith is at once brilliant, and almost unrecognizable, if one is unfamiliar with his mainstream jazz background. From "Blade," side two progresses through a light Latin piece ("The Adventures Of Hector And Jose") to "Shadows Past," a piece that opens with a free-form solo by Steve—once again featuring a small-kit sound. Speed and dynamics are nicely displayed, leading into a "mood piece" for the rest of the band. The

side finishes out with a swinging blues ("Blues To Bappe II"), completing a very interesting batch of material. *RVH*



**SCANDAL—Warrior.** Columbia FC39173. P. Smyth: vcl. Z. Smith, K. Mack: gtr, vcl. I. Elias: bs. Thommy Price, Andy Newmark, Pat Mastelotto: dr. *The Warrior/Beat Of A Heart/Hands Tied/Less Than Half/Only The Young/All I Want/Talk To Me/Say What You Will/Tonight/Maybe We Went Too Far.*

Before Thommy Price joined Billy Idol, he was in Scandal, and he recorded eight of this album's ten tunes before departing the group. Scandal's sound is much more hard rock here than on their first mini-LP, and Price's no-nonsense style suits the music perfectly. His approach is basically simple with a very fat backbeat, but he also knows how to throw in a few touches that keep things interesting. Newmark does a comparable job on his tune. *RM*



**MAX ROACH and CECIL TAYLOR—Historic Concerts.** Soul Note SN 1100/1. M. Roach: dr, perc. C. Taylor: pno. *Duets—Part I/Duets—*

*Part II/Duets—Part III/Duets—Part IV.*

This is not your normal Max Roach album. Certainly, Roach has always been an experimenter, and he has been on any number of musical journeys. But this is possibly the farthest he has gone into the "free" school, and he handles it the way he handles everything else he does—like he's done it all his life. This album does not feature a pianist being accompanied by a drummer; these are truly duets, and due to Taylor's percussive approach to the piano, it often resembles two drummers playing together. Roach more than keeps up with Taylor—echoing him, challenging him, and providing contrasts. If there is fault to be found, it's that Taylor's style dominates the album. Roach met Taylor on Taylor's ground and passed the test. It would have been interesting to hear what would have happened if the two musicians had then ventured into Roach's territory. At any rate, this album provides us with the opportunity to hear a different side of Max Roach—a side that proves, once again, that a drummer can do much more than merely accompany. *RM*



**IVAN CONTI—The Human Factor.** Milestone M-9127. Ivan Conti: dr, perc, vcl, gtr, syn. Reginaldo: kybd. Arturzinho: bs. Zizinho: perc. V. Biglione: gtr. J. Carlos: tn sx. L. Gandelman: al sx. Aoyama, Ziza: perc. *Menca/You Have That/Pantanal II/Ivana/Junction/OI/The Human Factor.*

The title of this album says a lot about the music. In this age

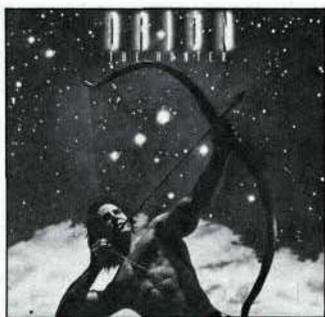
of drum machines and technopop, it's nice to hear *people* playing instruments—especially when they play with fire and intensity. Conti is the drummer with the Brazilian group Azymuth, and brings the same spirit to this album that has made Azymuth popular the world over. The music tends towards pop-jazz and funk, but when you get a Brazilian to play that music—one who knows samba—the result is a rhythmic drive that is more flowing than that of American funk stylists, who tend to be more militaristic in their approach. There's also a jungle influence that adds to the overall feeling that this record wasn't a product of technology, but a product of musicians who love to play. *RM*



**MICHAEL SHRIEVE—Transfer Station Blue.** Fortuna Records FOR 023. M. Shrieve: dr, perc and elec perc. K. Schultze: syn. K. Shrieve: gtr. W. Lee: bs. H. Bullock: gtr. S. Figueroa: conga. *Communique: Approach Spiral/Nucleo Tide/Transfer Station Blue/View From The Window.*

Michael Shrieve has come up with a well-produced album that combines many of his former experiences. Some of the best elements of Latin, jazz and rock are fused together in a unique, untraditional way. Synthesizer, synthesized drum, and sequenced sounds are prevalent throughout, but when these very electronic, rhythmically precise sounds are blended with Latin instruments and drums (like on the title cut), the overall musical statement has an atypical drive and sense of

motion. Although this album is by a drummer, Shrieve has concerned himself more in other areas than just the drums. The result is a work by not only a fine drummer, but also a fine musician. *WFM*



**ORION THE HUNTER**—*Orion The Hunter*. Portrait BFR 39239. F. Cosmo: Id vcl, gtr. B. Goudreau: gtrs, vcls. B. Smith: bs, vcls. Michael DeRosier: dr. *All Those Years/So You Ran/Dreamin'/Dark And Stormy/Stand Up/Fast Talk/Too Much In Love/Joanne/I Call It Love*.

This is driving rock by some seasoned professionals. It isn't heavy metal—the tunes are far too melodically structured—but it is *very* powerful, which is to be expected when Michael DeRosier is behind the drums. For many years the beat of Heart, DeRosier is now anchoring this quartet that also features ex-Boston guitarist Barry Goudreau, and the stratospheric vocals of Fran Cosmo. Comparisons to Boston will be inescapable for this group, but I think they kept the best of the Boston sound—a certain unique layered-guitar sound—and avoided some of the pure instrumental bombast. "So You Ran" (on which DeRosier combines acoustic and electronic drums to excellent effect) has already been released as a single and has done reasonably well; "I Call It Love" is a great up-tempo rocker that could make a solid follow-up. Check this album out for DeRosier's tasty playing. There's nobody around today who's heavier, but many who are less imaginative, even within the rather sim-

plistic confines of straight commercial rock. *RVH*



**SPECIAL EFX**—*Special EFX*. GRP-A-1007. C. Minnucci: gtr. George Jinda: perc. J.T. Lewis: dr. R. Kondor: pno. F. Saunders: bs. S. Robbins: kybd. *Sambuca Nights/Much Too Soon/Forever Hold Your Peace/Foggy Streets Of London/Safari/The Slug/Waiting/Katalin*.

Here is an album that demonstrates a drummer and percussionist working together to enhance the total group sound and add the right effects to the compositions. Percussionist George Jinda and drummer J.T. Lewis are very aware of the compositions, and of each other. Jinda, originally from Budapest, Hungary, formed Special EFX two years ago in New York City along with guitarist Minnucci, with the goal of having a band that would use percussion in a more involved way. The tunes on this album are contemporary jazz-rock, and the entire group works together to lay down some well-rehearsed, tight grooves. The drum parts are played with restraint, yet add just enough to keep things interesting. This leaves room for percussion, which Jinda uses to augment the total musical picture. Jinda plays a variety of drums, shakers, rattles, whistles, and other instruments from Africa, South America, and the Caribbean. *Special EFX* has good tunes, good drumming and good percussion; these elements add up to a good album. *WFM*



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**TF:** No, it just happened. It must come from the people involved. When John, Herbie and Francis first got together, it was the musical thing that happened among them that made them want to continue.

**SG:** The choice of material and the way the arrangements work are cooperative things?

**TF:** It depends. For instance, when Francis did "Opposites" and "Fifo," he came along with the whole thing written down and we just played it. But with a lot of Herbie's things, he will just do a basic tune and the chords, and we all work it out between us—very much a group effort. Of course, when somebody has done a complete arrangement it can still be open to discussion. We can say, "Wouldn't it be better if we left out that repeat?" and that sort of thing.

**SG:** Do you ever reject material which you like, but you don't think that your record-buying public would respond to?

**TF:** We have rejected things when we felt that they weren't working. But we always try things out. I should say that we always try to try things. It's not always that easy because of logistical problems. There are five fellows who are all over the place when they are not with Sky. Kevin has now gone back to live in Australia. Generally, it doesn't make a difference. He comes over here and we go over there once a year; the traveling isn't a problem. But as far as

knocking on his door one night and saying, "Have a look at this," it's not that easy. Finding the time to try out all the ideas we would like to have a go at can be a problem.

We often feel misrepresented in that people often think of us as the band that "rocks up" the classics—basically, I think, because of "Toccatà."

**SG:** That was the big hit which put you on the map.

**TF:** Sure, but we didn't do anything to it which wasn't there musically. We only added a drumkit and a bass guitar, and the bass line was the same as the original. When Bach wrote that piece, he wrote it for a big cathedral organ, having previously written things for the chamber organ. So, in fact, he wrote that to give an impact, and we gave it a similar sort of impact.

We don't do very many pieces from the classical repertoire. "Toccatà" was one of the few. There have also been a few *traditional* pieces as opposed to classical. "Dansa," on the first album, was a Basque folk song. We thought it was a very pretty tune and it really leant itself to that *tambour de provençal* drum sound, without the snares. Most of our material is original. There is a classical influence, but there is also a traditional influence and a rock influence.

**SG:** You said earlier that you hadn't played rock drums before Sky. Did you have any trouble adapting to playing on a

kit which is miked up?

**TF:** No, I didn't actually. *But* I remember the first concert we did. We hadn't had a lot of rehearsal time, I had never played that style of drums before in public, and it required quite a lot of stick. I remember wondering halfway through the show whether I was going to be able to last physically. *I had never worked so hard in my life.* I'd done hundreds of concerts before, but I'd never had to work as hard as that.

**SG:** You do play some tuned percussion though; it's not kit all the way through.

**TF:** Oh yes, but not that much tuned stuff when you get down to it. Some of the numbers are quite long. During a two-and-a-half-hour concert, I am doing at least an hour and three quarters of heavy playing. If you're not used to it, it can be quite a lot. I remember thinking that I was in danger of tightening up so that I couldn't play.

**SG:** What did you do about it?

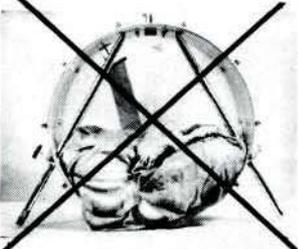
**TF:** I heard my teacher's voice saying to me, "Relax." He always said, "Relax your wrists," because that's where it is; it shouldn't be anywhere else at all.

**SG:** Presumably you had the PA to give you projection. Were you hitting the drums hard in order to get the sound you wanted?

**TF:** I was very much in the hands of our sound guys: Angie, who is out front, and Gary, who works the monitors. I didn't really know at the time, but I have learned since that you do have to lay into the drums to get a certain feel. I never had to do that

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before.

On the other hand, I do tend to come off the drums, which comes from my classical training. You know that when you play hard there is a danger of going *into* the drums rather than coming *off* them. I come off them, which gives a more open sound. That's my own way, since I was taught to play that way for timps. When you're playing timpani, if you don't come off them, they sound dreadful. With drums you don't have to, but somehow I feel better coming off them. I was taught that the less contact you have with the drum the better. So basically, before you even hit the skin, you should be coming away from it. When working on timp technique, my teacher used to have me practice working up a roll on a cushion, but without making any indentation on that cushion! This might sound strange, but when you then play on a drum, you do come straight away from it.

**SG:** It gives you total wrist control; you don't rely on a rebound from the head.

**TF:** That's right.

**SG:** You play quite a large kit with Sky. Was that a new experience for you, too?

**TF:** Yes. I've always said, "If you can't play them, get a lot of them around you." [laughs] The thing is that you have a lot of nice, different sounds there, which helps you. You do see great drummers with a lot of drums, but you also see great drummers with just a few drums, and they often make

it sound better.

**SG:** Your music requires a variety of sounds though.

**TF:** Yes, exactly. It was a new experience. Not so strange from a percussionist's point of view though. When you are surrounded by different instruments, you are quite used to knowing your distances from one thing to another.

**SG:** Does your experience as a percussionist affect your approach to your drumkit playing?

**TF:** I think it probably does. I can't really say how; it isn't a conscious thing. People do tell me that I play more like a percussionist than a drummer, which is right because I do come from that background.

**SG:** I was wondering whether you think melodically when you play tom-tom fills?

**TF:** Yes, but I must say that I do rather subscribe to the view that whichever drum comes under the hand is the one. [laughs] But, yes, there is an instinctive thing which tells me that the sound of a particular drum is nearer the key of the piece.

**SG:** Do you tune to specific notes?

**TF:** No, I just get a sound I like and tune them from high to low—no specific notes or intervals. I usually find that as the heads get knocked about they need to be pulled up a bit, and I will usually just tighten a head until it sounds alright. The lads in the crew are often onto me when we are on tour saying, "Shouldn't we change that head?" I say, [shrugs] no. Actually, Andy,

the guy who sets up the drums, often brings them up to whatever he thinks sounds right, and they sound great to me.

**SG:** Your kit is Premier. Could you tell us what it is comprised of?

**TF:** Eight hanging tom-toms, one floor tom, one bass, one snare, a hi-hat and four top cymbals. I switch the cymbals around a bit; they are mostly Zildjian, but there is a Paiste as well. They are all crash cymbals. I don't have much use for a ride, although I always have one up there that has a reasonable ride sound too. They used to be all 20", but I have recently started using two 20" plus an 18" and a 16". The sound of the smaller ones doesn't spread so much. With the larger ones, you could "whap" them and they would be with you for a few bars.

**SG:** You do a drum solo in "Hotta." What's going through your mind when you are doing this?

**TF:** Usually panic. [laughs] No. We have a drum machine going during that number. In fact, Herbie sums it up quite nicely in the sleeve note to *Sky Five Live*. He says that it starts with the drum box and the bass. The drum box is playing quite a complicated rhythm which "leaves Tristan free to play 1 and 3 on the bass drum" [laughs], which is what we do. I must be honest and say that I am not keen on drum solos; I find them pretty boring. There are *certain* people who do fantastic solos, but that's another thing. As far as I'm concerned, for an audience to sit and watch *me*

do a normal sort of drum solo would be awful for them. But with this drum machine going, the whole idea is that I am playing against the rhythm box. There is the 4/4 and my whole upbringing has been through the avant-garde, playing five against seven and so on. It's interesting and exciting to me—not my playing it, but the possibility of playing it. So I try to bring the cross-rhythm thing across so that it isn't an ordinary drum solo.

**SG:** You mentioned avant-garde just now. You didn't mean jazz?

**TF:** No. Modern classical is how you would probably describe it—composers like Stockhausen, John Cage, people like that.

**SG:** The sort of thing which can be found on your solo album on MFP, *Twentieth Century Percussion Music*?

**TF:** Yes. That stuff is great fun to play, from the percussionist's point of view. John Boyden, the producer, asked me if I would like to do an album of this music, and of course, I was delighted. We did it very quickly, actually, in about three sessions. Surprisingly enough, it has sold quite well in America. I think that a lot of composers have bought it to listen to the various sounds.

**SG:** MFP approached you with the idea. Did they suggest the repertoire, or did they leave that to you?

**TF:** They suggested the Stockhausen piece, and then said, "Any other ideas?" I've

been lucky because I often receive music from publishers, particularly in the avant-garde field, so I had quite a few pieces of interest.

**SG:** There is no double tracking on that album. That demonstrates an amazing technique and independence.

**TF:** Kit drummers use independence; it's quite normal really.

**SG:** They are not playing notes and even melody lines simultaneously on different instruments though.

**TF:** Well . . . [laughs and shrugs]

**SG:** Do you often perform these kinds of pieces?

**TF:** Yes, but things don't always go perfectly. One of my favorite stories is, I was booked to go to Avignon in the south of France to do a concert of avant-garde music. I was playing the whole run of percussion instruments and it was agreed that all the instruments would be supplied, which was great; all I had to do was turn up with a bag of sticks. The night before the concert, one of the organizers phoned me to say that they were a bit short on material and asked if there was something I could do on my own. Well, as luck would have it, I had recently got hold of a piece by a Hungarian composer. A friend of mine who speaks Hungarian told me that the composer's instructions meant that it was to be played on vibes, accompanied by a marimba on tape. I was living at home with my parents at the time, so I took the

marimba into the house and played a track onto the old Grundig, which I would then play along with the following day on the vibraphone. Great. So the next morning, off I went with my tape to catch the plane. I arrived in Avignon, and, as always, we were very pushed for rehearsal time, so I didn't get a chance to run through this piece. We just went straight into it at the show. Here we were in this lovely medieval courtyard where the concert was taking place. We did some other pieces and it was time for me to do my bit. I came forward, made a quick bow, signaled to the sound man who switched on the tape, and there followed seven or eight minutes of my granny and my mother talking about knitting! What can you do? You can't stop, so I just kept playing. Well, at the end of the concert people came round to see me, and they were knocked out by the composer's idea of having *mumbling* going on in the background. I couldn't believe it. Fantastic!

**SG:** Do you have any individual projects at the moment?

**TF:** Well, percussion is a funny thing. You need a band to play with. You can't do solo stuff all the time. I love being called for sessions: "Can you do a session at ten o'clock tomorrow morning?" It knocks me out to do that. You turn up and you don't know who you are going to see or what you've got to play. I find that very exciting.

**SG:** Do you do sessions on kit, or is it mostly percussion?

**TF:** When the band started, a few people called me up to play drums, and I said, "If you don't mind, I do that with Sky. I'd love to play percussion, but I don't play drums on sessions." There are so many good drummers around anyway, and the Sky thing is happening, but that's something different. Occasionally, they might want me to do a doubling thing in which I might play, say, timps but they need me to do a bit of drums as well. That's fine; I do that. But to go along and be a big band drummer or a rock drummer on a session, no. It doesn't seem right. Maybe when I grow up. [laughs] I'll have to see.

**SG:** What about the future for Sky, and the future for Tristan Fry?

**TF:** Well, all I can say is, "Who knows?" I'd like Sky to continue for another hundred years. I think that we have something unique. I don't mean that in a conceited sense; I mean that we have five fellows who enjoy playing music together, enjoy being on a stage together and enjoy being in front of an audience. That is an important part of a musician's makeup. When you start to play an instrument, basically, there is a strong element of wanting to show off involved. I love playing, and for years, I found that being involved in session work—which I also love—I missed seeing an audience. I think that the fact that we've got that with the group, that we enjoy ourselves, and we enjoy our concerts is wonderful. We are very lucky.

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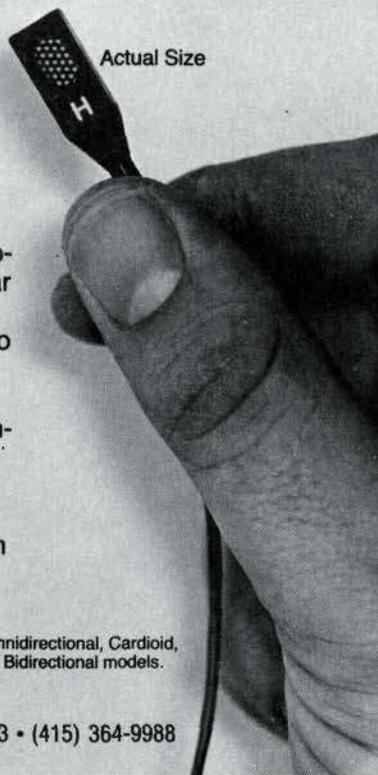
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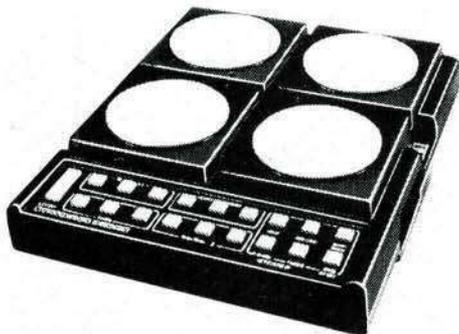
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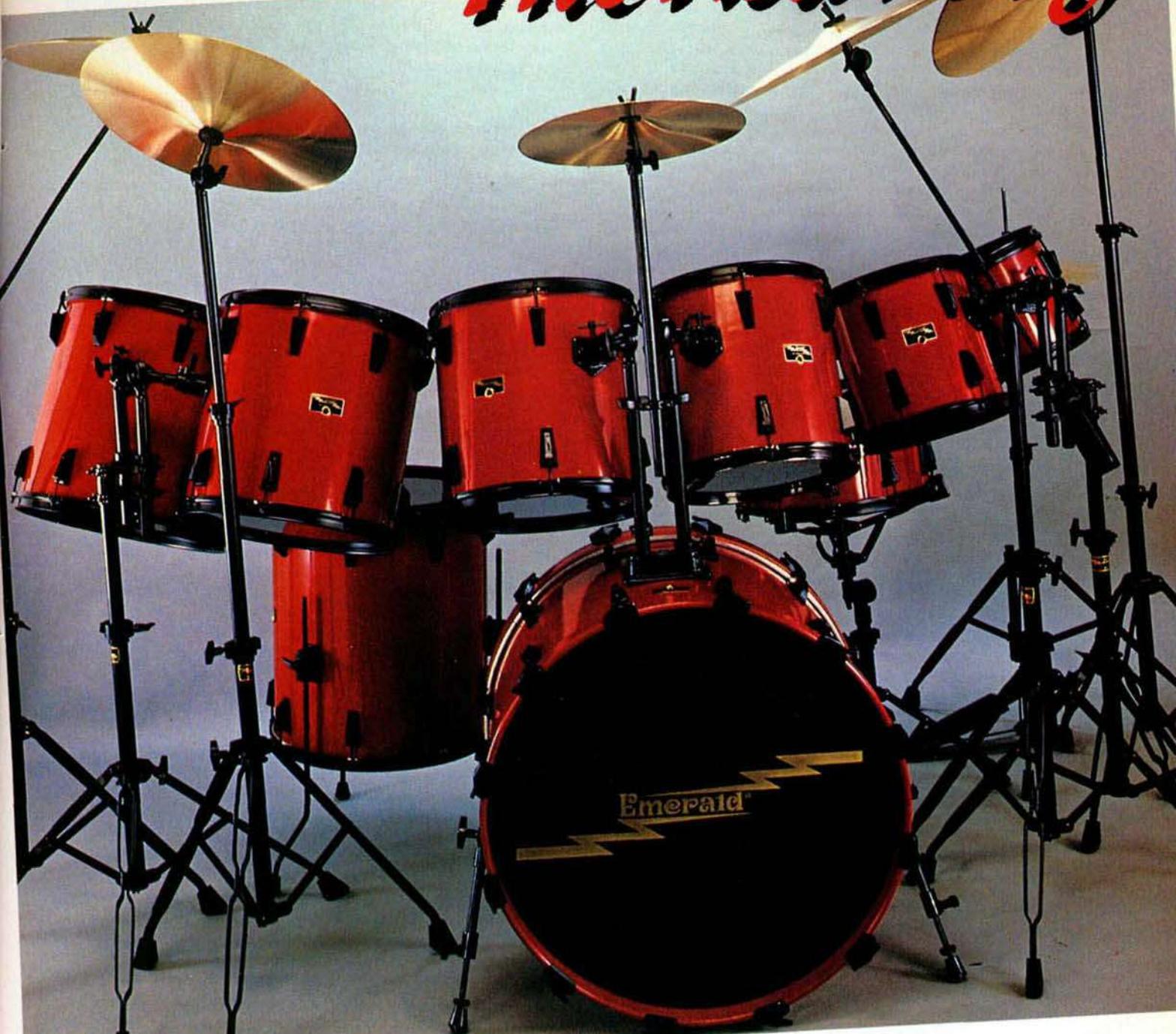
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Q. I have a problem with wooden bass drum beaters. Because they damaged my drumheads, I purchased a plastic stick-on impact pad. The pad wore through in a very short time. It would be easier to use a felt beater, but wood gets a much better sound. Is there anything on the market that better protects the bass drum heads?

J.R.

La Costa, CA

A. There are any number of protective devices available commercially, most of which advertise in MD. These generally fall into various categories, such as heavy gauge plastic circles that are self-adhesive, hard fiber disks inside an adhesive pad, leather pads, and the more traditional moleskin pad. The trick is to find one that gives you both the protection you need and the sound you desire. Leather pads give the most protection, but also absorb the most impact, giving more dull "thud" and less "attack" to the bass drum sound. The hard fiber disks emphasize the attack, and tend to produce a bass drum sound containing more of the high frequencies. A wooden beater, or any very hard beater such as Plexiglas or composite, will tend to crack both the fiber disks and the thick plastic circles fairly quickly. This is due to a combination of their hardness and the heat built up from friction. This heat will soften the plastic at the impact point, and contribute to the breakdown of the protective device.

Your best method of protecting the head when using a hard beater is to use a protective device that can be replaced easily and economically. In other words, use something that you can allow to wear out in place of the head itself. One very economical method is to use small squares of drumhead material, taken from a previously broken head. Simply tape one or two thicknesses of these squares onto the bass drum head at the beater impact point, using a small amount of duct tape. Inspect the "pad" each time you play, and as the beater wears through the plastic square, simply replace the square with a new one. The added advantage to this is that you still retain the sound of the wood beater directly on the bass drum head, without modifying it with a thick barrier of some other material.

Q. I'm 16 and have been playing drums for about a year and a half. I don't know a whole lot about what I'm doing, even though I've had people say that I'm very interesting. I love to learn and get ideas. The more I read *Modern Drummer*, the more I wish to make drumming my future. My problem is this: I get nervous when playing for people. Is this just a phase that young drummers go through?

E.B.

Rindge, NH

A. It's a phase that every performer goes through, whether young or old, and you may never outgrow it. "Stage fright" is a natural anxiety that results from wanting to succeed, and wanting to gain the acceptance and admiration of your audience. It diminishes as your own confidence increases, and that takes time, practice, and a belief in your own abilities. But even veteran performers still have "butterflies" about appearing before an audience; if they didn't, their performances would be mechanical and bland. The skill involved is the ability to overcome that nervousness and perform at your best.

Q. I would greatly appreciate it if you would send me the address, price, and all other details on ordering a Zalmer Twin bass drum pedal.

S.H.

Bossier City, LA

A. You may order the Zalmer Twin pedal from Universal Percussion, 427 Fifth St., Struthers, OH 44471, (216) 755-6423. You should contact them directly for price information and ordering procedure.

Q. I have recently purchased an Apollo drumkit. It seems to be old, despite its looks and sound. I was wondering whatever happened to the Apollo company? Does it still exist? Try to give me all the information you can on it.

L.S.

Kingsport, TX

Q. Help! Does MD or anyone know if Majestic drums are still made? Who makes them, and where can I contact the company?

D.F.

Ft. Stewart, GA

Q. I have a Royce drumset that I want to add to. I've looked everywhere, but I can't find anyone who has Royce drums. Are they still made?

E.H.

Fairfield, IA

A. Apollo, Majestic, and Royce were among many names given to low-cost imported drumsets in the '60s and '70s. Many of these sets were manufactured by the same company, generally in Taiwan, and shipped directly to U.S. distributors, who then placed a brand name on the drums and marketed them to U.S. retail stores. None of those brands are manufactured today under those names. Of the particular brands mentioned above, the one on which we could get the most historical information was Apollo, and that information comes to us through the courtesy of Ken Mezines: "St. Louis Music was a major supplier of Apollo drums, and according to personnel at the warehouse, the line could go back over 20 years, to approximately 1960. Though St. Louis Music believes that they gave the line the Apollo name, they were not sure that other distribution houses were not using this same logo—sort of a universal title. The line was dropped by St. Louis Music in 1983, and replaced with a new and far superior line called Thor. The company that made Apollo is not the manufacturer for the new Thor outfits, and the entire image of Apollo (beginner sets) has been dropped to make way for the new full-line, beginner-to-pro Thor sets. Apollo drums crop up all the time here at my shop, and unfortunately do not bring a high price. I hope that you got a good deal on yours.

"The company that actually manufactured Apollo was notorious for reproducing other companies' casings. They made one that looked like Slingerland and one that looked like Ludwig. They made whatever was popular, so the drumsets were like clones of drumsets manufactured by the big U.S. companies. Apollo was probably the biggest selling of the import lines, which included names like Royce, Crown, Star, Kent, Majestic, Toreador and many others. Although they are all gone, you can correlate them with lines today like Thor, Maxwin, CB-700, and ROC. Luckily, today's imports are far superior to what they had back in the '60s."

Q. I have recently acquired two K. Zildjian cymbals, 12" and 13". They have "Made In Turkey" stamped on them, and are stamped "Constantinople" rather than "Istanbul." I'd like to know about how old they are, how much it would cost me to buy more like them, and how to clean them without losing the stamp, which is already partially rubbed off.

M.W.

San Antonio, TX

A. According to Lennie DiMuzio of Zildjian: "The K. Zildjian cymbals that say 'Made In Turkey' and also say 'Istanbul' are not as old as the ones that are stamped 'Constantinople.' The cymbals that you have are of the oldest type—probably about 75 years old. It would be nearly impossible to buy cymbals like that today, because they are collector's items. I recommend that you do not clean them, but keep them in a cymbal bag in order to keep them in the best possible condition."

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Since her *MD* interview (December '82) **Sheila Escovedo**—alias **Sheila E.**—has experienced quite a career upswing. In 1983, from March through August, she toured with Marvin Gaye, and from August '83 to February '84, with Lionel Richie. Since then, she has been working on her solo career, releasing her first album, *The Glamorous Life*.

According to Sheila, it all happened

fast. "The day after I finished the Lionel Richie tour, Prince—a long-time friend—called me to play on his tune, 'Erotic City.' Through Prince I also did the Appalonia Six album." Prince, realizing Sheila's many talents, suggested that she go solo and do an album. He introduced her to his management, and about a week later, she was in the studio working on her own tunes.

Although Sheila is an outstanding percussionist, until recently she had not done a lot of singing. While on the Richie tour, however, she began singing a good deal of backup. In discussions with Prince on her career, he told her that even a *great* percussionist can't really stand in the popular limelight. That prompted Sheila to get serious about singing and writing her own material.

While on tour with Marvin Gaye, Sheila began composing regularly, taking advantage of all the travel time on the bus. Says Sheila, "On those long, 24-hour hauls, I would write on the bus using a four-track recorder, a synthesizer, and a drum machine. I've been working on the material on this album for some time."

Besides writing the songs, she also per-

formed on a majority of the instruments. Her plan was to complete the basic tracks herself, so the session players would have a framework to listen to and work from. Little by little, she kept adding more instruments herself: bass, keyboards, guitar and then finally vocals. Before she knew it, the tunes were completed, the album being finished in a mere five days. Because she did play almost everything on the album, Sheila feels she had more control over the quality of the finished product. "I'm somewhat of a perfectionist. I wouldn't have done it unless the album could meet my standards."

Sheila is currently on a six-month world tour, as the opening act for Prince. After this tour, she will begin work on her next album, videos, another world tour and possibly some work in motion pictures. With all of these endeavors, she still finds time to work on her instrument. Says Sheila, "Percussion is still my main love. I do get a chance to play during my show. Also, I've been talking to management about doing a jazz-Latin-rock fusion album—no vocals, no dance songs, just playing. I don't want people to forget I'm a player." —*William F. Miller*

At 61, Spirit's **Ed Cassidy** must be the oldest working rock 'n' roll drummer in the world. "I'm thrilled by it," he says. "It's great. Some people have expressed disbelief, but once you talk with them and once you get up there and do your thing, that's all they care about. They only want you to go up there and look like you belong. They want you to be able to be as crazy and silly, or serious and emotional as they feel. You have to keep the child alive within you to do that. When you kill the child in yourself, you automatically start to dig that hole. You have to have the ability to go out and enjoy a lot of things. I'm into all sorts of things—flowers and horticulture; psychic phenomenon; locksmithing; I was an aircraft jet mechanic years ago—so I'm in the 'master of none' situation, but as you go on in life, you realize it doesn't really matter. It only matters that you feel good about yourself. The age thing only matters to somebody else. Physically, I think you can handle it as long as you keep yourself physically together and mentally alert. Giving your body exercise is important, and I stopped smoking in '69. I don't drink heavily either. I've been in the habit of walking or jogging anywhere from three to six miles a day. If you do that and eat well, you can do it. Also, one of the major things I learned over the years is not to be afraid to take a risk."

A few months ago, Spirit released *Spirit*

*Of '84* (Polygram) and toured behind the album as well. But this should come as no surprise. Through the years, since the group officially disbanded in 1970, Ed has been working in Spirit-related projects with various group members. This reunion began to surface a couple of years ago with all original members, but being that it is 1984, Ed said that some changes had to be made.

"I've even changed my drumkit. Basically, I have the same setup, but in the past, you really couldn't see my face. We've changed the set around, raised the cymbals up high more like rock 'n' roll, and made it so I am more visible. I also had to work on not losing what was there originally in the old material, while adding a different section. My playing is good, and I knock my brains out as usual."

There are some updated versions of old Spirit songs on this album, but there are also plans to record an LP of all new material in the not too distant future. "It's sort of a two-way street, because there are people who grew up with the band who may say, 'I want to hear the originals the way they were done.' At the same time, they are not usually the ones who go to concerts. The concert audience is probably 14 to 20, and when we were at our peak, they didn't know music from beans. So to them, old or new, the songs are going to be new." —*Robyn Flans*

Percussionist **Joe Lala** almost gave it all up because work was slow and "drum machines had taken over." He had planned to move to Florida in June, but "things did an incredible turnaround. I got a record deal with USA Records. My song was called 'All Night Lover,' and it happened kind of by accident. My old band, Blues Image, was thinking about a reunion, and we were in negotiations with USA Records to do a record. I played this tape for the president of the company, and he asked if I wanted my own record deal. I was co-writer of the song and had Lenny Castro come in as well."

In addition to that, session work picked up and one of the fun projects he did was Barry Gibb's solo album. "I came in and did a couple of songs. He said, 'Do you mind if we bring in another percussionist?' 'Along with me or instead of me?' 'Along with you.' It was Lenny Castro. I freaked out because Lenny and I are very, very good friends. We work together in a big band, Masterblast, but we'd never had the chance to play together in a disciplined studio situation. We were in the studio, playing live, which is pretty odd for percussionists. We made a couple of passes at it, and Barry came out and said, 'Okay, gentlemen, you've played it the way you think it should be played. Now would you like to play it the way you would like to play it?'"



We said, 'Are you sure about that, Barry?' And he said, 'That's what I got the two of you in here for.' It really is a change for him to do something like that, and it was a lot of fun."

As usual, Joe has been working with Crosby, Stills & Nash, which he enjoys. "I love the whole era," he explains. "I was a part of the music, and those good times are gone. Many of those songs mean a lot to me. I fell in love to a lot of those songs and so did many other people. They really do have a following. Their songs are beautiful, and their harmonies are wonderful. When we play, those stadiums are alive." Late last month, the tour with CS&N ended, and Joe is looking forward to recording their next album shortly. — *Robyn Flans*

**Stewart Copeland** is working on additional tracks for an upcoming live Police album. Drummers **George Lawrence** (formerly of Pages and Jimmy Messina's Oasis) and **Vince Barranco** (Peter Dinklage and the New Monks) have recently been on tour in Hungary, East Germany and West Germany with George Sandifer and the Mississippi Band. **Nick Mangini** is currently a member of the Furies, who are now recording an album produced by Felix Cavaliere. Nick also teaches at the Westchester Conservatory of Music and does various commercials. We have had many erroneous reports about **Jeff Porcaro** and the activities of Toto since their album was postponed for many months and only released two months ago. Delays were due to the extensive search for a new singer, which resulted in the joining of Dennis Frederiksen, formerly of LeRoux. Also, what detained the group was their composing and scoring the music for *Dune*. Finally, next month, Jeff will be on tour with Toto with possible kickoff dates in Japan, Australia and New Zealand. Look for a summer tour of the States. **Paul Wertico** keeping very busy these days. He is on Pat Metheny's *Full Circle* album, which was released a couple of months ago. Also, the band he has played with for 11 years, Earwax Control, released their debut album, which is available through: Depot Records, P.O. Box 632, Fox River, Illinois 60021. He just got off the road with Metheny this month and is busy doing jingles. Also, look for the soundtrack for *The Falcon And The Snowman*, which Paul did with Metheny in London in the fall. **Ian Paice** and Deep Purple in Australia, with plans to come to the U.S. shortly. **Danny Frankel** currently with the Flying Karamozov Brothers. **Tom Compton** currently touring with Johnny Winter; also Tom's wife, Jody, recently gave birth to their first child, Trey.



Perhaps one of the main reasons that Simmons drums have become so popular with drummers is that they can be played in much the same manner as acoustic drums. That was exactly what drummer **Richard James Burgess**, who helped Dave Simmons develop the *SDS5*, had in mind. Burgess had been thinking about electronic drums for quite a while before he hooked up with Simmons. "The idea came to me from the frustration of not being able to get a great sound live," he recalls. "I was playing in the band Landscape, and all of the instruments except for the drums went directly into the PA mixer. I started out working on an idea for an electric drum, but then I thought it would be better to go to a synthesized drum. At the time, there were a variety of so-called electronic drums, but they all went 'booooo, booooo' and didn't sound like real drums at all.

"I approached a couple of companies about my ideas, but no one was interested until I met up with Dave Simmons, who was making his *SDS3*. Working together, we came up with sounds that were more like real drums than anything that was available. Then we had to solve the triggering problem. I was adamant that whatever we came up with had to be responsive in a very similar way to a real drum, so that drummers could use the same technique they already had. By the end of '79, we had

**Terry Martell** knows how to make the best of an opportunity. While he was with Aldo Nova (he has since been replaced by Billy Carmassi), he took great advantage of the opportunity. "Midtour, Aldo connected up with Billy. This went on behind my back, which is the same thing that happened with the last drummer and me. So I started collaborating with some people myself, because I could see where it was heading. I made connections throughout the tour. While other members were busy partying, I was walking around getting to know management people and other bands—making connections. To be quite honest, I don't feel good about the way things came down, but at the same time, I do because that's got to be the way it was meant to be. This was my big break. I could have really blown it, partied on the tour and not gotten to know people. I can't really say anything bad about Aldo because he gave me that big break, and I was happy to do anything with Aldo because he is the most talented musician I have ever set eyes on."

a working prototype."

Burgess was the first to use the *SDS5* on a record, but he didn't actually play it. He was already anticipating the future. "I had broken my finger a couple of years previously, and during the time I couldn't play drums I became interested in computers. While we were developing the *SDS5*, I realized that I could trigger it with a computer. This was *pre-LinnDrum* or anything like that. So I used a Roland *Microcomposer* to trigger the *SDS5* on Landscape's record called "European Man." I think the first record to use the *SDS5* played by hand was one I produced for Spandau Ballet called "Chant #1," with Spandau's drummer playing the *SDS5*."

Considering Richard's background, it is surprising to see acoustic drums on the cover of his recent mini-LP, and to learn that most of the record features acoustic drums rather than electronics. "The reason for that," he states, "is that by the time I was ready to do this album, practically everything I was hearing on the radio was using the *SDS5*. It seemed to me that a lot of people were using electronic drums as a passport to sounding hip, but I felt that my music didn't need that. Also, I still like acoustic drums very much. My intention in helping develop the *SDS5* was never to *replace* acoustic drums, but to give drummers an alternative."

Burgess hopes to tour early in '85, although he will probably take another drummer along. "It's difficult to play drums and sing through an entire set, but I will be playing drums at some point in the show. And I'll probably use electronic drums because they do sound better live. That was my reason for becoming involved with them to begin with." —*Rick Mattingly*

Currently, Terry is working with Leggs Diamond and Pete Willis (formerly of Def Leppard) in a group called Nightmare. And speaking of making the best of a negative situation, Terry has been writing, spurred by a tragedy in his life. "I had never written poetry or anything, but I opened up to writing lyrics by losing my fiancée of ten years to a car accident about two years ago. That night I was on tour. I was going to bring her out to a gig and found out that she was dead on arrival at the hospital. The same night I wrote 'Victim Of A Broken Heart' word by word, just the way it is on the *Subject* album.

"My main goal is to combine my vocals with my drumming like Phil Collins. The biggest difficulty of singing and playing drums is keeping your meter while you're doing your vocals and also throwing in some fills, and then going back to the meter. You're not just using your legs and hands; you're using your mind and your voice. It's an extremely difficult process to learn, but that's the direction I'm heading in." —*Robyn Flans*

# *SDS1 = 8 Concert toms*



## **Proof of equation**

Introducing the SDS 1, the new battery powered digital drum from Simmons. Its sounds are digitally recorded and easily interchangeable, either from the library of sounds available at your Simmons dealer or, more excitingly, from your own personally sampled collection, care of the revolutionary sampling and EPROM blowing device, the SDS EPB.

The SDS 1 is a full sized, hexagonal Simmons pad, complete with new rubber playing surface, and facilitates perfect dynamic control over volume, pitch bend (up or down), attack and brightness. Connections are provided for battery eliminator and external trigger, accepting signals from drum

machines, miked acoustic drums, drum tracks off tape, sequencers etc.

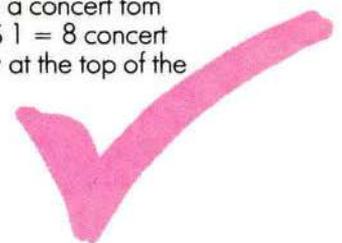
A clever little instrument — but eight concert toms?

The SDS 1 features a unique "run generator" which, when implemented, instructs the instrument to output the selected sound at a lower pitch for each consecutive strike of the drum. The period of time over which this effect is active can be controlled. Therefore, if the SDS 1 is struck eight times with the run time set at four seconds and a concert tom sound sample installed, the SDS 1 = 8 concert toms. Well done Simmons, stay at the top of the class.

**SIMMONS**

**Group Centre Inc.**

23917 Craftsman Road, Calabasas, Ca. 91302 Telephone 818-884-2653



# INDUSTRY HAPPENINGS

## MUSICIANS' UNION ASKS CONGRESS FOR TAFT-HARTLEY REFORMS

The American Federation of Musicians is seeking a labor law change that would afford work-related rights and benefits to tens of thousands of musicians currently excluded from protection provided to the majority of the nation's other workers. The relief is being sought in the form of Taft-Hartley amendments, some of which are similar to those passed in 1959 improving the status of construction and garment industry workers.

In an effort to aid musicians working in nightclubs, hotels, lounges and other such establishments, AFM President Victor W. Fuentealba testified in Washington, D.C. on September 13, at Taft-Hartley oversight hearings of the Senate Subcommittee on Labor. He appeared on September 18 before the House Subcommittee on Labor-Management Relations. Testifying with him

was Ned H. Guthrie, AFM National Legislative Director.

In his testimony before both groups, Fuentealba pointed out that, with the exception of major symphony orchestra members, some musicians who play in theaters, and some who work in other music industry segments where employer-employee relationships are recognized and adhered to, today's musicians find themselves in a "no-man's land" where labor laws are concerned. He also explained that while a nightclub proprietor may determine what compensation musicians will receive, the hours they will work, what they will play, what they will wear, and sometimes even with whom they will associate when they leave the bandstand, that same proprietor is allowed by law to assume no responsibility in terms of an employer-employee relationship.

Fuentealba says that only positive action by the nation's lawmakers can improve a situation that denies musicians unemployment compensation coverage and worker's compensation protection, allows employers to avoid making pension contributions and even permits them to skirt the Social Security laws and not make F.I.C.A. deductions by classifying musicians as "self-employed."

A practicing attorney and former working musician, Fuentealba has frequently stated his belief that "it is inconceivable and unconscionable that in the world's most advanced society, those who give so much pleasure to so many are penalized for being short-term employees and forced to endure little more legal status than the wandering minstrels of the Middle Ages."

## ZILDJIAN ANNOUNCES FORMATION OF SOUND LAB

The Avedis Zildjian Company recently announced the formation of the Zildjian Sound Lab as a new division within the Zildjian organization with key responsibility for new product research and development. Along with cymbal craftsmen and technicians from the Zildjian plant, Zildjian's Chairman, Armand Zildjian, and Product Manager, Len DiMuzio, are personally active in the Sound Lab, as are many of the top artists in Zildjian's family of endorsers.

The primary emphasis of the Sound Lab will be on the continuing development of new cymbals and new sounds to help drummers and percussionists meet the demands placed on them by today's fast-paced and ever-changing music scene, whether it be complementing and blending with the sounds of electronic instruments, or leading the way into the new poly-rhythms of "world music." The latest products to emerge from the Sound Lab have been Zildjian's new *Impulse* cymbals, which introduced the revolutionary new *Power Hi-Hats* concept and which were developed with input from Tommy Aldridge of the Ozzy Osbourne band. Peter Erskine (Weather Report, Steps Ahead), Mel Lewis and Elvin Jones were all consultants on the new K. Zildjian line, which continues to be in great demand by both jazz drummers seeking the sound of the original K.'s from Istanbul, and by rock, funk and fusion drummers looking for a wider range of tonal colors in their setup. The K. Zildjian line has only recently been expanded with the addition of new K. heavy rides, flat rides, hi-hats, splash and odd-sized Chinas as crash cymbals.

## PEARL SIGNS KEAGY, SUPPLIES JAZZ JUBILEE

Kelly Keagy, drummer with Night Ranger, has recently signed as a Pearl endorser. He'll be playing Pearl's new *MX Series* (all-maple shells) and his setup will include a 16 x 24 bass drum, 11 x 13 and 12 x 14 rack toms, a 16 x 16 floor tom, and a 6 1/2 x 14 snare. He will also be using Pearl's *Drum Rack (DR-I)*, and a variety of Pearl stands, pedals and hardware. Keagy states that, with Pearl's *Drum Rack*, setups and teardowns are quick and easy.

Pearl is also proud to announce that it was selected as the official drumset supplier for the 1984 Sacramento Jazz Jubilee held recently. This annual event attracted 42 internationally known Dixieland bands. Forty-two performing stages were in operation for the three-day event, each of which was equipped with Pearl drumsets for use by the performers. Thousands of enthusiastic listeners, combined with renowned Dixieland bands, made the Jazz Jubilee a success.

## SHRIEVE ADDED TO DRUMMERS COLLECTIVE FACULTY



Drummers Collective in New York City is pleased to announce the addition of Michael Shrieve to its faculty. Michael first gained national recognition with Santana, playing on the band's first eight albums. He has also performed and recorded with Steve Winwood, Al DiMeola, Novo Combo, The Rolling Stones, and is currently working on Mick Jagger's solo album. At Drummers Collective, Michael is teaching an electronic percussion class, as well as private lessons. For more information call (212) 741-0091. Drummers Collective, 541 Avenue of the Americas, New York, NY 10011.

## ZILDJIAN WHITE PAPER

The Avedis Zildjian Company recently announced the first of a series of White Papers designed to help both young and experienced drummers select the proper cymbals for different playing styles and situations. Introduced in a product advertisement for Zildjian crash cymbals, the Zildjian Crash Cymbal White Paper has stimulated an overwhelming response from drummers nationwide. The advertisement focused on the Zildjian philosophy that a cymbal is not just a sound effect, but a musical instrument which should be played. The White Paper on crash cymbals will explain the differences among the various Zildjian lines and the various types and weights of crash cymbals. An assessment of each of the different types of crashes, along with sonic descriptions, tips on choosing cymbals and recommended applications will also be included. A cymbal availability chart including range of sizes will help drummers at all skill levels choose from among the 38 different Zildjian crash and splash cymbals.

## CORRECTION

In our Jonathan Moffet story, the photos on page 26, 28 (top) and 29 were credited incorrectly. The photos were taken by Harrison Funk, the Jacksons' official Victory Tour Photographer.

# Sonorlite equals Sonor-de-lite in sound and design.

The new color designs for Sonorlite have arrived – cream (CL) and onyx (OL), newly developed with superior double-component-lacquer – highly durable and resistant to light and fading.

Sonorlite snare drums are equipped with the Sonor parallel snare action, or with the likewise newly developed "throw-off II" snare action. In the "throw-off II" mechanism, the snares surpass the edge of the head, allowing the whole length of the strand to rest even better on the snare head. A guarantee for a precise response of the snare drum.

Sonorlite snare drums equipped with the parallel snare action (LD 557) have die-cast rims



LD 557 OL



LD 547 MB



LD 557 CL

for an additional full, heavy and exact sound.

All of Sonorlite's new features are ready for testing at your local music dealer. Send for the complete new 64 page color catalog "The Drummer's Drum". Include \$ 3.00 for postage and handling.

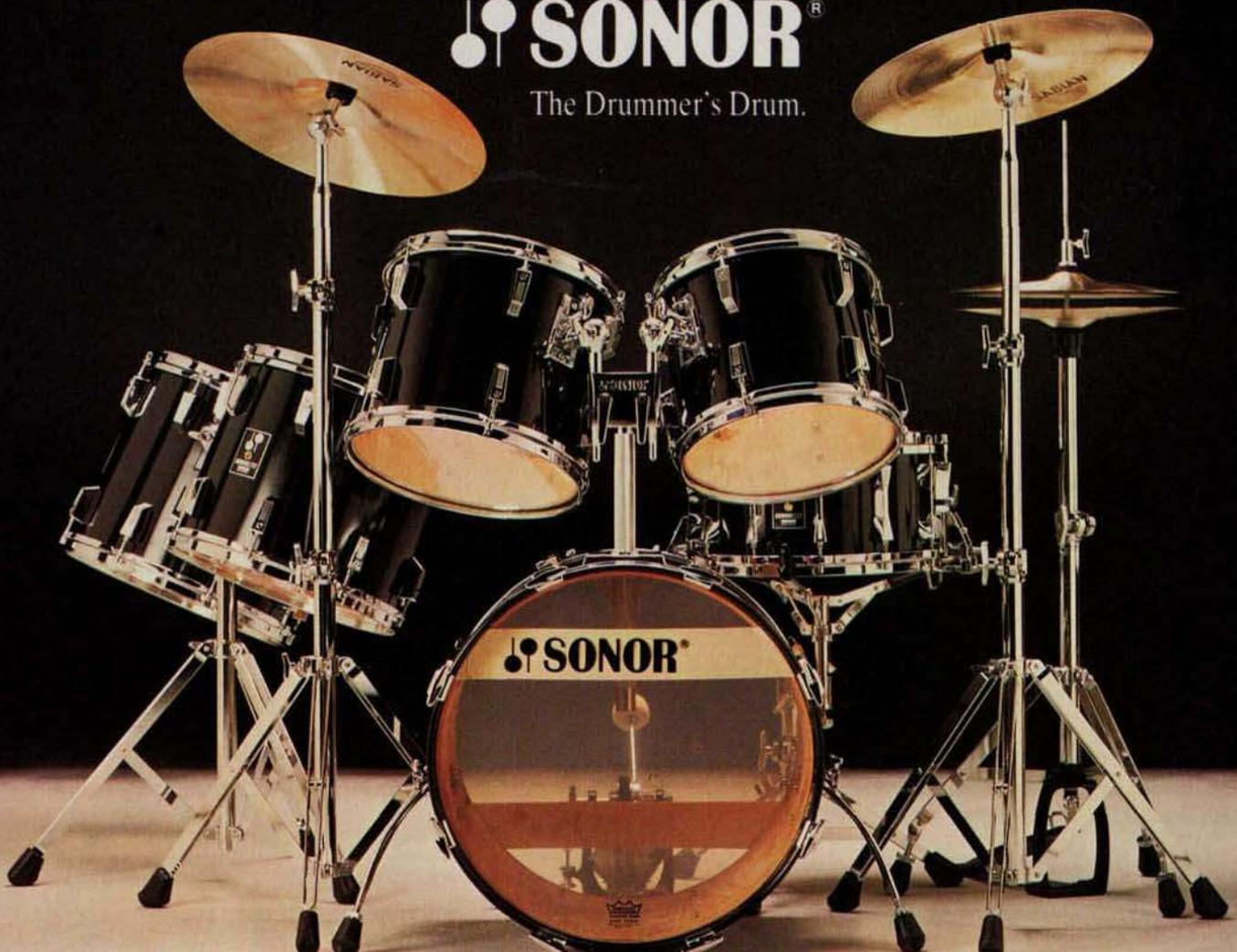
Exclusive distributor for the U.S. and Canada: Charles Alden Music Co. Inc.  
P.O. Box 231, Walpole, MA 02081  
Tel. (617) 668-5600

Outside the U.S. and Canada please contact: Sonor Percussion · P.O. Box 2020  
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The Drummer's Drum.

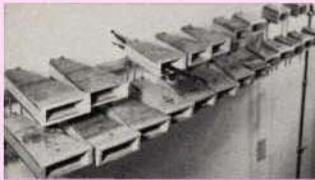


## BEATO TURKISH SOUNDS CYMBALS

Beato Musical Products recently introduced the latest addition to their line of drum accessories. Beato *Turkish Sounds* cymbals are completely handmade in Europe. The *Solid Ride* models, in particular, are hand-hammered and hand-turned, designed to meet the increasing demand for a "deep, dark" sound. The cymbals are crafted with a casting process that obtains the best results in sound and brilliance

from the alloy used. From this process comes a more powerful and durable response and feel. The cymbals are available in a range of types and sizes that will satisfy the needs of most drummers: splash, crash, ride, ping ride, *Solid Ride* (hand-hammered), and matched hi-hats. For information, contact Beato Musical Products, P.O. Box 725, Wilmington, CA 90748, or call (213) 775-1513.

## OM OFFERS TUNED WOODEN PERCUSSION



Om Percussion has developed a line of wooden percussion instruments designed to be played in conjunction with drumset. Om Tuned Temple Blocks are guaranteed to withstand savage attack from the heaviest drumsticks, and allow drummers to play tuned percussion without picking up mallets. They are very loud, and tuned to 20 pure notes from C above Middle C to high G. Sets

of 5, 13, or 20 are available, as well as individual blocks.

Om Tuned Claves are made of purple ironwood, and are very loud and pure in tone. Eight notes are available, from G to D. Om Woodblocks are also made of purple ironwood, and are available in three sizes. According to president John Stannard, "This represents our most painstaking effort to date. We found that drummers are interested in definite, musical notes. The reaction has been phenomenal."

For more information, contact Om Percussion Inc., 627-E Pinellas Street, Clearwater, FL 33516, or phone (813) 446-2818.

## LUDWIG ROCKER SERIES DRUMSETS



Ludwig has announced the availability of their new *Rocker* and *Rocker II* series drum outfits, along with new *Rocker* hardware. Described by Marketing Manager Jim Catalano as "Ludwig's most affordable drums," the kits will be priced within the student budget range. Catalano pointed out that the *Rocker* and *Rocker II* outfits would meet the demand for a beginning outfit bearing

the brand name "Ludwig" and offering Ludwig quality and value at a competitive price. New shell construction, new sealed-inside-shell finishes, and new high-gloss colors are among the features incorporated into the new *Rocker* outfits. Three new lines of hardware, categorized as heavy duty, mid-line and light weight are also available now at Ludwig dealers.

## LP OFFERS ROTATIONALLY TUNED DRUMS



Latin Percussion is now offering a line of rotationally tuned drums at what they term "affordable prices." The drums feature double-braced tilting stands and clear heads. Sizes are 6", 8" and 10" (mounted as a set on one stand), 12", 14" and 16". For more information, contact Latin Percussion at 160 Belmont Avenue, Garfield, NJ 07026.

## REMO INTRODUCES PTS POWER TOM DRUMSETS



A new series of pretuned power tom drumsets has been introduced by Remo, Inc. The *PTS 4000 Series* features new deep-shell tom-toms, a 6 1/2 x 14 *Rock Royal* snare drum and a 16 x 22 bass drum, said to provide the power, sound and appearance favored by many drummers. Five-, six-, seven-

and eight-piece sets are available in black, white or Concord blue finish.

All sets include Remo's *3000 Series* professional-grade heavy-duty snare, cymbal and hi-hat stands and bass drum pedal. Six- and seven-piece sets include one adjustable double-tom stand, while the eight-piece set has two double-tom stands.

All sets can be ordered with Remo's *PTS/CS Black Dot* or *PTS/Ambassador* drumheads. Suggested list prices range from \$562.50 for the five-piece sets up to \$774.50 for the eight-piece sets equipped with *Ambassador* heads.

Details are available from Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

## ZILDJIAN EXPANDS AMIR AND K. LINES

The Zildjian Cymbal Company has announced new developments in both the *Amir* and *K.* Zildjian series. *Amir Power Hi-Hat* cymbals have several semi-circular notches cut out of the edge of the bottom cymbal to produce a much bigger "chick" sound, and more volume. The "focused energy" sound of Zildjian's *Amir* line combines with the unique *Power Hi-Hat* design to create a bright, metallic sound with a fast decay, allowing the drummer to play harder without building up overtones, and offering outstanding cut and projection for playing with amplified instruments.

From Zildjian's Sound Labs have come new models in the *K.* Zildjian line. Odd size *K. Dark*

*Crashes* in 15" and 17" join the 16", 18" and 20" sizes previously available. The 14" and 15" *K.* hi-hats are now joined by 13" models, and *China Boys* in 17" and 19" sizes are now available. *K.* heavy rides are now offered in 18", 20" and 22" sizes, while flat rides in the same sizes have also been introduced, along with *K.* splashes.

Long a favorite of jazz drummers for their unique tonal qualities, the new *K.*'s have recently begun appearing in the stage setups of rock and funk drummers who want to add different colors to their tonal palette. For further information, contact the Zildjian Cymbal Company, Longwater Drive, Norwell, MA 02061.



## WORTH ALL NINE LIVES.

Martin Chambers will go to any length for the perfect drumstick.

Martin's powerful drumming drives the phenomenally successful Pretenders sound. But a bad drumstick is enough to make him climb walls. With the Pretenders success, and his own reputation as a fine drummer, Martin can play any equipment he chooses . . . and Dean Markley's 2S is the only stick he'll use.

Dean Markley drumsticks are made from only the finest select hickory, slowly dried to a low moisture content to deliver maximum durability.

Our special sealing process penetrates and protects the wood without a lacquer coating. The result is a natural wood stick that feels great and won't slip out of your hand, even in the middle of a tricky caper.

So remember, you don't have to turn to a life of crime to find the right stick, just buy a pair of Dean Markley's premium hickory drumsticks from your dealer today.

Then go out and steal the show tonight.

*Dean Markley*  
D R U M S T I C K S

### NEW CALZONE CASE MODELS

The Calzone Case Company has announced the introduction of two new lines. The new *Pro-Line II* series is similar in features and construction to Calzone's popular *Escort* cases, but features a trimmed-down design to provide a less expensive and lighter weight alternative for those seeking professional protection at an affordable price. The line features Calzone's patented double-angle construction for strength and protection, 1/4" plywood with black vinyl laminate, and a lining of custom pre-cut high-density foam.

The second new Calzone line is the *Square Convoy* pro percussion case series. Similar in construction to the existing *Convoy* pro percussion line, the *Square* percussion cases feature

Calzone's patented double-angle corner extrusions, aluminum tongue and groove valence, lockable catches, foam padding throughout and construction of 1/8" ABS plastic. The case series is designed for a wide range of drum sizes, including bass drums, toms, snares, and accessories/hardware. The square cases will stack more easily than conventional round-style cases. Another advantage is that large and bulky hardware will fit nicely into the corners, due to the square design (no more headaches with oversize floating snare strainers).

For further information on any of Calzone's case lines, contact Calzone Case Company, 225 Black Rock Avenue, Bridgeport, CT 06605.

### FENDER INTRODUCES MINIATURE MIC' SYSTEM



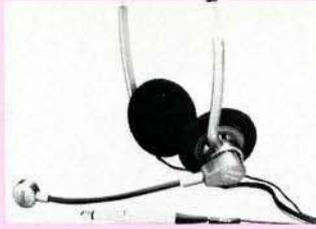
Fender's new *M-1* is a miniature (12 gram, 1 1/4" long) condenser microphone which, according to Steve Woolley, marketing director of Fender's Pro-Sound division, opens up whole new possibilities in creative microphone applications. "The three unique things about the *M-1* are its small size, directional pickup pattern, and its ability to handle 148dB sound pressure levels without distorting," Woolley says. "So you can mike very close to a high-level source, like a snare drum, and get great isolation. Add in the almost perfectly flat response and other features, and you've got something truly new in microphones."

The *M-1* interfaces to mixers via a shirt pocket-size battery/electronics box which provides a switchable low-cut filter, as well as a notch filter tunable from 50 to 320 Hz, making it invaluable for feedback and resonance control, especially when miking acoustic instruments. The unit operates on

internal battery or 48V phantom power, if available, for additional dynamic range. Supplied accessories include tie clip, foam windscreen, and hard carrying case.

To take advantage of the *M-1*'s multi-applications potential, Fender offers three specialized mounting "clip kits." All make use of black vinyl-clad flexible wire (equivalent to standard solid-core, insulated electrical wire), which may be cut to any desired length to form a "custom gooseneck" for any particular application. The general application A-kit includes a detachable mic' clip, telescoping antenna section, and a spring-loaded clamp with rubber-lined jaws for attachment to mic' stands, drum stands, hi-hats, etc. The eyeglass/headset B-kit includes mic' holder, flexible wire, and small padded clip, making it ideal for singing drummers. The C-kit is designed for attachment to flat surfaces such as acoustic guitar tops.

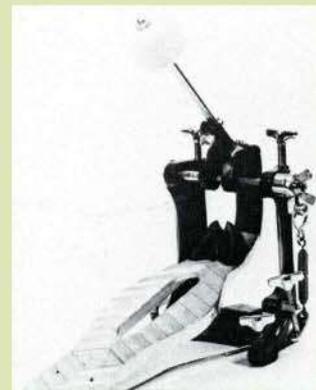
### SONY HEADSET MICROPHONE



Sony announces a new addition to their Musician Series microphone line: the Sony *DR-K400* headphone microphone. The *DR-K400* combines an MDR headphone already renowned for excellent sound quality and fit, with a close-talking dynamic microphone. The main

features of the *DR-K400* are high-sound-quality headphones for monitor purposes; compact, high-quality, water-resistant dynamic microphone; flexible microphone arm coupled with an automatic microphone-off mechanism; a "unimatch" plug enabling connection to a wide range of equipment; and a microphone windscreen designed to eliminate wind noise. The design of the *DR-K400* is most suited for singing drummers and keyboard players. The unit is available from all leading music dealers.

### PAUL REAL TO DISTRIBUTE CAROLINE/ASBA PEDAL



Paul Real Sales has been named exclusive importer of the French-made Caroline/ASBA bass drum pedal by S.A. Capelle. The pedal has long

been a favorite of rock 'n' roll drummers because of its heavy-duty construction, adjustability and unique feel. The pedal is currently being used on tour by Mike Baird, with Rick Springfield.

Paul Real, president of Paul Real Sales, indicated that the present list price of the Caroline/ASBA pedal is lower than when it was previously available in the U.S., and in addition to a good supply of complete pedals, Paul Real Sales has a large inventory of replacement parts. For more information, contact Paul at 745 Oak Knoll Circle, Pasadena, CA 91106, or call (818) 792-6847.

### PRIMO APPOINTED TRAK DISTRIBUTOR



Primo, Inc. announces its appointment as the exclusive distributor of Trak drums in the U.S.A. Trak represents the only new, complete line of professional-quality drums and drumware to be introduced in this decade according to Dave Rothfeld, president of Primo.

After years of research and development, H.R.K. Drum Institute in Japan has produced a line of products that reflects input from drummers and pro drum retailers alike. Built entirely in Japan to exacting standards, Trak encompasses four complete systems of drums and related drumware

ranging from the *System One* for the amateur and the student to the *System Four* for the most demanding professional. The key to Trak is in its unique combination of a "studio-quality" sound and road-worthy, rugged construction. This allows the pro to utilize the same setup for recording and the road, and at prices you'd expect from far less sophisticated manufacturers.

Primo, Inc. is located at 50 Brigham Street, Marlboro, MA 01752, (617) 480-0300, and has a qualified staff of sales professionals servicing music retailers in all 50 states.



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# Cymbalism

## Some Rude Experiences...

Paiste RUDE cymbals are energetic sounding cymbals which are known for their ability to **project**.

This is how **Ronald Shannon Jackson** experienced RUDE from the audience level. "For crash cymbals, Paiste RUDES are something else. They'll cut through anything. I saw **Police** at Shea Stadium. **Stewart Copeland** had this little 14" RUDE crash. I realized during one song that it was projecting like crazy, and it wasn't the sound system cutting through — it was that cymbal!"



Stewart Copeland/Police

**Chrisse Karjalainen**, Finnish drummer, reported from the 2-day open-air Ruis-Rock Festival in Sunny Finland where... "it rained and the PA. was bad" (does that sound familiar?)... "Of all the cymbals on stage, RUDE were the only ones you could hear!"

**Big Country** drummer **Mark Brzezicki** uses RUDE because from the playing position: "Not only do you hear RUDES, but you can feel them."

And feeling is a necessity for **Miles Davis'** drummer, **Al Foster**, who plays a RUDE 22" Ride/Crash which shows the versatility of this cymbal range. Need more convincing of their versatility? The **Vienna Philharmonic Orchestra**, on a recent trip to the Paiste factory picked out a matched pair of 19" RUDE for their orchestral use.

Want to know more about RUDE? Write Paiste, 460 Atlas Street, Brea CA 92621.

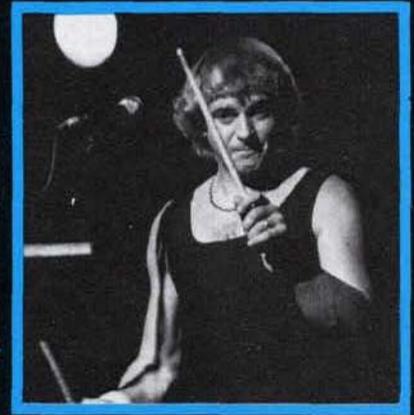
# PAiSte®

# Advertiser's Index

Action/Reaction	50	Music Technology/Digisound	115
Aquarian Accessories	59,109	Musicians Institute	77
Avanti	147	NJ Percussion Center	78
Axe Klic-Trac	127	NJ School of Percussion	77
Bomber Beaters	121	North Percussion	65
Calzone Case Co.	114	Paiste Cymbals	7,148
Camber Cymbals	51	Paul Real Sales	113,122
Caruso Music Stores	120	Pearl International	5,82/83
Casino Percussion Products	85	Percussion Center	117
Corder Drum Co.	134	Percussion Express	86
Cosmic Percussion	94	Percussive Arts Society	124
Countryman Associates	130	Peterson Percussion	122
CUSO Drums	107	Powergrip	89
DC Percussion	63	Precision Drum Co.	117
DCI Music Video	129	Premier Percussion U.S.A.	3
Dial-A-Drum	119	Profile Cymbals	81
Discount Music and Drum World	107	Promark	52/53
Drum Muff	62	Pulse-"R" Enterprises	119
Drum Workshop	57	Regal Tip/Calato	61
Drummers Collective	113	Remo	96
Drums Ltd./Frank's Drum Shop	105	Resonant Drum Sticks	123
Duraline	58,59	Rhythmic Publications	123
Dynacord	73	Riff Rite	111
Eardrummer	66	R.O.C. Drums	18
Emerald Drums	135	Rolls Music Center	124
Five Towns College	109	Sabian	84,90,139
Fred Gretsch Enterprises	134	Sam Ash Music Stores	125
Freeport Music	120	Sam Bradley/Hitmen Pub.	84
Gary Chaffee Music	118	"Set-The-Pace" Pedal Practice Pads	60
Gretsch Drums	Inside Back Cover	Shure Brothers	91
Hilyards Tees	118	Simmons Electronic Drums	70/71,95,141
Imperial Creations	111	Slobeat Percussion Products	121,125
Innovative Percussion Products	105	Sonor	143
Istanbul Cymbals	131	Super Shake Co.	120
Juggs Percussion	99	Syndrum	93
Kirk Scotts Drum City	63	Tama	74/75,97
Latin Percussion	47,108,127	The Drum Emporium	108
L. T. Lug Lock	58	The Drum Shop-Houston	107
Ludwig Industries	Inside Front Cover	The Woodwind & The Brasswind	78
Manny's Music Store	101	Thoroughbred Music	69,119
MARC	79	Trak Drums	92
Dean Markley Drum Sticks	145	Uinta Body Works	116
Maxwin Drums	121	Valley Drum Shop	103
MD Library	68	Vic Firth	100,116
Mechanical Music	56	Wizard International	117
Murray Bass Drum Muffler Co.	128	Yamaha	Poster
Muscara Music	137	Zildjian	49,76,87, Outside Back Cover

## JANUARY'S MD

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# WHEN YOU'RE HOT



**Gerry Brown...**  
*...(with Lionel Richie)...*  
*...on Techware.™*

"Now Gretsch has the stands and holders to go along with the Gretsch shells that have always been the greatest. The rough road use of my kit demands the durability that Techware offers. With their "Tech-Lok" patented clamps, none of my stands will let me down on the road or in the studio."



**Harvey Mason (studio)...**  
*...on natural wood finishes.*

"I've always loved the sound of Gretsch drums, but in this business looks are as important as sound. The six-ply maple staggered laminated shells provide the sound...and their new colors are a knock-out. The new Natural Black Ebony is my favorite."

**Phil Collins (Genesis)...**  
*...on wood shells.*

"My first real kit was a Gretsch and they've always had a lovely sound. I've always wanted a brand new set of Gretsch so I went out and bought one a few years ago. I kind of collect drums and I always keep coming back to the Gretsch sound after I try something different. Now, I am playing what I really wanted all along."



**Mark Herndon (Alabama)...**  
*...on snare drums.*

"The snare drum is the most important component in any set-up. I play in all types of live and studio settings, both indoor and outdoor concerts. I must have a snare drum that cuts through even the most difficult sound situation. Both my Gretsch wood shell and brass shell snare drums provide me with the clarity and projection that only Gretsch can provide."

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# CREATIVE TIMEKEEPING WITH ZILDJIAN HI HATS.

Jo Jones made Zildjian hi hats the focus for time-keeping and Max Roach was the first to play them as an individual "instrument." Gifted funk drummers like Bernard Purdie built their rhythm sound around distinctively accented 16th note patterns on Zildjian hats to add an extra sense of momentum or texture to the music.

These days, Vinnie Colaiuta, Omar Hakim and leading session players like Steve Gadd and J.R. Robinson use our hi hats for shorter, tighter sounds that weave through the music to make their rhythm tracks stand out. Hard rockers like Martin Chambers and Tommy Price depend on Zildjian hats for a biting, rhythmic sound to drive amplified music.

Zildjian creates an unequalled variety of hi hats, each with its own unique sonic personality, to give you

the most options in terms of tone colors and textures, different "chick" sounds, volume, feel and response.

## Zildjian

The Zildjian New Beat Hi Hat is the most played in the world because of its exceptional tonal clarity and projection. Our innovative Quick Beat Hi Hat delivers an ultra-fast response for funk and rock styles because of its patented bottom cymbal design with four openings to let the air escape while maintaining maximum cymbal-to-cymbal contact.

## K

If you're looking for a hi hat sound with a warmer tone that adds another dimension to your set-up, try the distinctively different K Zildjian hi hat.

## amir

The higher-pitched Amir hi hats produce a fast, shimmering sound which blends well with electronic drums and mics well in the

studio. Zildjian's new Amir Power Hats (patent pending) give you a quick response and added projection for live playing situations.

## IMPULSE

Created to cut right through the loudest amplification, the raw and unrefined Impulse Power Hats combine incredible volume with the ultimate projection of the rhythmic pulse.

Experiment with different hi hats to open up new possibilities as you discover your own "signature" rhythm sound. Take chances. Try "cross-matching" different top and bottom cymbals for unique combinations of tone and projection—like a New Beat top with an Impulse bottom or a K top with a Quick Beat bottom. And write for a Zildjian White paper to find out why our Hi Hats are musical instruments and not just time keepers.

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