

MODERN DRUMMER™

The International Magazine Exclusively For Drummers



\$2.50
(In USA)

JUNE 1985



Steve JORDAN

Mickey Curry
OF HALL & OATES

Jerry Allison

Drum Equipment:
A NEW LOOK

Plus:

Steve Smith:
Style & Analysis

Mel Gaynor
Of Simple Minds

Amplifying Your
Electronic Drums

Shelly Manne
Solo Transcription



Goes to school days, works Tonights.

Anybody who's heard his Energy Force Band, caught one of his guest solo appearances, or watched the Tonight Show knows Ed Shaughnessy is a brilliant player.

But he's also a brilliant, and dedicated, teacher. The fact that he's probably the country's most sought-after percussion clinician will attest to that.

Playing and teaching. Ed Shaughnessy is one person who does both well.

And he does both on Ludwig.



Ludwig

A SELMER COMPANY

P.O. Box 310 • Elkhart, IN 46515

CONTENTS

Cover Photo by Ebet Roberts

FEATURES

STEVE JORDAN

Four nights a week, Steve Jordan plays for an estimated 2,700,000 people as the drummer for *Late Night With David Letterman*. In addition, Jordan has played for such bands as The Blues Brothers and Eyewitness, and has done his share of studio work. In this *MD* exclusive, Jordan talks about the master drummers who influenced him, and discusses live TV, recording, and the importance of taking control of your own sound.

by Rick Mattingly 8

DRUM EQUIPMENT: A NEW LOOK

Are custom-finished drums and colored cymbals merely a passing fad, or do they reflect a growing concern with visual appeal? *MD* spoke with a number of industry officials, and got a variety of opinions.

by Rick Van Horn 12

MICKY CURRY

The drummer for Hall & Oates discusses the challenges involved in blending his acoustic drum sound with electronic drum sounds when recording with one of today's most popular groups. Curry also relates how he began working with both Hall & Oates and Bryan Adams, and talks about the way in which his own drum sound has been influenced by the late John Bonham.

by Robyn Flans 16

JERRY ALLISON

The former drummer with the early rock 'n' roll group Buddy Holly & The Crickets discusses that group's rapid rise to success, its early recording experiences and its R&B influences. Allison also talks about his contributions to the songs of Buddy Holly & The Crickets, as well as his more recent songwriting efforts and his work with Waylon Jennings.

by William F. Miller 20

MARTIN DREW

British Jazz

by Simon Goodwin 24



Photo by Mark Karzen



Photo by Lissa Wales



Photo by William F. Miller

COLUMNS

EDUCATION

DRUM SOLOIST

Shelly Manne: "Green Dolphin Street"
by Mark Hurley 48

ELECTRONIC INSIGHTS

Amplifying Electronic Drums
by Reek Havok 50

JAZZ DRUMMERS WORKSHOP

Solo Ideas For Hi-Hat: Part 3
by Chuck Kerrigan 86

ROCK PERSPECTIVES

Style & Analysis: Steve Smith
by Bradley Branscum 98

CONCEPTS

International Drummers' Meeting
by Roy Burns 100

THE MUSICAL DRUMMER

The Communication Cycle
by Bill Molenhof 102

STRICTLY TECHNIQUE

Individual Hand Control
by Glen A. Bush 108

CLUB SCENE

Enjoying The Great Outdoors
by Rick Van Horn 110

LISTENER'S GUIDE

by Lenny White and John Stacey 114

EQUIPMENT

SHOP TALK

Understanding Drums
by Paul Matcott 58

PRODUCT CLOSE-UP

From The Ground Up
by Bob Saydlowski, Jr. 84

SETUP UPDATE

Paul T. Riddle and Carl Palmer ... 90

JUST DRUMS 130

PROFILES

PORTRAITS

Wilby Fletcher
by Bill Milkowski 28

UP AND COMING

Simple Minds' Mel Gaynor
by Bill Wolfe 32

ON THE MOVE

Les Harris, Jr. and
Mark Breckenridge 36

NEWS

UPDATE 122

INDUSTRY HAPPENINGS 126

DEPARTMENTS

EDITOR'S OVERVIEW 2

READER'S PLATFORM 4

ASK A PRO 6

DRUM MARKET 116

IT'S QUESTIONABLE 120

EDITOR'S OVERVIEW

Back To Basics



It was during the mid-'60s when we saw the corporate conglomerate invasion of our industry, each of them planning to latch on to the incredible growth of the musical instrument business at that time. We watched as one American drum company after another was reduced to subsidiary status by the larger firm with multiple unrelated interests. Though most of them lacked an understanding of the basic business of drum making, each moved into high gear with sophisticated marketing strategy and techniques. However, as of late, it appears as though we're witnessing an interesting trend, as these very same drum companies that were gobbled up by the corporate giants gradually drift *back* into private hands.

For example, the Gretsch Drum Company, which has undergone a series of ownership changes since 1967, has finally made its way back into the hands of Fred Gretsch, the great-grandson of the originator of the company. And late last year, Slingerland was purchased from C.G. Conn by comptroller Larry Rasp, under the Sanlar Corporation name, another indication of the trend back to private ownership.

Recently, we were astonished by the news that CBS had decided to sell off its entire musical instrument division, which includes Rogers Drums. A spokesman reportedly stated that CBS had decided to limit its investments outside of broadcasting and publishing, which was a polite way of saying that the musical instrument division had become an unprofitable burden.

What seems to have gone wrong? Several things, I believe. First was the mistaken assumption that growth would simply continue on its own, without concern for product quality and new development. Money poured into the corporate bureaucracy of each firm was another contributing factor. And the loss of dealer loyalty, as a result of the lack of concern for service and support, certainly added to the problem. Gradually, the consumer began to get the impression that the American manufacturers were no longer leading the way—something they'd always been noted for. Just keeping pace with rapidly developing foreign innovations became a way of life. In the final analysis, the contributing factors had little to do with marketing techniques, but rather with the product itself.

It always seems that, when concern for product takes a back seat to an overriding concern for profit, the end is generally close at hand. The best strategy in the world becomes virtually meaningless if it's not built on a foundation of solid commitment to product excellence. Perhaps some of the corporate giants who have bailed out of the drum business simply lost sight of this basic concept, which ultimately stifled creative product development, despite their tremendous financial strength.

Can we expect this trend to continue? Are we seeing the beginning of the end of the conglomerate involvement in our little corner of the world? It's difficult to say for certain, at present. We'll just be keeping our eye on new developments in this area, and do our best to ascertain whether the private owners, with their renewed concern for exceptional products that lead rather than follow, can pull the American drum industry back to a position of strength and leadership. If the *back-to-basics* formula is a valid one, we may be in for a rather interesting turn of events over the next few years.

PUBLISHER

Ronald Spagnardi
ASSOCIATE PUBLISHER
Isabel Spagnardi

EDITOR

Ronald Spagnardi

FEATURES EDITOR

Rick Mattingly

MANAGING EDITOR

Rick Van Horn

ASSOCIATE EDITORS

Susan Hannum

William F. Miller

EDITORIAL ASSISTANT

Blaine Cannizzaro

ART DIRECTOR

David H. Creamer

ADVERTISING DIRECTOR

Kevin W. Kearns

ADMINISTRATIVE DIRECTOR

Isabel Spagnardi

ADMINISTRATIVE MANAGER

Ellen Corsi

DEALER SERVICE MANAGER

Janet Gola

CIRCULATION

Leo Spagnardi

Tracy Kearney

Nancy Walter

SALES PROMOTION MANAGER

Evelyn Urry

MODERN DRUMMER ADVISORY BOARD

Henry Adler, Carmine Appice, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Danny Gottlieb, Sonny Igoe, Jaimoe Johanson, Jim Keltner, Mel Lewis, Larrie Londin, Peter Magadini, George Marsh, Butch Miles, Joe Morello, Andy Newmark, Neil Peart, Charlie Perry, Paul T. Riddle, Ed Shaughnessy, Steve Smith, Ed Thigpen.

CONTRIBUTING WRITERS

Susan Alexander, Charles M. Bernstein, Scott K. Fish, Robyn Flans, Simon Goodwin, Dave Levine, Robert Santelli, Bob Saydlowski, Jr., Chip Stern, Robin Tolleson, T. Bruce Wittet.

MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1985 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

SUBSCRIPTIONS: \$22.95 per year; \$41.95, two years. Single copies \$2.50.

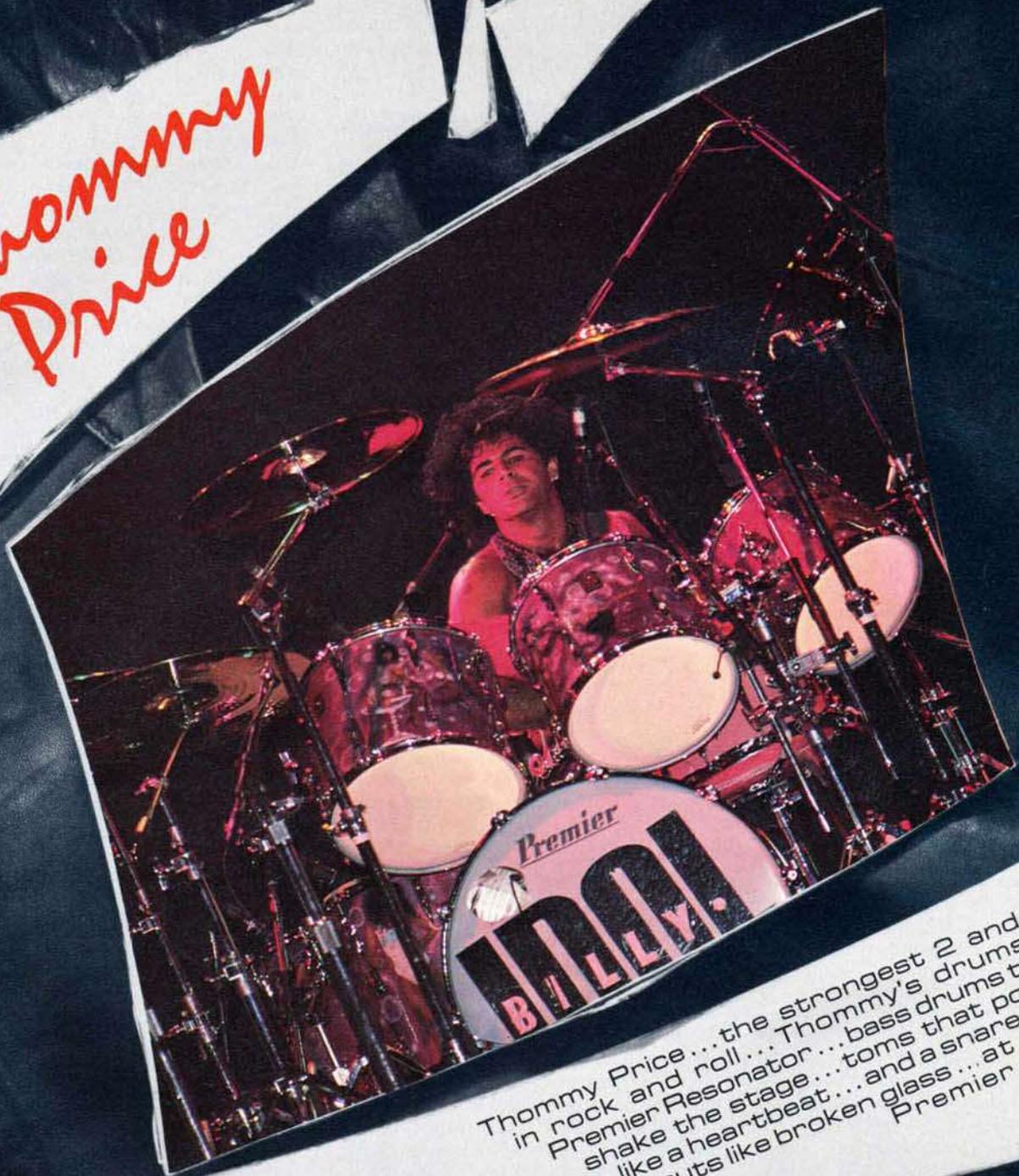
MANUSCRIPTS: Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed, stamped envelope.

CHANGE OF ADDRESS: Allow at least six weeks for a change. Please provide both old and new address.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, 870 Pompton Ave., Cedar Grove, NJ 07009. Tel: 800-221-1988.

POSTMASTER: Send address changes to Modern Drummer, P.O. Box 469, Cedar Grove, NJ 07009.

Thommy
Price



Thommy Price...the strongest 2 and 4
in rock and roll... Thommy's drums...
Premier Resonator...bass that pound
shake the stage...toms that pound
like a heartbeat...and a snare that
cuts like broken glass...at your
Premier dealer.

Premier

Send \$3.00 for a Thommy Price poster and Premier catalog.

Premier Percussion USA, Inc. • 105 Fifth Ave. • Garden City Park, NY 11040

READER'S PLATFORM

ROGER TAYLOR

Modern Drummer has always been known to feature excellent drummers like Neil Peart, Steve Gadd, and Bill Bruford. But then there was the Roger Taylor (Duran Duran) issue. Give me a break! You could have featured Simon Phillips, Larry Mullen, Jr., or other new drummers. Roger Taylor has to be one of the most oversimplified drummers I have ever heard. He's more of a drum machine than he is a drummer! He even admits that he underplays. All that you (and the Tama ad in which he's featured) could say for him was that he had a steady beat. Roger Taylor also said he doesn't like to hear "someone do paradiddles and all that." Why—because he can't play them? There are other drummers that deserve to be covered more than him.

Charles MacDonald
Woburn, MA

MEL LEWIS—PRO . . .

I want to commend you for your very interesting article on Mel Lewis. It was most inspiring and educational. Hopefully, it will enlighten young drummers to dig into the roots of early jazz/swing drummers: Jo Jones, Tiny Kahn, Baby Dodds, Cozy Cole, Chick Webb, Dave Tough, etc.

I also enjoyed Mel's concepts on big band drumming, such as how the wooden snare offers contrast to the brass-constructed horns. That's not to say that I personally would always use a wood snare in a big band; there are times when I find that using a metal snare drum with a big band gives me a bit more cutting power. Nevertheless, I read the Mel Lewis article over and over again, and each time, gained new inspiration and insight into my craft!

Doug Light
Los Angeles, CA

I would like to thank *Modern Drummer* and Mel Lewis for the very interesting and enlightening article which appeared in February's issue. Mel hit the nail right on the head when he said, "As far as I am concerned, the *LinnDrum* Company should be blown up." These drum machines and synthesizers have been slowly destroying the use of live music as we know it, and the talented musicians who create it. Individuals who are employing this type of so-called music are doing a terrible injustice to the working musician. Their shallowness and insensitivity are only a throwback to their bad taste. And if this were not bad enough, we are all gradually being replaced by the "DJ" who will spin your favorite recordings for a fraction of the cost of a live band.

I don't say we should not have changes, but let them be beneficial to the musician,

instead of detrimental. We are definitely in troubled times, and I wish there was an easy solution to this ever-mounting problem.

Harry Sabonjian
Hasbrouck Heights, NJ

. . . AND CON

The interview with Mel Lewis was interesting, but it showed a clear lack of understanding of recording in the pop/rock field. An engineer who does six sessions a day is most likely doing jingle sessions, where individuality of the drum sound is far from the goal of the session. In fact, the goal is to bang out commercial jingles as quickly and efficiently as possible.

In the pop/rock field, an engineer is more likely to work with a group (and therefore its drummer) for weeks, or even months, on an album or at least a number of tracks, and often the engineer has a certain amount of creative input. When Mr. Lewis says that the drummer should be running the show, surely he must be jesting. As a fourth-year student of recording technology at New York University and a drummer, I can make two valid comments concerning this. First, it takes a lot of training to become an engineer, and second, due to the amplified nature of rock and pop music, dynamic control—especially in a live performance situation—is at least 50% handed to the engineer. Even with ambient miking on stage, a bass drum (for example) will not be heard no matter how it is played, unless it is close miked.

Steve LaCerra
Brooklyn, NY

We all know Mel Lewis to be a talented and swinging big band drummer, but I don't quite follow his thinking when he talks about the three young drummers from Indiana who did not swing because they were using matched grip, and the fourth one who used the traditional grip and was the only one who swung. I have always believed that a drummer swings because of his or her feel, talent, concentration, and experience—not the way he or she holds the sticks. When Mel plays, does his left hand swing while his right hand does not?

To go back a few years, the first drummer I can remember using matched grip was an Englishman—Phil Seamen—with Jack Parnell's orchestra, playing the Tommy Trinder show in London in 1951. He played well in all respects, and he swung. Please note the date, and that this was B.R.—Before Rock—so the matched grip was not devised by a rock drummer after all. Robert Stuart

Forestville, MD

UPDATE ERROR

I would like to correct the statement, made in the December '84 *Update*, that Terry

Martell was a drummer for me. This person is causing me a lot of grief by going around saying that he has been my drummer. As for live drummers, I've only had one, and only *will* have one, and that's Billy Carmassi. The person who did the interview with you was obviously a fake, because if you read the songwriting credit on "Victim Of A Broken Heart," you can see that I wrote the song myself with somebody else. On the first album, there was a guy named Terry Martell who played on the song "Fantasy," but he lives in Canada, and is not the guy who talked to you because I spoke to him recently. So I just wanted to clear this up, because it's been a source of grief for quite a while now.

Aldo Nova
New York, NY

Robyn Flans replies: "Since becoming a music journalist, I have considered myself very lucky to have met sincere and honest people in the music industry. When a person named Terry Martell contacted me for the Update column, I attempted to check his legitimacy with Aldo Nova's management, but they were unable to give me an answer, so we decided to go ahead with the piece anyway. I was shocked to learn that this person apparently lied to me. I have apologized to Billy Carmassi and Aldo Nova for any embarrassment this may have caused them. I would also like to convey my apologies to the real Terry Martell, who played on "Fantasy," and to the MD readers for the misinformation."

FIRST-TIME VETERAN

Last month, I read my first *Modern Drummer* magazine from cover to cover. I can't explain how I missed the existence of *MD* over a period of 16 years of serious drumming, but I did. I could not believe the honesty of some of the features, and the overall format. It's very refreshing to find some parallels in thinking and emotion between myself and some of the masters of drumming. I'm *not* a virtuoso of percussion, but a 32-year-old drummer who is always learning a little more. *Modern Drummer* is truly a drummer's magazine.

Tommy Meyer
Gainesville, GA

LOSING YOUR GRIP

In response to your *Product Close-Up* column, "Losing Your Grip" (February '85), I would like to bring your attention to a new product now available, called *Loopers*. They slip onto most drumsticks to increase control and allow drummers to spin their sticks. No stick modification (i.e., sanding) is necessary. The soft, lightweight, one-piece design allows the product to be easily positioned by the user for maximum comfort and performance. The *Looper* has been tested and proven out-

continued on page 115

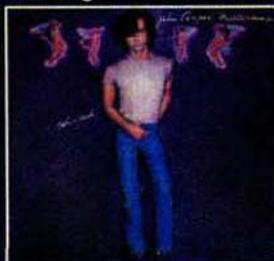
JUNE 1985

KENNY ARONOFF AND TAMA DRUMS... KEEPING IT SIMPLE, CREATIVE AND ROCK SOLID

As Kenny Aronoff states: "Simple, creative, rock solid playing can make the difference between a solid gold hit and a sure miss." Keeping a pile driving backbeat for thousands of screaming John Cougar Melloncamp fans demands practice, determination and confidence, not only in your abilities as a drummer, but in your equipment as well. That's why Kenny demands Tama Superstar xtras. "Live or in the studio, Tama drums and hardware perform to the max!"

Tama knows all drummers are differ-

ent. Whether it's Kenny Aronoff with the John Cougar Melloncamp Band or Raul Salinas with the kids down the street, Tama drums and hardware bring life to every style of playing under any circumstances. From Swingstar to Artstar, from Stagemaster to Titan... Tama keeps it simple, creative and rock solid.



Uh-Huh

JOHN COUGAR MELLONCAMP

TAMA®

For a full color catalog, send \$2.00 to: TAMA, Dept. MDD P.O. Box 886; Bensalem, PA 19020-3221 Producer Way; Pomona, CA 91768-3916 P.O. Box 2009; Idaho Falls, ID 83403 In Canada: 6969 Trans Canada Highway; Suite 105; St. Laurent, Quebec, Canada H4T1V8.

SUPERSTAR 5PC

Lists under
\$1801.00

IMPERIALSTAR 5PC

Lists under
\$1606.00

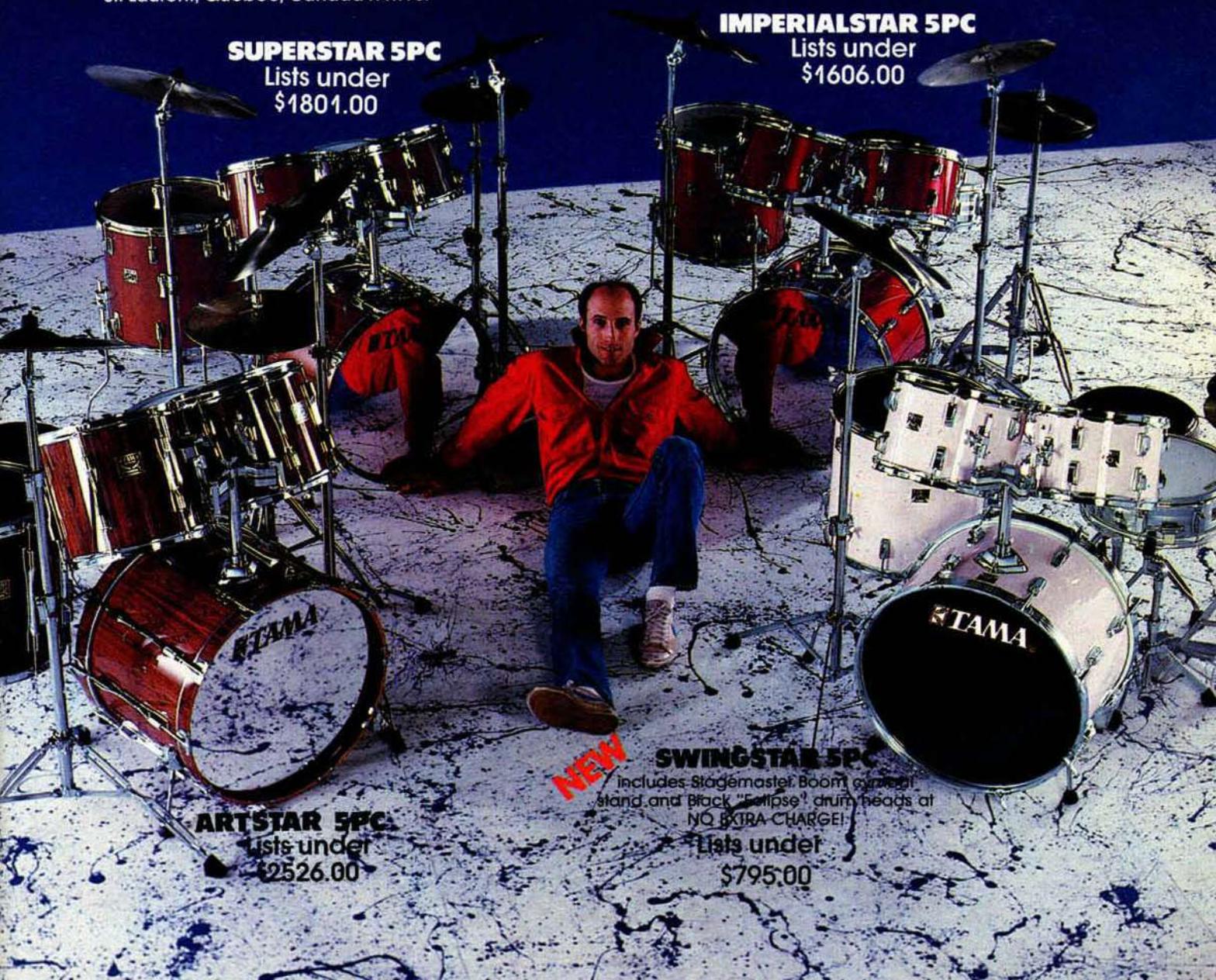
ARTSTAR 5PC

Lists under
\$2526.00

NEW SWINGSTAR 5PC

Includes Stagemaster Boom cymbal stand and Black "Eclipse" drum heads at NO EXTRA CHARGE!

Lists under
\$795.00



ASK A PRO

PETER ERSKINE



Photo by Rick Malkin

Q. I understand that you employ the bass drum technique that was called "Rocking Motion" by the late Roberto Petaccia in his articles for *Modern Drummer*. With that in mind, could you answer the following questions: What kind of pedal do you use, and do you use high or low tension on it? Do you find that you get less volume with the rocking motion than with a more standard technique? In a fast samba pattern, do you play the 16th notes with your heel or with your toe?

Jordi X. Blasco
Barcelona, Spain

A. My bass pedal technique involves playing with the heel down, or flat on the pedal board, for soft to medium-

loud passages where not too much speed is involved (when your feet are flat on the pedals, you have better balance and control). For louder playing or multiple-note figures, I go up onto the ball, or "toe" of my foot on the pedal, playing back further on the pedal board for added leverage. In the course of playing those multiple notes, my foot will move forward along the pedal board. If that qualifies as "rocking motion," then I guess that's what I do; I was not so familiar with Roberto's pedagogy.

I use the Yamaha FP-710 pedal. It's their lighter model, and it's terrific. The tensioning is relatively loose. I simply took it out of the box and began playing on it.

For loud volume, I use more of my leg (i.e., I play on the ball of my foot, and take advantage of the weight of my leg). Again, leverage—as well as bringing the beater back for a full, strong stroke—is a factor. Be aware of the two different tones that you will get from the bass drum with (1) playing with the beater ball "off" the head, or (2) leaving the beater ball against the head after striking it. For fast sambas, I play up on the "toe" of my foot. And as a general comment, I find that seat height is an important factor in how you play the bass drum. I, myself, sit rather low at the kit.

ROD MORGENSTEIN



Photo by Rick Mattingly

Q. I have been amazed by your playing for years. My question is: How did you develop your speed and independence? Also, do you use any special method to tune your drums?

Ellen Forman
New Orleans, LA

A. Thanks for the kind words. I don't consider myself to be a player with great speed. But a good way to develop fast hands is to work with a metronome. Play alternating single strokes as fast as you can without tensing your muscles. Set this tempo

on the metronome and try to play for a minute or so without stopping. Work towards being able to move the metronome up a notch. But always be sure to relax and not tense up. In building up the feet for double-bass drumming, I find running to be very effective.

The style of music you play has a lot to do with the level of independence required. I think listening to other drummers and "borrowing" their hot licks is a good way to start. Try to visualize the four limbs in your mind. Then (behind closed doors) practice one limb at a time, then two at a time, etc., until you can eventually put all four together. With the Dregs, and now the Steve Morse Band, I often have to play a part that involves a bass line and guitar part, and this, I imagine, helps me to develop my independence.

I have no special method of tuning, except that I go for an interval of at least a third between tom-toms. Also, I think that—depending on the kind of drumheads you use—each drum has only a couple of tunings where it really sounds good. The answer to your question is: Use your ears. They should tell the story.

PAUL T. RIDDLE

Q. I play in a country-rock band, and I am having trouble getting a good tuning for both styles on my drums—especially my snare drum. Do you have any suggestions on this that may help me out?

J.K. Skjelstad
Milton Freewater, OR

A. First, let me say that I don't think there's any magical tuning for a drum, no matter what the style of music or application. You should go for the tuning that you like. Experiment with heads, tensions and other factors; it's just trial and error until you determine what's best for you.

I can tell you what I've done in the past, and perhaps some of my suggestions will help you out. First of all, I like simple, uncomplicated snare drums. I used to use a snare that Al Duffy modified for me; it was a Buddy Rich model with three air holes and a very simple strainer, which I believe gives easier adjustability than some of the more complicated modern strainer assemblies. I'm also not a fan of internal mufflers in any drum; I think they're just something else to cause a rattle. In some cases, external mufflers can be beneficial; their main advantage is that they can be adjusted or removed quickly.

As far as tuning, there are no hard and fast rules. In a studio situation, I may take several snares, and use the one that sounds best for a given song. Of course, in a live situation, I don't have that luxury, so I have to work with what variables are present on the drum I have. When playing live I'll usually tune my snare a little higher than I would for recording; this helps the snare cut through the boominess of large sound systems. In order to vary the sound of my snare on stage, I work with the snare strainer. For a deeper, "fatback" sound, I'll loosen the snares, and perhaps apply an external muffler. This can be done very quickly, between tunes. For a sharper attack or fancier sticking, I'll tighten the snares back up, and perhaps remove the muffler. In this way, I can make one drum suit the needs of different styles of music. As far as toms go, when I recorded with the Marshall Tucker Band, I'd put Remo Pinstripes on the tops of my toms, and Ambassadors on the bottoms. I'd tune the toms to where they had a nice, warm ring, and weren't bottoming out—no particular note—just nice to my ear. I also paid attention to having them tuned evenly.

Steve Jordan's Cymbal Artistry:

"These days it takes more to be successful than great sound...you've got to create visual excitement!"

Step into a colorful new world of cymbal sound. Colorsound 5 by Paiste. Now you can stylize your cymbal set-up with artistic individuality that was never before possible. Hi-gloss colors in red, blue, green and black. Color that is permanently bonded to the cymbal.

"I can always count on my Colorsound 5 cymbals to look great and sound great night after night, month after month."

For a copy of the new Paiste Cymbal Manual and Profile III book, send \$3.00 for postage and handling to:
Paiste America, Inc., 460 Atlas St., Brea, CA 92621.



PAiSte
CYMBALS SOUNDS GONGS

Steve Jordan

IT'S 4:00 in the afternoon, and the set of *Late Night With David Letterman* by Rick Mattingly is crowded with people. Cameramen are setting up shots, electricians are adjusting lights, stagehands are moving things around, various assistants are checking innumerable details, and Steve Jordan is working with the sound engineer, trying to get the rented Simmons drums to sound right before Herbie Hancock arrives to rehearse with the *Late Night* house band. Nearby, bassist Will Lee is listening to something on a *Walkman*, his body moving in time to whatever it is he's listening to. (It turns out to be a tape of the song that the band is going to play with Hancock.) Jordan is slightly bugged. "I don't know, man. I had the sounds worked out at home on an SDS5, but this thing [an SDS7] is different." Suddenly, they find the sound they've been looking for, and Jordan relaxes as he starts playing one of those grooves of his—fat backbeats combined with intricate, but subtle, hi-hat patterns. He plays for five minutes or so, making slight adjustments to the Simmons settings, and then goes into the band's dressing room to check out the tape that Will was listening to.

A few minutes later, the whole band—Jordan, Lee, guitarist Sid McGinnis and leader/keyboardist Paul Shaffer—assemble on the set to run down the tune with Herbie. They play it through once, go back to work out a couple of tricky spots, and then run through it twice more while the show's associate director gets the timing. Jordan is keeping his eyes on the chart, but it doesn't sound as if he's reading. It feels too good.

At 5:30 the taping begins. Even though the show won't be broadcast until several hours later, the feeling in the studio is of live TV, as every effort is made to avoid having to do any editing. The band launches into the *Late Night* theme, David Letterman appears, and the show is rolling. The audience is clearly excited by the fact that Burt Reynolds is going to be the featured guest. But I'm looking forward to the commercial breaks, because for once, I'm going to get to hear the band play entire songs instead of just the first couple of bars. And tonight there's an extra bonus: With Herbie Hancock on the show, the band will be featured.

I'm not disappointed. The band sounds great as they play classic songs of the '60s, such as The Yardbirds' "Heart Full Of Soul," Cream's "White Room," The Rolling Stones' "Can't You Hear Me Knockin'," and, after the spot with Hancock, "Watermelon Man." Jordan only uses the Simmons drums for Hancock's feature spot; the rest of the time he's playing his four-piece, acoustic kit, and his backbeats really cut through the studio.

After the show, the band waits around to hear the playback of Herbie's tune. Hancock seems pleased as he thanks the band, and makes plans with Jordan to get together later. But going down in the elevator, Jordan is irritated. On the playback, the Simmons snare drum didn't have the sharp attack sound that it had in the studio; instead, it was mostly white noise. Jordan was unhappy about that. It's not that he's naturally grouchy or anything. It's just that Steve Jordan is different than a lot of people. He cares.

A half hour later, sitting in his spacious Manhattan loft, Jordan puts it into perspective. "Live television is the most exciting thing, but when it comes off wrong, then you've got to be sent to a shrink. I remember watching Duran Duran on *Saturday Night Live*. There was this big drum fill on Simmons toms, but the Simmons weren't coming through. They had an overhead, so all you heard was the sound of the sticks hitting the plastic. That's the kind of thing that can happen. On the Letterman show, though, I've mainly gotten to do a lot of great things. I've gotten to play with some of my idols, like Herbie. I know every note of every solo Herbie ever played." In Jordan's loft is a souvenir of another memorable night: a cue card from the show is propped up in the corner which reads, "Please welcome . . . James Brown." "I thought I was going to die after that," Steve laughs. "I figured I was obviously going to be hit by a bus, because that was the high point. We brought James back, man. He hasn't sounded like that in 10 or 15 years. I also got to play with Sly Stone. He was in great shape, and he sounded fabulous."

Television is not generally known for taking risks, or being overly creative. Playing it safe is the name of the game. When one considers the idea of a staff musician for NBC, one pictures such establishment figures as Skitch Henderson, Doc Severinson, and Ed Shaughnessy. So when the Letterman show first started, music lovers couldn't believe that a funky bunch of cats like Shaffer, Jordan, Lee, and original guitarist Hiram Bullock had actually been hired to be the band on this network show. And they weren't just kept in the background either; they were definitely part of the show's identity.

"From what I understand, the concept was to have a looser, more modern combo," Jordan explains. "David had a morning show, and they had a band that was kind of like that. When the time slot was changed, two people were up for the job of music director, and I knew them both: Tom Scott and Paul Shaffer. They went with 'the king of ging'—Paul—and Paul met with me about it. Then the call went out to Hiram and Will. Paul knew the three of us from The 24th Street Band, because I had gotten him to produce an album we made for Japan. Also, Paul and I had worked together on *Saturday Night Live* and with the Blues Brothers. So we got on well, but it was a very high-pressure situation. Paul knew how to get the most out of the slot he had, and since three of us were already a band, we came off hot.

"They had to tone us down in the beginning. Between us, we'd had seven years of television experience, so we were ready to participate a lot more. The powers-that-be were kind of tentative about us doing that, but we were very loose. We would respond to a lot of things, and the feedback from David was obvious. He would do a joke, then he would look over at us, and we would jump right in there. That kind of made people nervous at first, but then the original staff of writers started writing for the band. So gradually we transcended that barrier that usually exists between musicians and the rest of the TV people. Now, it's basically a *carte blanche* kind of thing. I can respond to Dave just like I'm a member of the audience. I can even be a heckler at times, but Dave knows it's me, so it's cool. It's fun as long as it's done tastefully. It makes us that much more integral to the show. Sometimes we get away with murder, but we help keep the mood up."

If there's any complaint about the band at all, it's that they don't get to play more. I personally know a number of musicians who religiously tune in to the Letterman show just to hear the band for those few seconds before and after the commercial breaks. (Dave, if you're reading this, no offense.) A lot of



people feel that the band should exploit themselves a little more—maybe put out their own album, play in clubs, or something—but Jordan thinks that things are fine just the way they are. "Our band gets the right amount of exposure. I think if we did too many gigs, the mystique of the band would be lost. That's why people come to the show; they want to hear what the band sounds like. That's good. Also, we are featured a lot. When I played on *Saturday Night Live*, there weren't that many features, and when there were, it was usually just for laughs, like Steve Martin doing 'King Tut,' or something like that.

"The Letterman show is doing better and better every day, and people are still having fun. We all go through days of thinking, 'How much longer can I do this?' but then we put it in perspective, like any other job. I went through that. I don't want to be doing this for the rest of my life, obviously. I like to write music, and do a lot of other things. But right now, it's perfect for me to have this great job in the middle of the day. For a couple of hours, I get to play my favorite songs with my favorite guys."

Three-fourths of the original *Late Night* band—Jordan, Lee, and guitarist Hiram Bullock—had previously worked together as The 24th Street Band. The group evolved from a band that Bullock had put together. "We cut a demo for Warner Brothers up at Bobby Columby's place," Jordan recalled. "It was under Hiram's name, and Cliff Carter, Mark Egan, and I played. That basically was the original 24th Street Band. We went on with that for a while, and then Mark left to join Pat Metheny. We did a couple of gigs with a couple of different bass players, and then we settled on Frank Gravis, who is really a great bass player. At the time, he really reminded me of Francis Rocco Prestia, who was the bass player for

Tower Of Power, and one of my favorites. I was in heaven because I could play all of this Tower Of Power stuff with this guy. I was totally into Tower. I used to slow down their records, so that I could figure out every note that David [Garibaldi] was playing. Frank knew all of that stuff too, so we had a nice feel happening.

"The band got to a certain level, but then it seemed to stay there. Then Frank left, and we didn't have a bass player again. I had always wanted Will to be in the band. He didn't want to, and yet he was fascinated by the fact

that I had left *Saturday Night Live* to be in this band. I was even canceling on a lot of sessions to devote myself to this group, and Will couldn't understand that. He wanted to know what was so special about this band. Finally, I convinced him to join. He claims that I gave him drugs or something, but I just felt that he was too young not to be taking risks. He was settling into this studio scene, was making all of this money, and was very comfortable. He was playing with great people, but there was no *risk* involved. So I eventually talked him into joining the band, and we both went broke together, [laughs] It was great. I doubt if he'll ever join another band again.

"WHEN PEOPLE HEAR YOU ON A RECORD, THEY DON'T KNOW THAT SOMEBODY ELSE MIXED IT ... THEY ASSUME THAT THAT'S YOUR SOUND."

"No one could believe that we had actually gotten Will to commit to something. That's what we heard from all of the record companies; people just couldn't believe that we were going to commit ourselves to this band. So we were considered a high risk. In Japan, we were able to get one-record deals, but in the U.S., everyone wanted three-year contracts, and no one thought we would stay together that long. People don't believe that bands come from New York. If we had been from Los Angeles or England, it would have been different, because that's where people think that bands have to come from.

"We did commit and we lost our shirts, but it was worth it. It was the greatest. We had some wonderful experiences in Japan. People who were really grooving to our music would rush the stage. I had been in those situations with the Blues Brothers and with Joe Cocker, with twice as many people even, but I was a sideman. Here, it was *our band*.

"Towards the end, it became a little discouraging. I really wanted to get into some newer stuff, but I had to keep playing a style that I really didn't want to play anymore. I was hearing other things, but the music that we were playing dictated a specific style. Then we started switching instruments around, and we'd have more fun playing different instruments. I would play guitar and bass, Will plays great drums, Clifford plays guitar, and Hiram plays great keyboards and bass. We came up with some great grooves at rehearsals, but we never developed them because we were just supposed to be messing around. But in a way, we *weren't* messing around; there were some grooves that couldn't be denied.

"The last gig we ever did together was a few days after my 24th birthday. It was in Kyoto. I had the flu, and a temperature of 102°, but it was a great gig. The security in Kyoto wasn't that elaborate, because we had never played there before and the administrative people didn't know who we were. So at the end of our second encore, we went to the front of the stage to shake some hands, and we were all pulled into the audience. It was great for about five seconds, and then it got really scary because these people were like possessed. The rest of the band was able to get back on the stage, but I was

continued on page 38



Will Lee, David Letterman, Steve Jordan, Paul Shaffer, Sid McCinnis

Photo by Rick Mattingly



Jordan with Eyewitness in Japan

STEVE JORDAN ON RECORD

Transcribed by Danny Gottlieb with Steve Jordan

Steve Jordan is one of my favorite drummers, as well as one of my favorite people. His amazing ability and personality are evident in everything he plays. I know I'm not alone when I turn on the Letterman show just to hear Steve's backbeat. Here are transcriptions of some examples that show Steve's versatility and rhythmic intensity. They sound great! —Danny Gottlieb

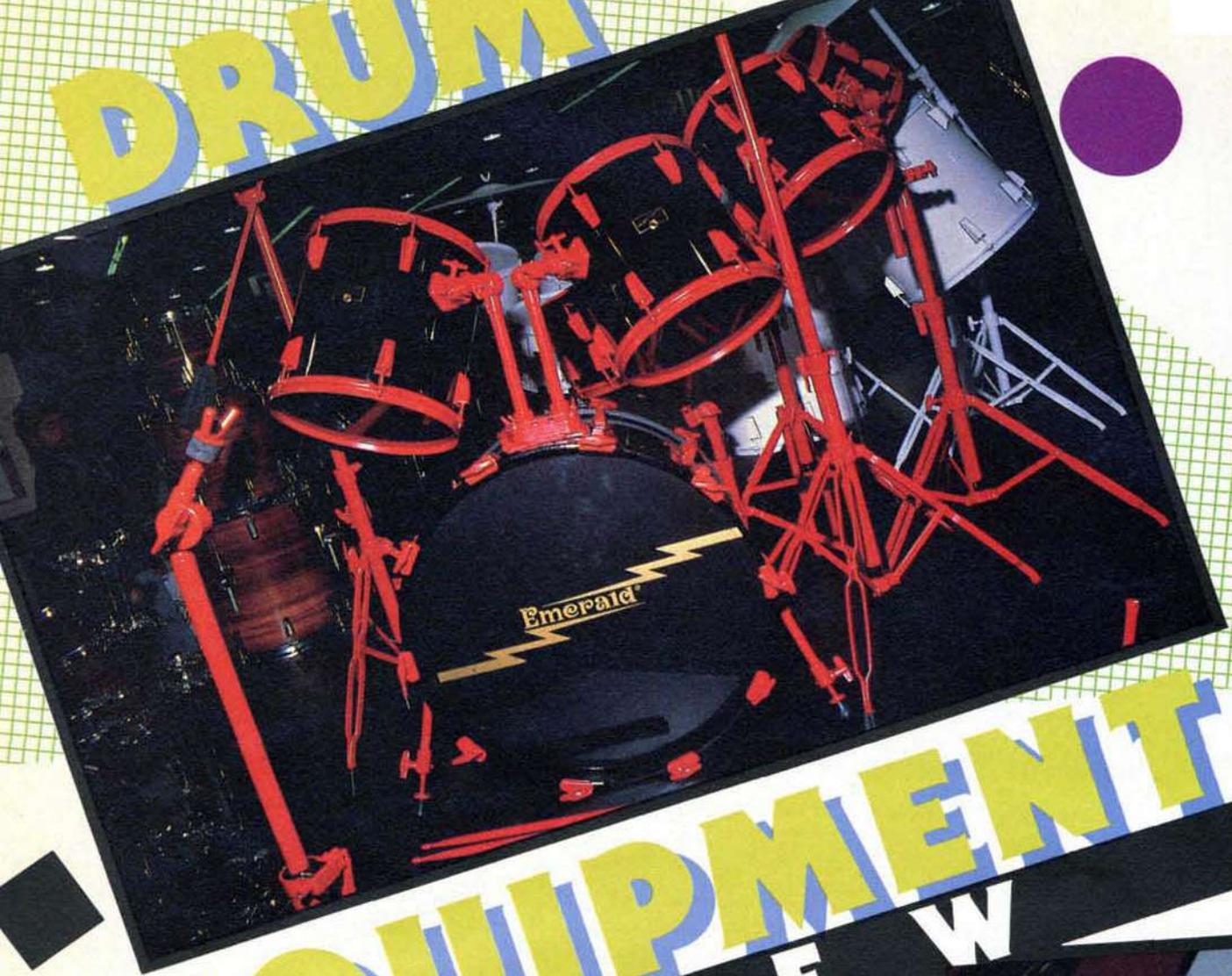
"Goin' Back To Miami" (*Made In America*, Blues Brothers, Atlantic SD 16025) This is a great example of Steve's ability to complement the lyrics and rhythmic structure of a particular song. As Steve points out, this is not a drum beat that he would play every day, but one that works specifically with this groove and rhythmic vocal line. We've broken it into three parts: (1) basic beat, (2) variation, (3) beat behind the rhythmic vocal. (We've also included the vocal part, so you can see how it relates.)

"Messin' With The Kid" (*Blues Brothers*, Atlantic SD 19217) This recording shows Steve's versatility in a classic R&B style and shows his tremendous use of "ghost" notes on the snare drum. The three examples are: (1) basic beat, (2) behind vocal rap, (3) variation.

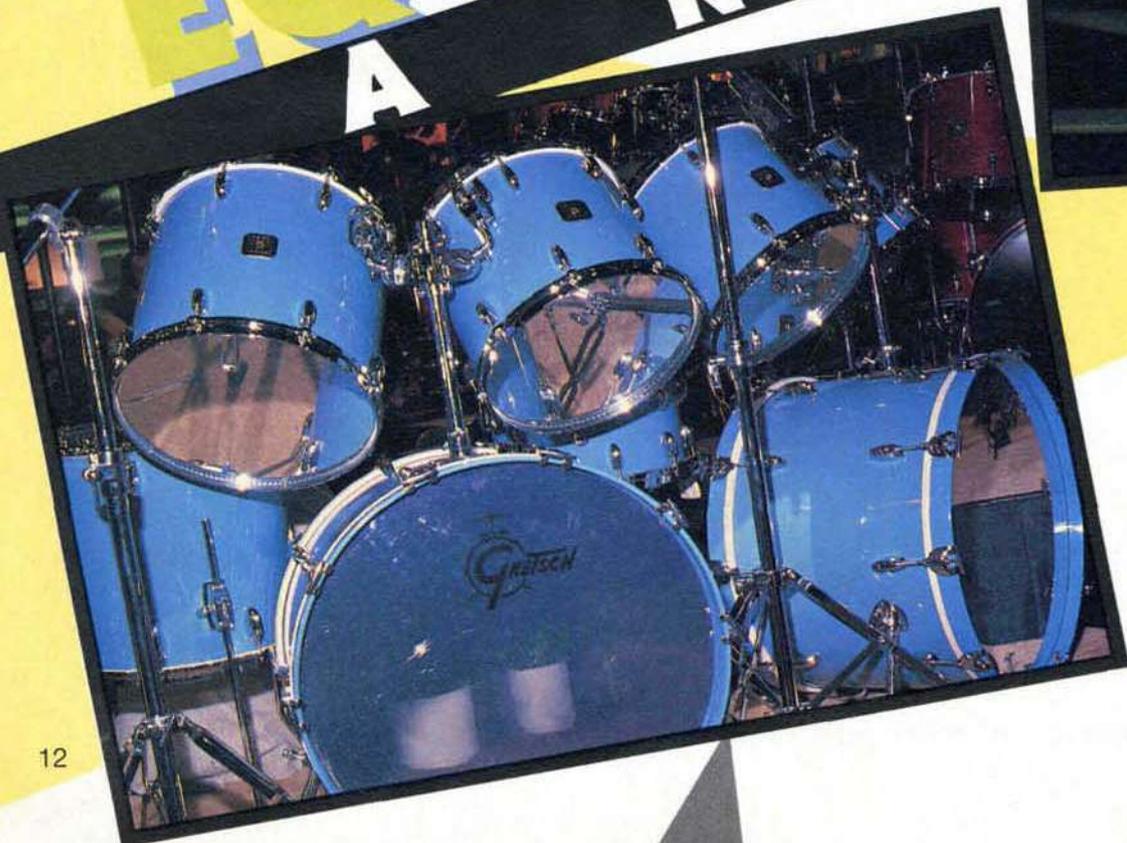
"Share Your Dreams" (This tune appears on two Japanese recordings by The 24th Street Band: *Share Your Dreams*, Better Days YX-7268 ND, and *Bokutachi*, Better Days YF-7012 ND. Better Days Records is a division of Nippon Columbia.) This Clifford Carter composition features a Jordan solo over a vamp. The three examples are: (1) basic beat, (2) basic beat behind verse, (3) intro to

continued on page 46

DRUM



EQUIPMENT: A NEW LEVEL





IT has been said that "clothes make the man." If recent trends in percussion equipment marketing are any indication, it may soon be said that "looks make the drum's." Within the past 18 months, we've seen an unprecedented amount of product design, development, and promotion devoted to the cosmetic appearance of drums, cymbals, and drum-related accessories. What began as a few outrageously customized sets created for individual drummers by a few talented artists has now become a widespread offering of unusual finishes and colors on production drumkits. One need only to look in the windows of pro music shops, or on the pages of any music-related magazine to see examples of visual-appeal items: Pearl's *Safari* (zebra skin), *Ichiban* (Japanese rising sun), and *VH Stripe* finishes; Tama's linear graphics and custom-finish program; Gretsch's colorful stains over natural maple; Emerald's unusual combinations of neon-colored drums and hardware; Paiste's new *Color Sound* cymbals, and many accessory items, including brightly colored sticks and heads, sticks with lighted tips or colored grips, etc. Some companies are involved in a small way—perhaps including the cosmetics only on their import or "budget" lines. Others are almost totally dedicated to products that feature striking visual appeal as a major selling point.

The cosmetic approach to drum marketing is nothing new; the industry's history is full of examples of unusual-looking products and finishes. Egg-shaped bass drums and conical toms—covered in hot-pink metallic alligator skin—were offered in the mid-'60s by Trixon. Ludwig's *Vistalite* drums were arguably more of a cosmetic innovation than an acoustic one, especially when the line was expanded to include multiple bands of color, candy-cane striping and Tivoli lighting as options. Although these drums unquestionably produced their own unique sound, it's hard to believe that their looks were not their primary attraction. A few years back, Slingerland offered drumsets finished to look like *Coca-Cola* cans; they also produced some sets covered in blue denim. These and other instances of visually oriented drumkits were isolated, short-lived experiments on the part of individual companies.

The important difference between the cases cited above and the examples we're seeing today is the extensiveness of the trend. Not one, but many, major manufacturers currently have products out featuring cosmetic appeal for its own sake; there is no particular acoustic reason for the products to look the way they do. And as previously stated, the trend is not limited to drum finishes, but includes hardware, cymbals, heads, sticks and other accessories.

Why are we seeing such widespread corporate activity in producing and promoting visually appealing products? What about the companies that are *not* participating in this movement? Why aren't they? And what do those corporate attitudes portend for the drum consumer?

At the recent NAMM Winter Market in Anaheim, California, *Modern Drummer* had the opportunity to discuss the "new look" in drum equipment with representatives from many different manufacturers—some involved in visual-appeal marketing, and some not—to get their opinions and comments regarding this phenomenon.

Sources Of The Trend

The first topic of discussion was an attempt to determine the source—or sources—of this cosmetic trend. Mark Richards, of Gretsch's Percussion Marketing Department, offered this opinion: "The market is demanding it. The reason, I think, that it's more influential now than ever is because of MTV having a lot to do with visual effects. People are *looking* at products now more than ever before."

When asked if the impact of video on the music industry has created a situation where what a group *looks* like may now be more important than what they *sound* like, Tama's Advertising Manager, Bill Reim, replied, "Absolutely! The video medium is now used to 'break' bands more than any method of the past. Touring is a very expensive venture, and records are not that visual. But video is *right there*, and that's how they're selling bands and music



now."

Commenting on video's impact, Paiste America President Ed Lewellyn said, "A drummer will walk in to do the video and find that the director is looking for the most visual effect. We've had many requests from different companies that supply products in videos—or even live TV shots that are dubbed—to bring in our colored cymbals. They're not saying whether the cymbals do or don't sound good; they're saying the *look* is better."

The impact of video and its visual requirements is not felt just at the professional, recording-group level. It is also being felt by groups trying to attain that level, as David Deranian of Zildjian explains. "The difference for a young band is that getting a break is no longer a matter of getting a hit record, or going in and doing an eight-track demo tape. It's now a matter of getting a VCR and a camera, and doing their own home video. That has almost replaced the studio demo tape. It's not to be taken lightly, by any means."

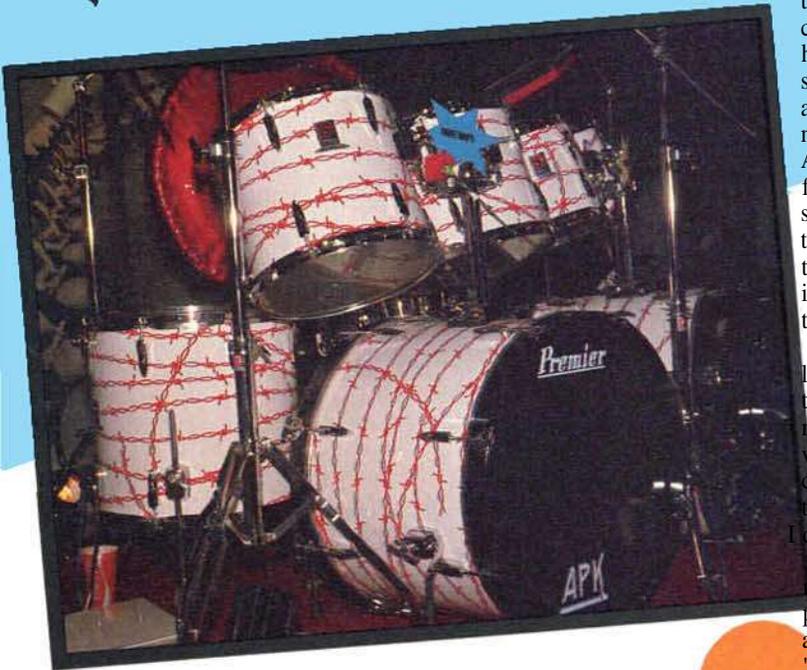
Not everyone agrees, however, that unusual colors or finishes on drumsets are the best response to video's visual requirements. Jim Coffin of Yamaha USA had the following to say along that line. "If, as I suspect, one of the reasons for this cosmetic trend is to try to compete at a video-type level, then I have to play devil's advocate for a moment, because I think there is a sort of contradiction happening. Videos are generally sort of a short movie based upon a song. The drummer might be behind a set of drums, and then again, might not even be *around* a set of drums. The drummer might just as likely be in costume, prowling through a graveyard. Although you *hear* the music, you don't *see* it actually being performed. And when we do see the drummer playing, often we're seeing only electronic drums, or at best a very sparse acoustic kit on the stand in the setting of the video. If the colors and graphics are to make the drums more visual and splashy, then the video medium isn't going along with it, because they aren't using the drums in the traditional role. So from that standpoint, why do it?"

Previous visual-appeal marketing ideas have often been short-lived, primarily because the product had to generate—and sustain—its own interest. But what about today, when the video medium has created such a public awareness and interest in the visual element of a product? Will this video "boost" sustain the current cosmetic trend longer than it might otherwise be expected to last? Don Lombardi, president of Drum Workshop, Inc., is doubtful.

"I don't think the 'power of video' is going to make this cosmetic trend last any longer. I think that's borne out by what the power of video is. Video creates 'super rock stars' real fast. Then, almost as soon as the video series goes off the air, there's another 'super rock star' coming along. And the kids see that. The bands—and their attendant look—are 'made' through the video market, and whatever else comes up next in the video market is going to be what's most popular."

Don's comments open the subject of "fashion" or "fads." How much of the cosmetic emphasis in today's equipment market can be attributed to an actual consumer interest in *participating* in fashion trends? And how strong an influence are the artists involved with *setting* those fashions?

Paiste's Ed Lewellyn outlines this fashion consciousness. "Today, people at 13 and 15 are more conscious of what they wear and how they look, and of course, performers are *very* concerned with how they come across—visually—to their audience. The Terry Bozzios of the world want to sound good *and* look good, with their own unique style of performing. Among the successful groups, there is less and less mimicking going on, and more and more 'I want to be individual; I want to be known for my style, my look, and my approach.' "



Ludwig Marketing Manager Jim Catalano explains how an artist's "look" can affect the drum industry. "Artists, for the most part, have always been trend-setters, and now it appears that a good many of the artists are doing their own personal customizing. When one of our endorsees customizes an outfit and receives national exposure, we do get a goodly amount of calls requesting that particular outfit. In most cases, the artist makes a specialized kit—or has it made—personally. But if it is in demand, the manufacturer will investigate the possibility of adding it to the line. In many cases, artists who receive national exposure set trends, not only for products, but for society in general."

Glen Quan, of BBQ Marketing (ROC drums), takes a broad view of the relationship between fashion and the drum industry. "We are evolving in a design revolution worldwide. Clothes, cars, furniture—all kinds of things—are being affected by it, including musical instruments. We're going to go through a lot of junk stuff, no doubt. I can remember a lot of terrible looking guitars that came out when that industry was first getting into graphics. But they soon weeded themselves out, because they were not publicly acceptable. The more sophisticated stuff evolved as a matter of natural course, and that's going to happen with 'designer drums.' You can't stay in the same place; life is change."

As might be expected, accessory companies are promoting the use of their products as an alternative to the expense of a "designer" drumset. Ed Lewellyn outlines Paiste's philosophy in that regard. "I think drummers want to be fashionable, but to put your money out for a full new drumset is a pretty big investment. On the other hand, spotting some color on a kit by using cymbals that both sound and *look* good can add a whole flair of fashion and style for the drummer at a relatively low cost, so that he or she fits in with everybody else."

Paiste isn't the only cymbal company that sees a market in visually striking cymbals. At the same NAMM Winter Market, Pearl was displaying a cymbal with an octagonal shape, and at the recent Frankfurt Music Fair in Germany, the UFIP Cymbal Company of Italy introduced their *Tiger* line with a striped metallic finish. The Zildjian Company is more conservative in its evaluation of drummer reaction to fashion trends—at least, as far as colored cymbals in the American market go. David Deranian explains, "We have to be sensitive to American drummers. Europeans are definitely more trendy. Let's generalize for a moment and talk about dress. American drummers—at least the ones that I know on the East Coast—still feel more comfortable today with jeans, sneakers, and a T-shirt. They dress hip, but practical at the same time. Usually, singers or guitar players are much more flamboyant. I think that the idea of colored cymbals is, in fact, a European fashion concept that probably will fly much higher in Europe. Yet it's being applied to an American market where drummers tend to be less trendy."

Especially when considering the American market, the drum equipment industry must concern itself with every level of that market. The quick-sale market has always been the younger drummers, while the long-term, reinvestment market has been the working professionals. Are "designer drums" going to appeal to the typical Top-40 or neighborhood club drummer? How far can the influence of fashion be expected to extend?

According to Tama Sales Manager, Joe Hibbs, "I think that's something a drummer is going to think through. The younger market out there—which is *not* the group that's playing the Holiday Inns—may be more apt to react spontaneously to something, and not give the thought to whether they're going to like that drumset a year from now. They may just be impulsive, whereas drummers who *do* earn their income by playing see a drumset as more of an investment, and make their choice based on all of that drumset's qualities, rather than being as intensely motivated by fashion. But even those drummers are going to seek colors and finishes that are a



reflection of themselves, somehow. You're dealing with individuals who see a drumset as something very special, and who want a kit that's individual, if they can afford to have it. They want their kit to be part of their statement—including the visual element.

"Fashion isn't anything new, but I do think it's more intense today, and I think it's always going to be with us, because people want choices. Even if they end up buying a black set, it doesn't matter. Part of a company's reputation is based on the alternatives they can give a consumer. You name it, and people want it, in all sizes, shapes, and colors. I think manufacturers have to have their fingers on the pulse of what people really want—what's useful to a drummer in his or her everyday playing. It's a manufacturer's duty to develop things based on the input received from the people who are going to buy the product. We're not *dictating* fashion to drummers; we're *listening*."

Are we then seeing an industry *response* to a legitimate consumer desire for striking graphics and colored cymbals? Or was this an idea generated within the industry, that it is now trying to *create* a desire for these things?

Bill Reim thinks it's a little bit of both. "I'm sure there is a significant faction that is demanding the new looks. And then, of course, the companies are saying that it's a good thing for people to buy." Joe Hibbs adds, "The thing about fashion and visuals as far as we're concerned—and I think it's the case with most manufacturers—is that, even if it doesn't create a sale, what it *does* create is excitement; it creates talk. Maybe it creates an interest in a product that, a year ago, was overlooked because it just didn't catch someone's eye."

Jim Catalano offers a basic truth of marketing where fashion is concerned. "Fads or fashion sets the course we take in business; there's no question about that. But fads come and go, especially when it comes to bizarre finishes on drums or guitars. Pick the right one and you will fill the order bins. Pick a bummer, and you'll have a great deal of inventory that nobody wants, and you'll wind up eating it."

This brings up another aspect of visually oriented products that is especially important to the manufacturers: visual appeal as a sales incentive. Whether due to the impact of video, increased fashion consciousness, or a combination of both, the music industry is faced with a buying public increasingly interested in unusual, cosmetically attractive products. Jim Catalano outlines this situation in simple terms. "Cosmetics in the drum outfit market are as important to marketing a product—and sometimes even more so—as the sound of the product itself. Many drummers hear with

continued on page 68

MICKEY

ABOUT four years ago, Mickey Curry's life changed radically. From the club band he had been playing with, he went straight into the major leagues, recording with Hall & Oates and Bryan Adams. He was out on the road with Hall & Oates' guitarist G.E. Smith when he got the call to join the duo permanently. Since that time, he has been recording and touring with Daryl Hall and John Oates, as well as doing outside sessions when time permits.

The Sunset Marquis Hotel in Los Angeles seemed a long way from Guilford, Connecticut, where Mickey was raised and still resides. Sitting over a breakfast of eggs and greasy bacon, Mickey related with ease how he got from there to here, how he's adjusted to being one of the musicians most caught up in the electronic revolution, and what goes into creating and playing the music of one of the most successful acts in the industry.

RF: You said in your last interview in *Modern Drummer* that you ought to listen to what your father listened to, because he probably knew what was happening.

MC: What he grew up with is probably something that could be very influential for young musicians. G.E. Smith, Daryl, T-Bone [Tom "T-Bone" Wolk, bassist], and I were just talking yesterday about the fact that the music I listened to when I was younger was usually the hottest stuff at the time. Now, things have progressed, not just technically or electronically, but musically. People are really starting to expand and go crazy. You've got 12 to 16 year olds who are listening to that stuff, and that's their starting point now. Where's that going to be in 10 or 15 years? My starting point was drummers like Danny Seraphine and John Bonham. Kids are now listening to Steve Gadd, Tony Williams, and people who are just amazing players. Never mind what Linn machines are doing or what people are doing with electronic drums. Their starting point is so far beyond what we ever could have imagined ten years ago.

RF: But in some respects, don't you think that might work against someone in a way, because a person could miss a lot of the good stuff?

MC: Yes. That's why I say to listen to the things that your parents listened to.

RF: Did your father turn you on to things?

MC: My father used to have all the Harmonicats records. I don't know how much it influenced my drumming, but musically it was really something to listen to. My father is a harmonica player, although when we were little, I remember his playing a lot more. He's a very musical guy. He can pick up anything and play it to some extent. Music was always around the house. I have six brothers, and we all played something at one time or another.

RF: Are you the only one who went on to do it professionally?

MC: Yes.

RF: Why is that?

MC: I don't know. They all kind of just gave up. Through school, everybody played. My brother Gary still plays guitar a little bit.

RF: Did you guys jam when you were young?

MC: Yes. We had a band. My grandmother used to try to get us to all sit around and sing. She would make us sit in her living room at Christmastime and sing Christmas carols. When I was in junior high school, two of my brothers and I had a band. We did Cream and Motown stuff. I think the first song I ever learned was "Midnight Hour" or "Come On Up," by the Rascals. My oldest brother is four or five years older than I am, so I was listening to the



the man behind the

CURRY

by Robyn Flans



Photo by Lissa Wales

big bam boom



things he was listening to at a very young age.

RF: Were your parents supportive of your musical aspirations?

MC: They were always very supportive. When I was in the sixth grade, a couple of my brothers and I wanted to play an instrument at school because the school was giving lessons. We thought it was so neat to get an instrument and have somebody teach us how to play it. So I took up drums, because there was something about the practice pad, sticks and the little book that interested me. My parents said we could do it. When I took up drums, my brother Todd took up saxophone and Randy took up the violin, which lasted about two weeks. My first teacher, whose name was Ned Tarrantino, told my parents that they should buy some drums for me.

RF: Did it make a difference to you at all when you went from the pad to drums?

MC: I went nuts. My father took me to a music store in New Haven, and bought these green Ralston drums for me. I learned how to play on those, and about a year or so later, when I was 14, I got a set of Gretsch drums that I thought, at the time, were the best we could get. They were used, but they were great. I still have them.

My parents were great. I'd set up the drums in my bedroom and bash away. I'd put on all my favorite records and practice to those. My father would be on the other side of the wall in the living room, watching the news. I'd be bashing away on my drums and he never told me to turn it down or stop.

RF: What records were you playing to?

MC: The ones I can remember the most, actually, are the first two Chicago albums. At the time, they were the only band I would listen to. Chicago was it. Danny Seraphine was the best drummer. Then a friend of mine gave me the first Zeppelin album, and that turned my head around completely. I said, "Ah, there *are* other drummers in the world." John Bonham killed me. Still to this day, I can't believe how good he was. He just had it—pure energy. We had some Simon & Garfunkel records that I played to, just because there was never any real drumming on those records, so I could just

play along. There was a Leslie West album, one of the first Mountain albums. It had "Theme From An Imaginary Western," and I used to play along with that. There was the James Gang. Jim Fox, the drummer, was great. I had about four albums that I would just play over and over again. I wasn't into buying. I was just into bashing away on my drums. I never did my lessons. I never studied. I just wanted to bash away. I'd go over it a half hour before my lesson at school. The teacher would always yell at me because I wasn't doing the proper sticking.

RF: Did you finally buckle down and get into it?

MC: No, never. I went through about eight drum teachers in four years. I couldn't learn from anybody just because I wouldn't take it seriously. I felt that, if you played drums, you sat down behind the drumkit and played. You don't sit down and say, "Okay, I've got to start here . . ." There are certain rudimental things you have to know, but when it comes down to whose idea of what is right, between you and your teacher, whatever is comfortable to you, I would think, would be the best thing. I finally did find a teacher in my senior year of high school named Nick Forte, who was amazing. He just let me go. He'd watch me play. Then he'd write something out for me and say, "Do this." It was exactly what I had just played, but he showed me how I could write it out and how it could be improved. He was really helpful.

RF: Did you, at that point, do your lessons?

MC: Yeah, but it wasn't lessons. I would go in there and he'd say, "Play something. Show me what you've got this week." He was real encouraging about listening to my favorite music and playing along. He let me learn my own way.

RF: Did you learn how to read?

MC: Yes, from him. In school, Ned Tarrantino taught me how to read. I was reading at 12 or 13, but Nick really laid it out, so I was sitting down with the dance band at school and playing charts.

RF: Do you ever use that reading knowledge today?

MC: Once in a while I get a session—because I do session work in between tours and stuff—and it will be someone's first production. Then, there may be charts. Usually when you're on call for a session, no matter what it is, most of the players are pretty good, so you can look through the chart and be able to say, "Okay, let's do this right." Some people don't like when you improvise off the chart. They want what's on the chart note for note. So sometimes a session will take a lot longer than it's supposed to, like hours as opposed to running through it twice and doing it. It's just because these people get nervous. Yeah, I have to read once in a while, but usually they let me get away with looking at the chart and then just doing it. With Daryl and John, I don't have to read.

RF: When did you decide you were going to make drums your life's profession as opposed to just a hobby?

MC: When I got out of high school, I was going to go to college and become a music history teacher. I was going to study music history, go to some nice little elementary school somewhere, and teach kids all about music—where it came from and why they should have it. I really wanted to do that, because when I was little, I hated my music teacher. Music class was the class that nobody wanted to go to. I thought I could make that different for little kids. The kids didn't want to know about classical music. They didn't want to learn how to play the piano when they were seven or eight years old. At that age, you want to go outside and play soccer or ride around on your skateboard. Music class, for me, was a nightmare,

and I really thought I was going to make a big impact on the educational system in America. So I went to the University of Bridgeport for a semester and a half and never went back again. It was a worse nightmare to try to make my way through four music-theory classes a day and a couple of history classes. Then, in order for me to get where I wanted to go, I had to take chemistry and an English class, which had nothing to do with music. All of a sudden, I was stuck in this process that had nothing to do with my talents or my musical needs. So I got out of there. I was banging around with local bands. That's when I decided I could play drums and realized it was something that I could earn money from.

RF: What was the first professional band you were in?

MC: The first real band for me was called the Scratch Band. It was a Connecticut band based out of a little recording studio. G.E. Smith was in the band at the time that I joined. A friend of mine told me they were auditioning. That was when I was 18 years old. I got the gig and stayed with them for about five years. I think that's where I really learned how to play rock 'n' roll, because we played every night. I was thrown into a situation where they knew a whole bunch of songs, and I had to learn them in two days.

RF: What were you playing?

MC: Everything. This was 1975 and we were doing reggae, Muddy Waters stuff—all kinds of stuff. We were the best band around, and everybody came to see us. We played every night in a different club, and we were packing the clubs. We were really different. We dressed in '30s clothes. I can't say we were ahead of it, because I



don't think we were, but we were real hip and radical enough so that people noticed. That was a real cool time for me. But I think that's when I learned how to play in a band. It was a really great time for me and a lot of fun.

RF: What happened after that?

MC: G.E. left the band, and a couple of years later, I left the band. We just started to fizzle. We didn't have that thing anymore. We were making our own records with our own local label, and the records weren't very good. We were good, but the production was terrible. Our management was handling the production end of things, so we didn't have a lot of artistic control.

RF: Was that your first recording experience?

MC: My first recording experience was with a band called the Gliders when I was 16 or 17. It was the same studio I later went to work in with the Scratch Band.

RF: What was your first experience like?

MC: It was really interesting. I thought it was great. I still have a tape of it somewhere. It's the funniest thing. All of the songs sounded like Yes. And I didn't want to sound like that at all. I wanted to sound like Chicago. We didn't have horns, but I didn't care. I kept telling the engineer, "I don't care what you do, but make sure my drums sound like Danny Seraphine's drums." He got that crack out of my snare drum, and it was amazing. I freaked out, because we played once and he said, "Okay, you guys come and listen to that." We went into the control room and all of a sudden, it was magic. I thought, "This is for me! I'm just going to stay in the studio."

RF: You weren't intimidated by it?

MC: Not at all. The only thing that bothered me was the fact that he put a wallet on my snare drum and taped it down. That freaked me out, because I had never baffled my drums. It was completely unheard of in my neighborhood. That bothered me a little because it inhibited my playing a bit. But all the songs started at a great tempo, and then they started taking off. They ran away by the end of the song. We were just flailing.

RF: So after the Scratch Band, what did you do?

MC: G.E. had contacted me after I hadn't heard from him for a year and a half. He was doing really well. He was working with Dan Hartman and had started playing with Daryl and John. He was also doing a lot of work in Manhattan. He had just married Gilda Radner, so he moved to New York and he was doing well. Finally, he called me and told me he was trying to put a solo thing together. He said that I should come to New York, we'd put a band

continued on page 92



Photo by Lissa Wales



Photo by Rick Malkin

Jerry Allison

rock pioneer

by William F. Miller

ROCK 'n'roll was born in the 1950s. The music that came out of that era laid a foundation for rock musicians to follow for years to come. Jerry Allison was one of those founding members of rock 'n'roll, coming to prominence with one of the top performers and acts of that decade, Buddy Holly & The Crickets. Jerry's unique and innovative playing on songs like "That'll Be The Day" and "Peggy Sue" helped rocket Buddy Holly to the height of popularity. This interview reveals some interesting facts about the music scene of that era, and how it has changed. Jerry has been an active professional for many years, as a successful songwriter and drummer for many top performing acts. Most recently, he has been recording and touring with Waylon Jennings, who was also once an associate of Buddy Holly.

In view of the popularity of today's rock music, it is difficult to imagine a time when rock 'n'roll was looked down upon by the general public. However, Jerry Allison's youth was spent in Lubbock, Texas, where country music thrived and rock 'n'roll was shunned. Allison broke away from the country music influence that was all around him to play the new sound that created a new frontier for drumming rock 'n'roll.

WFM: What first got you interested in music?

JA: Marching bands are really what first caught my attention. When I was a kid, I would go to football games, and I would be more interested in the band than I was with the game. I wanted to play drums like those people—loud. With that, I started playing in school bands and taking drum

lessons in about the seventh grade. I started off on the snare drum like, I suppose, everybody does, except I enjoyed working on things like rudiments. I sort of picked those things up without too much difficulty. I had more trouble with the reading end of my lessons than the technical stuff.

WFM: Do you think the time spent on practicing rudiments was good for your playing?

JA: Definitely. Although I don't practice them much anymore, they crop up in my playing all of the time. I think that working on those types of things is good for drummers.

WFM: When did you start playing the drumkit?

JA: I was about 13 when I got my first set. When I was 14, I got my first gig playing with Cal Wayne in a real country band. At that time, Lubbock, Texas, was in a dry county so I was lucky because I could play for people at an early age. If you are 14 today, the bar owners won't let you past the front door to play because you're underage.

WFM: Did playing at that early age teach you anything about performing?

JA: I don't know if it taught me anything about performing, but I think that's when I realized that drumming in a straight country act can get boring. I did enjoy the money, but it wasn't much. The band would split the gate and I would end up with maybe five bucks, but hell, it sure beat sackin' groceries, which is what a lot of the kids did for money at that time. Yeah, that must be why I took up the drums. At five dollars a night, I knew drumming paid

really well! [laughs]

WFM: Why did you take up the drums rather than another instrument?

JA: I guess I realized at the time that I was pretty tone-deaf. [laughs] Since I knew I wanted to make music, drums were it. Besides, playing drums is a lot of fun.

WFM: There's a lot of work involved, though. Did you have a lot of lessons on the drums?

JA: I had a few. Coming from that school marching band background helped get my hands together. Like I said, I thought rudiments were important at that time. My drum lessons were pretty much just working on rudiments and reading. I never really had any formal training on the drumset. I just picked it up from listening to the music that I was into at the time.

WFM: Being from Lubbock, Texas, what types of music influenced you?

JA: Back in the early '50s when I was coming up, there was very little rock 'n' roll to listen to. It wasn't even called rock 'n' roll at the time. The music that I listened to was rhythm & blues. There was a radio station out of Shreveport that would play an hour of rhythm & blues late at night, and I would stay up to listen to it. To be honest, I've never really been into country music. I guess I shouldn't say that here in the Opryland Hotel. Lightning might strike! [laughs] In Lubbock, all that people listened to, and just about all that was on the radio, was country music. It just didn't interest me.

WFM: Why did you like rhythm & blues?

JA: Rhythm & blues has feeling and soul, and the drumming on that music, even back then, was so much more exciting than



Allison with Buddy Holly, Sam Taylor, King Curtis, and Joe B. Mauldin in 1957 at the Brooklyn Paramount Theatre.

the drumming on country music. There was more to rhythm & blues than just playing a laid-back time feel.

WFM: Who were some of the acts that you liked?

JA: The groups from the early '50s were it, like Bill Haley & the Comets, the Clovers, the Drifters and especially Fats Domino. I remember the first album I ever bought was a Fats Domino album. The more I heard that kind of music, the more I knew I wanted to play drums. Bill Haley knocked me out with his sound.

WFM: Were there any other styles of music that influenced you, like any type of jazz, such as big band?

JA: When I was in high school, I played in an eight-piece horn band that played big band arrangements. We would play at high school proms and things like that. That type of thing was alright, but rock 'n' roll really was it for me.

WFM: Were there any particular drummers you enjoyed listening to?

JA: With all of those different rhythm & blues acts, you would know who the headliner was, but the band members were pretty much nameless. It's a shame that happened, because those people really helped start a new style of drumming. They deserve some credit. As for other drummers I enjoyed, Gene Krupa was always great, and he was a real showman. A big influence on my personal playing style was the drummer who played with

Little Richard, Charles Connors. His playing on Little Richard's "Lucille" was great. Little Richard would tour occasionally in Texas, so I would travel the distance to see him. Connors had a different way of playing the drums. He would lean over,

"I DIDN'T REALLY THINK ABOUT TRYING TO BE INNOVATIVE. I JUST TRIED TO PLAY SOMETHING THAT WOULD FIT THE STYLE OF THE TUNE AND MAKE IT SOUND GOOD."

rest his elbows on his knees and play! Another drummer that played great back then was Earl Palmer. Earl played on a lot of that New Orleans stuff in the '50s that I was into. I listened to as much of that as I could. I became pretty good at stealing other people's licks. [laughs]

WFM: One of the best ways to learn on the instrument is to copy other people's ideas.

JA: That's true. I listened to all of that early stuff, and learned what worked and what didn't. I think that it's important for all drummers to do that. If they like a certain style or sound, they should copy it and learn what works. Nobody can duplicate somebody else exactly, and that's what makes us individuals as players.

WFM: What did you do after high school? Did you start working full time as a musician?

JA: No, actually. I went to college. Yes sir, those were 14 of the toughest weeks I ever had. [laughs] I was becoming more and more serious about playing the drums all of the time.

WFM: Was this around the time when you started working with Buddy Holly?

JA: Actually, at that point I did leave college to go on the road with Buddy. He and I were hired for a backup band with George Jones and the Hank Thompson Show. That was a two-week gig that paid pretty well—ten dollars a day plus expenses. That was another one of those high-paying gigs I was telling you about.

WFM: So when did you actually meet up with Holly?

JA: Buddy and I met in junior high school. When I played with Cal Wayne, Buddy used to come down and sit in with us. He would come in, and then he and I would play some rock 'n' roll. It was a great relief from all of that country music that I was playing. Don't get me wrong, country music is fine, but most of the drumming that was used on that style wasn't very interesting. The drums used to be so far back in the mix on those early recordings that you could barely hear them. So maybe now you can understand why my being a drummer kept me from being a fan of country music back then.

WFM: I read that Buddy started out as a country artist, yet you tell me you were playing rock early on.

JA: Buddy did start out playing country. When Buddy formed his first band, he had a fiddle player and a steel guitar. He worked with Bob Montgomery, and the two of them had this country band. Buddy was still in junior high at this point. Buddy enjoyed country, but I think the main reason he played it was because it was popular in the area, and he could work more if he played that style. You couldn't get any work if you played rock 'n' roll back in those days. It was a new sound that people weren't ready for. Most of the radio stations played country, except for that one station I mentioned. Buddy and I used to get together and stay up late listening to that rhythm & blues station from Shreveport. Buddy also got into Elvis. Elvis became popular a couple of years before we did. Buddy and I both enjoyed Elvis' new sound. We were very close at that time, and we both liked the same kinds of

music.

WFM: I read that you and Buddy used to play as a duet—just guitar and drums. Did you perform this way or did you just rehearse?

JA: We started out just rehearsing as a duo, but we eventually ended up playing a few gigs that way. I think that really helped my playing. Everything I did was exposed, and that helped me because I really had to concentrate on what I was doing. I think that helped Buddy too.

WFM: What gave you the idea to do this?

JA: It came about mainly because there weren't that many musicians around who wanted to play the kind of music we were into. So it happened out of necessity. Besides, we made more money at gigs, because there were fewer musicians to split it with. I can remember playing the youth center, which was actually a roller rink, a few times, and playing rock 'n' roll as a duet.

WFM: How did the rest of The Crickets join the band?

JA: Basically, it all started when Buddy got a recording contract with Decca records in '55.

WFM: Wasn't that a country deal?

JA: Well, what happened was Buddy, myself and some other musicians cut some demos for Buddy and sent them to Decca in Nashville. On that tape were some country tunes, some rockabilly, some rock 'n' roll, and I think, an Elvis tune or two. The record company liked the rock tunes better than the country ones, so they signed Buddy to a deal playing more rock 'n' roll type songs. I guess, in a way, it was a country-oriented deal, since it was signed by the Nashville headquarters of Decca. Anyway, nothing ever really came out of it. Buddy made some recordings that were kind of a cross between country and rock 'n' roll, but nothing happened with them.

At this point, we all decided to try to make it as a group, not just a Buddy Holly solo act. That's when Joe B. Mauldin, Niki Sullivan, Buddy, and I formed The Crickets. We wanted to start recording for another label right away, but we had to wait because we were involved in a contract with Decca. So that's when we started rehearsing as a group. There's a story out that we came up with the name The Crickets at a record date where there was a cricket in the echo chamber, but that never happened. There was a group called the Spiders at the time, so we called ourselves The Crickets.

WFM: When you and Buddy decided to form the band, why did you decide on the group instrumentation of lead guitar, rhythm, bass and drums? Most people who heard the band on the radio thought you were a black act because of your instrumentation.

JA: Like I mentioned, we were into the sound of the black groups, so that's why we decided on that particular instrumenta-

tion. Buddy went through a period when he was doing a lot of Elvis-type songs and trying to copy his sound. So I tried to play exactly like the drummer on those recordings. Our band's major influence, though, was the black acts: people like Little Richard and the Drifters. Another reason why we used that instrumentation was because Buddy had a certain sound in his head that he was trying to achieve. We experimented. Later on, we experimented with all types of sounds and instruments on recordings. But when people first heard "That'll Be The Day," they thought we were black. In fact, we were even booked to play some gigs by a promoter who thought we were black.

WFM: How did that happen?

JA: Well, there was a group at that time called Dean Barlow & The Crickets, which we didn't know about when we came up with our name. They had put out a couple of records. When the promoter heard "That'll Be The Day" and booked us, he thought we were a black act and connected

in some way with the other Crickets. He booked us on a three-week stint: one week at the Apollo Theater in New York, which only booked black acts. In the next two weeks, we were booked into the Howard Theater in Washington, D.C., and then the Royal Theater in Baltimore. This promoter booked us to stay in all-black hotels.

WFM: Since this was back in the '50s, were there any problems with this happening?

JA: At that point, our record had been accepted so the audiences were happy that we played, but maybe just a little surprised. [laughs] As for our getting along with everybody, there wasn't much of a problem at all. We were working with some of those black acts that we had been fans of ourselves. It was a thrill for us.

WFM: Was "That'll Be The Day" the first recording The Crickets did?

JA: That was one of the first demos we made. We cut that tune and a few others. Then we sent them to a few record companies, and we were turned down. We had a

continued on page 104

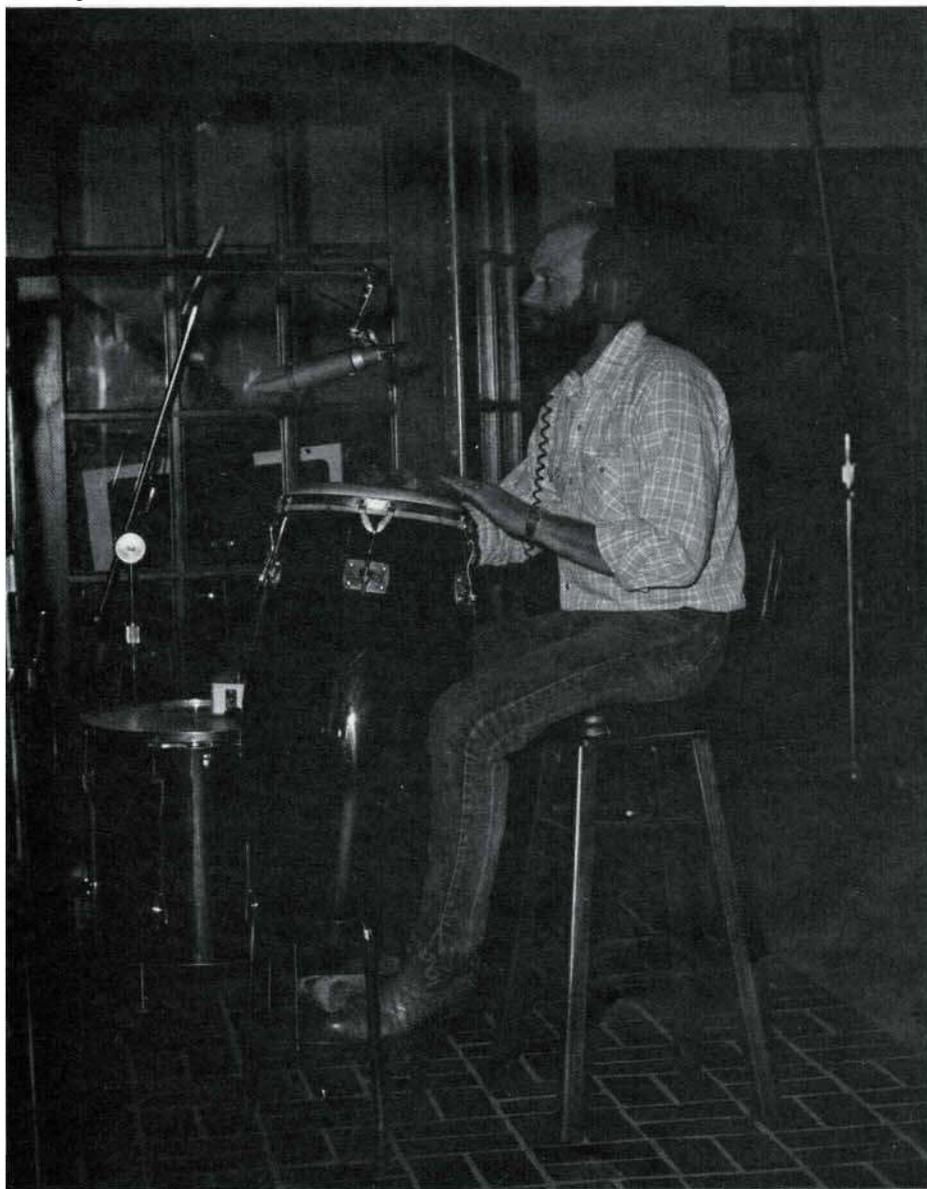


Photo by Larry L. Lowman

m a r t i n

by Simon Goodwin

JAZZ music is an American art form and, understandably, it is dominated by American performers. However, one of the most respected small groups in jazz today, the Oscar Peterson Trio, is led by a brilliant Canadian pianist accompanied by a Danish bass player, Niels Henning Orsted Pedersen, and an English drummer, Martin Drew. Martin's large, smiling figure has been a feature of the British jazz scene for, at least, 20 years. He has worked consistently at Ronnie Scott's Club in London's Soho, which is the jazz club in Britain (Martin describes it as a "national institution") and one of the finest jazz clubs in the world. Martin's work at "Ronnie's" has included playing in various rhythm sections accompanying visiting American artists and being a member of Ronnie Scott's own quintet.

When his commitments with Oscar Peterson allow, Martin still plays at the club, in the studio, on the concert platform and various other places, including the traditional English pubs as long as the music is good and he enjoys it. He has been accused of being big time by certain narrow-minded elitists, but he does not let it bother him. "A lot of the work I do could, I suppose, be considered big time. Does that mean I shouldn't do it? I'll be damned if I am going to apologize for being successful! If I had not achieved anything in my career, I'd be considered a failure, but having achieved quite a lot, I'm considered big time. Help! Sometimes you just can't win."

Being justly proud of the world-class status he has achieved as a jazz drummer, Martin admits to being bitter about the fact that more British musicians are not receiving the recognition he thinks they deserve. This seems to be the one cloud in the sky for a happy and fulfilled man who enjoys a life in which his family and his music are the two great loves.

When he is on stage, whether in front of 5,000 people in a football stadium or 50 people in a London pub, Martin gives himself 100% to the music he is playing. There is a subtlety and delicacy about his playing that sometimes belies his physical size, but his drumming is never tentative. It always drives the music in the direction it wants to go. The drumming complements the music perfectly. To achieve this, Martin is always listening, and concentrating on all the nuances to be caught from the other players on the stand. His expression reflects this concentration and enjoyment. His eyes

close for a few seconds, and he slowly lifts his head back; then he opens his eyes and grins broadly. It's working, the music is grooving, and Martin is happy.

SG: Martin, the fact that you are one of the select few who are able to earn a living playing jazz must be put down to your ability. Could you tell me how that ability developed?

MD: I was interested in drums from the time I was five or six years old. I used to listen to the radio and bang a chair with a pair of sticks. Eventually, I started having lessons when I was about ten, and I was doing gigs by the time I was 12. I drifted into jazz. I never set out saying, "I'm going to be a jazz drummer." I heard the sounds, practiced and just got into it. I do have a natural talent for playing the drums. It never came that hard to me. Reading doesn't come as easy as I would like it to, but that is only because I don't do so much of it.

SG: So it was an interest in drums which lead to jazz?

MD: Definitely, yes.

SG: And you paid your dues in dance bands doing commercial music?

MD: Oh yeah! I did all that: weddings, bar mitzvahs, big bands, small bands. It's funny; I would like to play with big bands more than I do, but I'm not asked to very often. I recently sat in with a young band called Young Jazz. They were appearing at Ronnie Scott's. They are an excellent band. So I sat in, read some of the charts—no problem. I loved it. I've been using some Music Minus One albums to get my reading up to par. That has helped an awful lot. I guess that, since I have played so much in small groups, I have been labeled as a "small-group drummer." This is not a tag that I relish, but in this business, one can be labeled.

SG: How did you break into the world of professional jazz?

MD: The first time I turned pro was when I was 17. I worked a nightclub in Bayswater called the La Paloma Club. We played all types of music. After a couple of years, I did an audition with Edmundo Ros. He had a very famous Latin band here. I got the gig but turned it down. I either didn't think I was ready for it, or I thought it might have been a dead end. I'm not sure. Anyway, I was about to get married, so I got a day job. This was after about two and a half years as a pro musician. I felt that, "I should have a real job!" So I got a real job, and I did very well at it: company car, pension plan, the whole bit. My father had taught me that, whatever I do, I should do

it to the best of my ability, whether I like it or not.

When I was 29, I had the opportunity to play with the late and very great Frank Rossolino at Ronnie Scott's. That was with John Taylor, who is one of my all-time favorite piano players, and Ron Mathewson, who I feel the same way about regarding the double bass. It was just three weeks of heaven! At the same time, I was working as a representative for a hair cosmetic company. I would get up at 7:00 in the morning, get myself together, put on my suit and be out starting my calls by 9:30, finish about 5:30 in the evening, do my paperwork, which took me through to 6:30, be home at 7:30, and on stage at Ronnie's at 11:00. We did three sets in those days, and I didn't get through before 3:00 in the morning. If I hadn't enjoyed what I was doing, I couldn't have done it. Talk about burning the candle at both ends, and in the middle.

By that time, we had three children. My youngest, Michelle, had just been born. But I came home and said to Tessa, my wife, "I've got to do it. Before they put me in a box, I must be able to say that I have had a crack at it." Tessa said, "If you want to do it, do it." So I threw away all that so-called security and turned professional again. I worked with Bill Le Sage in a place that folded after a few months, but I kept working. I've never looked back, and I've been earning good money since. It has been one big ball. I've had a marvelous time.

But it is a business; it's work. I don't really see it as work. I don't think many musicians do, unless they are playing an awful gig. But it is work, and I think that that has to be taken into account. People are paying to hear you. They are entitled to expect you to be reasonably well presented, to turn up on time, and to play the gig to the best of your ability. I also think that it is the responsibility of the musicians as a mark of respect for the music and the other musicians, to be straight, sober, and together on the gig. When I am playing with musicians who are out of their brains and are playing badly, I take it as a personal insult. If that's ego, then that's ego. I figure that I'm on the stand because I love playing with them, and I assume it's mutual. So we have a duty towards each other to give ourselves to the music and to play the best we can. If somebody is falling over every five minutes, you can't do that. It isn't possible. It's like when you get people who reckon that they can have as many drinks as they like and still drive a car. Well

B R I T I S H

drew

they can't, and it has been proven that they can't. The brain doesn't work as well as it should. And with jazz music, the brain is 75% of it. Okay, you need the technique to play the instrument, but without the brain giving the right messages to your hands and feet, it isn't going to work!

SG: A moment ago, you mentioned Ronnie Scott. Could you, for the benefit of the American readers, give a brief description of Ronnie's career and the club's history?

MD: Well, Ronnie was a prodigy when he was very young, and he has proven himself to be one of the finest jazz saxophone players this country has ever produced. I think I have learned more working with Ronnie and his band, and working at the club than I have with anybody else. That's probably because I've been around him so long. I'm very indebted to Ronnie and the club. That joint is a national institution. It is one of the finest jazz clubs I have played in, barring none.

Maybe I'm biased, but when I go in there, I feel at home. Like Ronnie says, "Dirty, filthy, full of weirdos—just like home." I have a very special affection for everyone there. I got my big break working with Oscar there. I've worked with a virtual "who's who" of jazz, at the club. It wasn't because I was available or I was cheap, or whatever; I played with them, and I kept playing with them, because I was asked to since I was able to take care of business. I'm not saying that I was the only one who could do it, but I was one of the few, and I was the one who was asked.

SG: You became house drummer at the club?

MD: Yeah. I suppose that, when you work there as often as I have, over the years, you can't be anything else but the house drummer. I'm proud of that.

SG: Back in the '60s, the policy seemed to be having visiting American artists being backed at the club by the resident rhythm section.

MD: Yes, in those days it was Stan Tracey on piano with musicians like Malcolm Cecil and Rick Laird on bass, and Ronnie Stephenson, Jackie Dougan and Tony Oxley on drums, and of course, the legendary Phil Seamen.

SG: And then there was a move towards bringing in full American bands.

MD: It was obviously cheaper to bring one person over rather than four people. But I *would* like to say that, in most cases, the British groups who accompanied the American artists didn't give anything away to their American counterparts. This is not a false pride. I think that there was a time





when British rhythm sections couldn't handle it, but that has changed. The gulf between the various rhythmic concepts is not as wide as it was, if there is a gulf at all. There are people in the States who can't cut it too, but we don't hear about them here. But everyone is very quick to ram it down your throat when there are British musicians who don't play well. We don't have as many good people here, simply because we don't have as many people playing jazz as they do. There are some good musicians and bands in this country, and I sometimes think that they don't get the credit they deserve.

SG: Why is this, do you think?

MD: It's an attitude. British jazz musicians, including myself, are very good at putting themselves down, although I am getting out of that now! It's not good to put yourself down. There are always thousands who will do it for you, so I try not to do it too much myself. There are so many British musicians who are magnificent musicians, by any standards, but they will not give themselves the benefit of the doubt, and neither will the bloody press! I find this very sad.

I'm not talking about myself. I don't really have an axe to grind because I do

very well, although I sound a bit bitter. But there are a lot of other musicians who should be doing well and don't, and I think it is partly because they are British. I was talking to a guy only last week who told me that he wouldn't bother to see George Coleman at Ronnie's, because he was using a British rhythm section. That's sad. A prophet is without honor in his own land. Go somewhere else and you are accepted. But if you are just part of the scene at home, the public is blase. I don't mean everybody. There are some genuine jazz fans. God bless them, because without them, we wouldn't have gigs to go to.

SG: Jon Hiseman said that the majority of British musicians are overawed by Americans to the point where they feel they have to copy them, rather than "finding their own voices," as he puts it.

MD: I would definitely agree with that. But there are a lot who are starting to do their own thing. When I see my idols play, I am overawed. However, I have seen what they play, worked some of it out, gotten it off exactly, and even played things with them, but it comes out sounding totally different. This is because I am who I am, and they are who they are. It is *such* a personal thing. Your personality comes through the

instrument; when you are happy or sad, that mood comes through the instrument. Musicians experience emotions, and they are able to translate them in their own way. There are saxophone players, like Ronnie Scott, who love the playing of John Coltrane. What sax player wouldn't like to play like Coltrane or Mike Brecker, etc., but they freely admit that they won't, because they can't. One of the secrets of being an individual is incorporating what other people do, but doing it your own way.

I used to know a drummer who was nuts about Joe Morello, and when he played, it sounded like a cheap imitation of Joe Morello. Now I know that, when I play, whether one likes it or not, it is me! I have a sound on my kit and a style in the way I do things that, in a way, I can't really change. It's me. I have my idols and my influences: Buddy, Tony Williams, Elvin, Max Roach, Steve Gadd. But even if I had the ability to play like some of these guys, it's never going to come out like that, simply because I am not them. I get inspiration from them, which is great, but if I try to copy them, I will do it my own way. I can take a Buddy lick or a Steve lick—the couple that I can do anyway—but I will do

it my way, and it won't sound anything like Buddy or Steve. It isn't something I have consciously worked on, but over the years, it has become increasingly obvious to me.

SG: Playing with Oscar Peterson, did it ever occur to you that you might be obliged to try to sound like your American predecessors, Ed Thigpen, Louis Hayes, Bobby Durham, and Louis Bellson?

MD: No, never. It *has* occurred to me, while working with Oscar and with all the musicians I have worked with, that there are certain things I would do with one musician that I wouldn't do with others. I wouldn't play with Oscar the way I play with Ronnie Scott, simply because I know that there are certain things I do that wouldn't really fit. I'm looking at it in terms of the way Oscar thinks a drummer should play with him, or the way Ronnie thinks a drummer should play with him. Some people would call it a compromise. I don't. I call it professionalism. I would like to think that I have a reasonably good idea of what Oscar wants and of what Ronnie wants. I try my best to do what I think they want, and I hope it works.

I know a drummer who is a marvelous player, but who is totally uncompromising. He just gets up on the stand with the attitude, "This is what I do, so screw the lot of you!" Consequently, he does very little work. I work because I work at *complementing* whomever I am playing with. I feel great when it appears to work, because it shows that I am doing what fits. I have the technical command and the mental attitude to be able to do that. Someone once said to me, "When you play with so-and-so, why don't you do your own thing?" I said, "But this *is* my thing." It was my thing with that particular band.

My biggest kick is sitting in the middle of a rhythm section that works. A rhythm section is as strong as its weakest member, and if you have a drummer who isn't interested in playing with the other musicians, then that is a weak rhythm section. It only works when the three musicians play together, and that requires some form of adaptability. I think that I have been able to adapt, and that is why I have been successful. Of course, you need a degree of technique, but I have known drummers with fabulous chops who just didn't know what to do with them.

SG: Conversely, you sometimes find people with relatively weak chops who can still make a band swing.

MD: Oh yes. That is one of the essences of really creative jazz. Chops are only a means to an end, but it is the end result that is most important. If that doesn't require chops, you don't put the chops in. The biggest part of jazz is the mental approach—what you can think of to play. It's what you leave out sometimes, too.

SG: Do you think you could give some specific examples of the way you have approached playing with different people?

MD: With Ronnie Scott, I use a much freer way of playing time; with Oscar it is more conventional I suppose. Oscar likes to hear the hi-hat on 2 and 4. He likes to hear me playing time, so that he can base what he plays on what I am doing. There is nothing wrong with that at all. Ronnie doesn't see

"I HAVE KNOWN DRUMMERS WITH FABULOUS CHOPS WHO JUST DIDN'T KNOW WHAT TO DO WITH THEM."

it like that. He has a much freer approach with cross-rhythms and so on. Although, Ronnie has also said, "Do what you like, but I've got to know where 1 is." So you have to get it down to that basic.

Then you have to consider the approach of the bass player. Ron Mathewson's approach and Neils' approach represent two different concepts. I don't consciously think about it that much. I just slot into it. But it is an intuitive thing that I, and many other musicians, have cultivated over the years. You can get a kid from college with

great technique but no experience. So when to do what just doesn't occur to that drummer. But when you get an older person, like myself, who perhaps doesn't have that college kid's technical expertise, but has experience, that individual will know what to do and when to do it. Eventually, the college kid will learn from experience. That's what life is about.

SG: You have played with some of the world's best bass players.

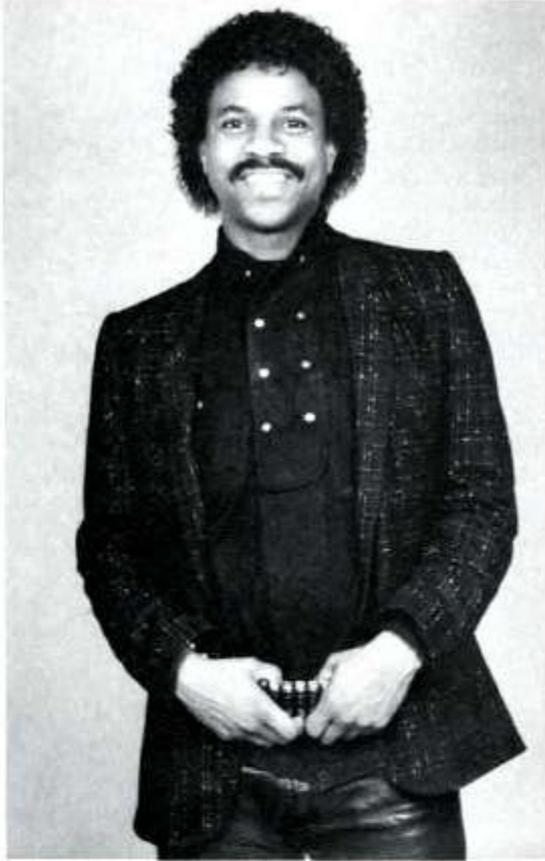
MD: I would name four: Ron Mathewson, Dave Green, Neils Pedersen, and Ray Brown. There are others. Just because a particular bass player can't do some of the things that Neils can do doesn't automatically mean that that musician is a lesser player, but if you want me to use a yardstick to judge musicians, I will use some of the best players in the world. The fact that I have played with them gives me additional knowledge of what they can and cannot do.

I would apply these same standards to myself. When I think of the *best* drummers, I think of Buddy Rich, Steve Gadd, Elvin Jones, Jack DeJohnette, Art Blakey, Max Roach, and Tony Williams. So when someone talks to me about drummers, saying certain people are fantastic, I immediately compare them to those guys. If they don't match up, they are not fantastic. That does not mean that they are not *good* players. I consider myself to be a good player, but I don't consider myself to be a fantastic player, because I know the kind of standards I set for myself. I think that there is far too much use made of adjectives

continued on page 112



Photo by Laura Friedman



Wilby Fletcher

While Wilby Fletcher is gaining a solid reputation for his steady work with such jazz notables as McCoy Tyner, Ron Carter, James Moody and Ahmad Jamal, he is not locked into that single idiom. The 30-year-old drummer is equally proud of his work in the fields of R&B and Top 40, as well as the sensitive support he has provided for singers like Harry Belafonte and Jon Lucien.

Make no mistake about it, Wilby is a jazz drummer, and quite an accomplished one at that. He can swing with the best of them. But he can also play in the pocket, as he is currently doing with bassist John Lee's group Thrust. Or he can rock out, as he does on occasion with a Connecticut-based bluegrass-rock-fusion band called Colonel Bird. Wilby can cover all the bases and do it with authenticity. That's a quality he first admired in one of his early drum heroes, Grady Tate.

"I was checking out Art Blakey, Max Roach, Philly Joe Jones, Elvin Jones, Roy Haynes, Jack DeJohnette—all the cats. I really liked Billy Higgins, Freddie Waits, and Joe Chambers. Man, the list goes on and on. I was listening to everybody. But I especially loved Grady Tate because he was so versatile. I would buy one of his records, and it would be a jazz record. Then I'd go out and buy another, and it

would be an R&B record. And he was so good at both styles. That really intrigued me, because for the most part, cats like Elvin and Art were strictly jazz drummers. But Grady made me think on another level. He was so versatile, and in his versatility he was authentic. He didn't sound like a jazz drummer when he was playing pocket music. He played authentic pocket music."

Fletcher comes by his versatility quite naturally. As a kid growing up in Wilmington, Delaware, he soaked up straight-ahead jazz by osmosis before he ever knew what it was, via his father's record collection. Simultaneously, he kept his ears open to the sound of the times—Motown backbeat music. Though jazz wasn't particularly popular with his schoolmates, he grew to appreciate it all the same.

"My father played sax and it was his aspiration to become a musician, but since he had a wife and three kids to support, he had to be realistic. Then when I started to play, he really gave me a lot of support because it was something that he had always wanted to do himself. My father worked on the Chrysler assembly line during the week, so we never saw him much until after work. But the weekends belonged to him. I remember waking up on Sunday mornings and hearing Art Blakey, Horace Silver, and Sonny Stitt. Clifford Brown, being from Wilmington, was another really big inspiration to my father and to other musicians who came out of Wilmington. So while I was being exposed to all this jazz from my father, I was also locked into the Motown scene.

"Motown was definitely the strongest thing happening then. There was a sound coming out of Philadelphia too—bands like The Delfonics. So basically it was Philly and Detroit, and I was locked into that. My peers were not into jazz at all. I couldn't take a jazz album to school and try to turn some kids on to it, because they wouldn't appreciate it. You'd go to school dances and hear nothing but Motown and the Philly sound, and I dug that. But I also grew to appreciate the music my father had exposed me to."

Wilby admits that some of his earliest encounters with his father's record collection were pretty disorienting. "I remember that he gave me an Art Blakey album once and told me to listen to it, since I was beginning to get serious about playing the drums. So I put the album on and I listened

to what Art was doing. It was incredible to me. It was like 'Wow, man! This is too heavy for me!' All I could play at the time was 'Cold Sweat'—that old James Brown backbeat. So I put that Blakey record aside. But once I started taking lessons, I began to understand about syncopation and independence. I was absorbing this stuff so fast, and in a year's time I put that Blakey record back on. This time I was able to keep up with it. That made me feel good because I could definitely see the improvement I had made. It really encouraged me and made me want to study more, play more, and get even better."

Wilby was introduced to the drums at the tender age of four. A cousin who had a set of drums showed the youngster how to hold the sticks and just let him bang away. As Wilby recalls, "It's funny, man. I knew at that early age that that's what I was going to do later on in life. It was just a feeling I got when I sat down."

He could keep time right from the start, which everyone thought was extremely cute. But playing the drums became something more than just a novelty when Wilby began seriously studying the drums in high school at the age of 14. He had studied the clarinet for five years through grade school and junior high school, so he had learned the rudiments of music theory and could read adequately. But after joining the marching band in high school, he decided to go all out for the drums.

Amazingly, Wilby began working as a professional at age 15, playing his Japanese Champion drums in nightclubs with the big guys. These gigs more or less fell into his lap, as he recalls. "One night a friend of my father called up the house. His name is Bob Wilson. He is a trumpet player who used to work with Ray Charles and Gerald Wilson. He worked with my father on the Chrysler assembly line, and he also worked locally with a band. Anyway, this particular evening, for some reason, his drummer couldn't make the gig. So he called my father and asked if he could bring me over to the Elks home to play. So my father drove me over with my drums, and we set up. And that was like a whole other world for me, man—just to go in a club with adults!

"Basically, they were just playing the top tunes of the day and I knew them all, so I just set up and played. Those cats really liked the way I played, without any rehearsals or anything. I just came there and hit it. But there was a problem with my

by Bill Milkowski

age. I was legally a minor, so on all the breaks, they would always have to put me in the back so that nobody saw me. After that, I'd get called periodically for these kinds of gigs. And I ended up doing that all through high school. I missed my teenage period, in a sense, because I was always so busy playing with these bands."

Wilby got some great experience in versatility during these formative years, playing music that covered all ends of the spectrum. "I never really belonged to one band, so there was never any one set style of music that I'd be playing. One week it would be an R&B gig, the next it would be a dance band, and the next it might be a jazz trio. So that developed my appreciation even more for playing different styles of music. What I learned was that, if you're a jazz drummer who goes to a situation where they're playing Top 40 and they give you a solo, the people can't dance if you play too much. Early on, I'd be throwing in all the things that I had been practicing all week long at home, and the bandleader would say, 'Man, don't worry about that. These people are not concerned about your chops. These people have worked hard all week long, you dig? They don't know who Tony Williams is. They don't know who John Coltrane is. So just play in the pocket, you dig?' And it took me a while to absorb that message. But playing in those kinds of bands was good discipline. And it was fun, man. I enjoy watching people getting off on the music. The best way for people to express themselves is through dance. When people are dancing and having a good time, the energy and the atmosphere of the whole room is so spiritual that it makes you feel good. It's a give and take that I enjoy."

That teenage experience of playing out professionally prepared Wilby for his big move to New York City in 1973. A good friend of his, Howard King, was already living in the City and passed the word to Wilby that McCoy Tyner would be holding auditions for a new drummer. At age 18, Wilby wasn't entirely confident of his abilities, but a persistent King finally talked the young drummer into taking a shot anyway.

"I came to New York," he recalls. "It was just McCoy and myself before the rest of the band showed up. We started playing duets, and it was smoking! We were swinging our butts off, and I was sitting there thinking, 'Man, if my friends could only see me now, playing with McCoy Tyner.



Photo by Laura Friedman

They wouldn't believe this!' After the audition he told me he was going to use Billy Hart, who is another of my favorite drummers. But he was encouraging. He told me that I had talent, and that if I stuck with it I would eventually get a break."

Wilby returned to Wilmington, slightly dejected. But two weeks later he got a call that lifted his spirits and turned his life around. "It was McCoy. He asked if I could go on the road with him for about a month while Billy Hart worked out some other commitment he had at the time. Oh man, my heart almost stopped! So I went out with McCoy for that month. Then I came back to Wilmington and made up my mind to move to New York. I figured that New York was the place I should be in order to learn what was happening to the music and to get that experience."

Playing with McCoy Tyner was an experience in itself for the aspiring drummer. Tyner's boundless energy and brilliant use of dynamics are especially demanding on drummers, as Wilby explains. "When I first got with McCoy, it was mind boggling to me. I had never played at such a high level of energy for so long before. The first gig I did with him in a club session was at the Jazz Showcase in Chicago, with Azar Lawrence and Alex Blake. We didn't even rehearse anything. I knew McCoy's music from listening to all his records, but I was really nervous, man. Here you have all these people lined up and you have a packed house. I was really scared. But it was like something very spiritual came over me when we hit the stage. I kept telling myself, 'Relax. All you have to do is listen.' And I swear, the first set we played was a killer, man. We played one song for 35 or 40 minutes, and when we came off the set, I thought my brain was going to burst. Concentrating for that long a period, and keeping the tempo up and the form in my

head was a very demanding thing to do, but I loved it. I was really in the big time. I was playing with the heavyweights."

Wilby has had an ongoing relationship with McCoy Tyner for the past ten years, and through that association has come to work with violinist John Blake as well. Wilby's stellar support can be heard on two recent releases by these two gifted composers—Tyner's *Dimensions* on Elektra/Musician (Musician 60350-1) and Blake's *Maiden Dance* on Gramavision (GR 8309). He has great admiration for both artists. "They know what they want and they express it well, which is a delight. Sometimes working with singers can be a drag because they tend to have the biggest egos, and many times they can't express what they want, especially if they're not musicians. But working with someone like Jon Lucien is fun, because he's a singer who happens to also be a very excellent musician. He plays guitar, piano, bass, drums—a very versatile cat. So it's a delight to play with him. He's so musical and he knows what he wants, just like McCoy and John. And that makes you want to deliver. I love to work with people who know what they want, how to explain it, and then go out and do it. It just makes you want to give it to them the best you know how."

Tyner was an especially good influence on Wilby, allowing him the space to discover more about himself and his playing in the context of the band. "The drum chair in McCoy's band has always carried a lot of responsibility," he says. "There's a lot of freedom there. The first time I played with McCoy, I really wasn't prepared because I was only 18 and my playing was nowhere near where it is now. But he was very patient, and I learned a lot from him. He would tell me, 'Just feel free to play more rhythmically. Take the music

WHY IS JAMIE SMILING?



JAMIE OLDAKER OF THE ERIC CLAPTON BAND

Jamie has the necessary protection for his cymbal investment in the case that outperforms all other cymbal cases.

The Cymbal Safe™ is made of high-impact ABS plastic molded to the shape of the cymbals. A sturdy 5/16" bolt extending through the center of the case holds the cymbals in place and safe from damage.

Quick and easy to load, the Cymbal Safe™ holds as many as twelve cymbals and up to a 22" cymbal. The Cymbal Safe™ is compact and has a strong, comfortable handle. It will stand upright on its own.

A few of Jamie's friends use and endorse the Cymbal Safe™. They are: Jeff Pocaro (Toto), Phil Collins, Chester Thompson (Genesis, Phil Collins), Tommy Aldridge (Ozzy Osbourne), Alan Gratzer (REO Speedwagon), Greg Bissonette (Maynard Ferguson), and Carl Allen.



For price info and a list of Cymbal Safe™ dealers contact:

Cymbal Safe
P.O. Box 52370
Tulsa, OK 74152
or call (918) 747-1407

to another rhythm if you want. We'll set the groove, so it's up to you to control the dynamics.' He gave me a lot of pointers on how to build, and he got me really interested in learning how to apply different rhythms. For instance, we might be playing a swing, but we wouldn't have to play a swing all the way through. We could take it into an Afro-Cuban feel or we could play a six against a swing. There were many things you could do with the time in McCoy's band, and he openly encouraged experimentation. So McCoy was very instrumental in helping me grow and getting me to concentrate more on dynamics. As a result, I'm more musical, much stronger, and more sensitive today."

Throughout his career, Wilby Fletcher has learned by doing, getting on-the-job training from inspirational mentors like Tyner, Ron Carter, and a host of others. Eschewing the conservatory route, he sought out the masters to pick their brains and learn invaluable lessons. "I went to Berklee for about a semester, but I became very frustrated with the way it was set up at that particular time, because I couldn't practice the way I really wanted to. Although I needed to be there to learn other aspects of music such as arranging and harmony, I had this burning desire to play. And that prevailed, so I ended up dropping out. Besides, I was disappointed because I had actually gone to Berklee to study with Alan Dawson, but when I got there, Alan was on the road. So I really never had a chance to talk with him. I really wanted to get with him because I knew that Alan was instrumental in helping Tony Williams develop his style, and I was a really big fan of Tony's."

"So I dropped out and returned to Wilmington, and it was a really bad scene there. People were very upset with me for dropping out, because they wanted me to get that degree. But I had this burning desire to play. Later on I met McCoy, hooked up with him on the road, and that got me to New York."

In New York, Wilby was introduced to saxist Charlie Rouse, with whom he began rehearsing once a week. He started to meet jazz people in town, and eventually happened onto a good thing with a studio loft on 35th Street between Seventh and Eighth Avenues. It was called Creative Artists and was run by a trumpeter named Chris Silver. "He liked the way I played, and I ended up becoming a part of that organization," Wilby says. "I used to run errands and answer the phone there. I had a set of keys to the loft, so I could go there and practice at any time. It was great for me. It gave me a chance to play often and also to meet a lot of people through the studio. Michael Carvin was teaching there; Dennis Davis, who is an excellent pocket drummer, was hanging out there. Dennis was working with Roy Ayers at the time. He has since gone on to work with people like

David Bowie, George Benson, and more recently, Stevie Wonder, so I learned a lot from him. Louis Hayes came through there, as well as Jimmy Owens. So I got a chance to meet all these people and one thing led to another. It was an important catalyst for me."

Wilby is currently endorsing Yamaha drums exclusively. He has a *Studio Series* set with double basses (20" and 22"), five toms (20" tom, 14" mounted, 15" mounted, 16" floor, 18" floor) and a variety of cymbals, depending upon his gig. He uses a 20" Paiste 2002 ride, a 20" Paiste power ride, an 18" K. Zildjian medium-heavy, a 16" Sabian crash and a 13" Zildjian hi-hat. His sticks vary. "There's no telling what I might use," he says. "I go through so many sticks, especially working with McCoy. I might go through ten pairs of sticks in a night on that gig." In general, he prefers heavy sticks in the 5B range. "I get more rebound with a heavy stick, so it's easier for me to play with. I like a stick that's more in conjunction with my muscles and reflexes, so I prefer a fatter stick. I've been using 5Bs, no matter who makes them as long as they're straight and have wood tips."

Wilby has also recently begun using gloves. "My hands perspire so much that sometimes it's hard for me to hold onto the sticks. I don't really have time to go to the hardware store and sand down my sticks, so I wear very thin gloves, like golfers gloves. I've been using them for the past six months and I like them."

Wilby says that he doesn't practice as much as he used to. "When I started, I used to practice eight to ten hours a day. Now I hardly practice at all. Between playing and trying to survive and pay the bills there just isn't a lot of time for it."

He does try to get daily exercise through bike riding, tennis, jogging, or weight lifting. "I try to stay active. It's very important for your body to be in shape because it makes your job easier. Drumming is a very physically demanding job, especially with someone like McCoy, as well as being demanding mentally."

He stresses that his main concern is to keep his muscles loose through various stretching exercises he does with his fingers and the sticks. "I don't need to go through any extensive routine to warm up. It's not like when I was first starting out. I've been playing the drums for 15 years now, so as soon as my muscles are loose, I'm free to play what I feel inside."

Make music your life! FIVE TOWNS COLLEGE

• Jazz Performance • Music Instrument Technology
• Audio Recording (24-track) • Music Business
Call (516) 783-8800 or write:
Dept. MD/2165 Seaford Ave., Seaford, N.Y. 11783

J.R. ROBINSON

CREATING "PLATINUM" CYMBAL GROOVES

His distinctively accented 16th note Hi Hat pattern triggers the seductive rhythmic pulse of Lionel Richie's "All Night Long." A combined 8th and 16th note version of this technique pins down the groove for Michael Jackson's "Rock With You." Both merge with other signature Hi Hat rhythms in the steamy modern funk of Rufus & Chaka Khan's "Ain't Nobody."

His name is John "J.R." Robinson and he is one of the first call drummers for important "A" session dates in Los Angeles. Recognized as a thoroughly schooled drummer with clock-solid time and musi-

cally sensitive grooves, Robinson is requested by leading producers like Quincy Jones because he instinctively knows what techniques will impart a special sense of magic to hit rhythm tracks without cluttering things up. J.R. underscores this point while explaining his Hi Hat work on these platinum singles.

"The 8th note thing comes from a Shank/Tip method where you hit all of the downbeats on the shank of the stick and the 'ands' on the tip to create an alternating pattern of louder and softer beats. When I go to 16th notes, I use the same method with double sticks, so I use my right hand for the

shank part of it and my left for the tip. It adds a nice warmth to the song without creating sterility."

Robinson's reasons for choosing Zildjian cymbals

reflect his single-minded commitment to get the best possible rhythm sounds for whatever part he's playing.

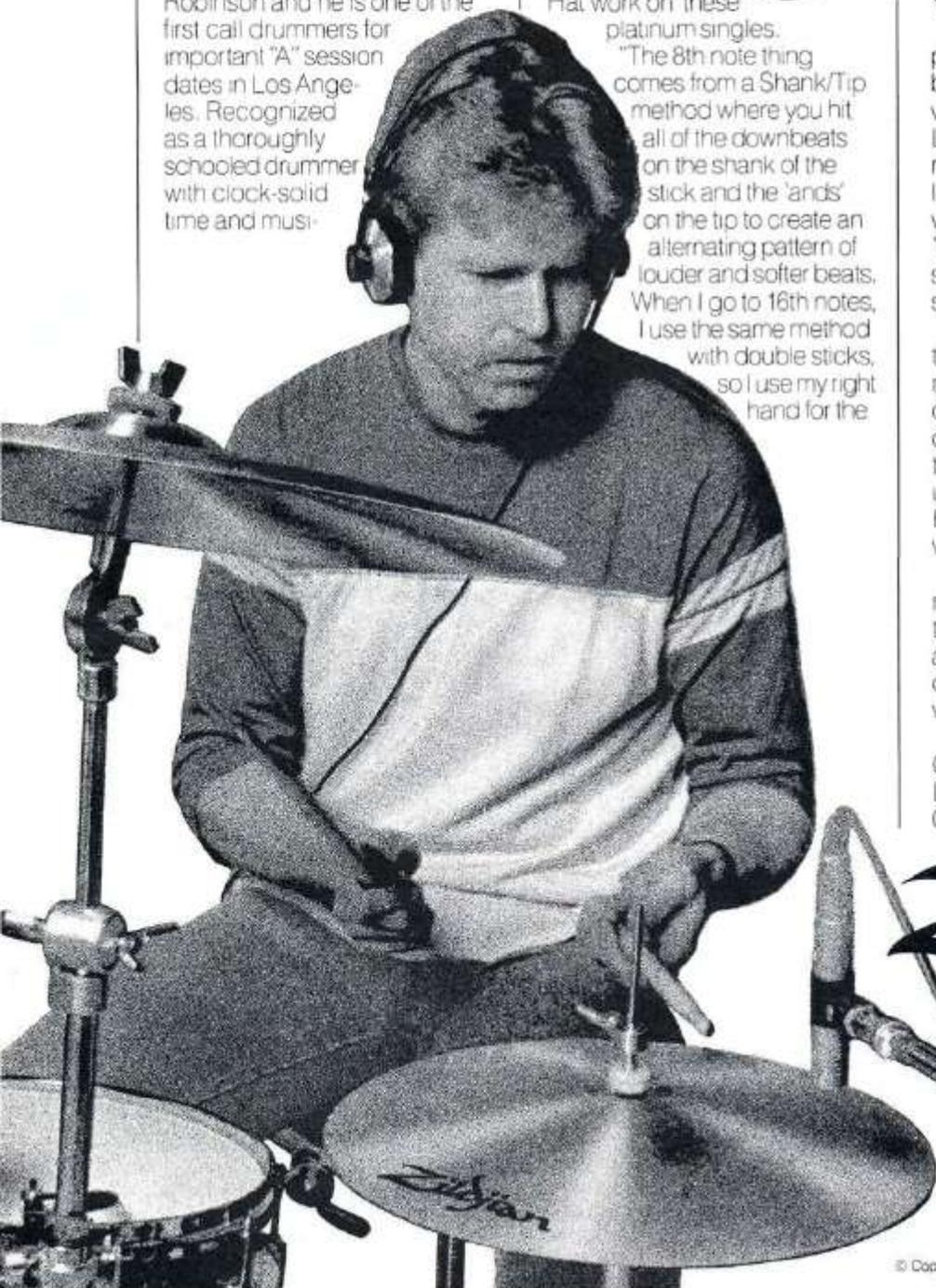
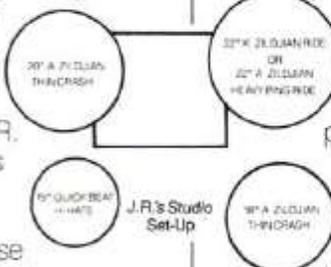
"I use the 15" Quick Beat Hi Hats because they have a modern sound. They have a 'larger' sound and I can

play anything from a real soft ballad to a real heavy rock song with these—they cover all bases. Lots of times I'll play between my Ride and Crash cymbals real lightly, then play the Hi Hat open with my foot on 2 and 4 and they 'sing' real nicely when they're struck. They have a crisper, fuller sound than any other Hats.

"I switch back and forth between my two Ride cymbals: a really nice 22" K, that's not too dark or dominant with bright overtones. It blends into most of the tracks I do. Sometimes I use my other Ride—a 22" Heavy Ping—for rock & roll and when I need a real bright sound.

"I work with the top engineers and they like Zildjians better than anything else. Zildjians are the 'spectrum' cymbal, you can play anything you want with them."

Avedis Zildjian Company,
Cymbal makers Since 1623,
Longwater Drive, Norwell, Mass.
02061, USA



Zildjian
The only serious choice.

J.R. Robinson is currently featured on David Lee Roth's album and is the drummer on USA For Africa's hit single "We Are The World."



Simple Minds'

Mel Gaynor may be a modest, unassuming guy offstage, but behind his intimidating black drumkit, he speaks with a loud, dominant voice. Gaynor's percussive contributions have helped Scotland's Simple Minds develop their distinctively rich, but nevertheless, visceral, sound. Before joining the band in 1982 during the recording of their international breakthrough album, *New Gold Dream*, he plied his trade as a journeyman drummer, traveling from band to band and studio to studio in London. It was this variety of experiences (from funk to disco to heavy metal) that lead to Simple Minds' asking him to join the band. His blend of the various styles unique to each musical genre gave Simple Minds the power they needed to propel their swirling new wave soundtracks, plus the subtlety and expressive touch to add even more depth and detail to their complex sound.

Gaynor is the only Englishman in the Scottish band, whose last album, *Sparkle In The Rain*, and semi-hits "Waterfront," "Speed Your Love To Me," and "Up On The Catwalk" brought them widespread acclaim in 1984. The album was produced by Steve Lillywhite, famous drum-conscious producer of such acts as U2, Big Country and Peter Gabriel. From Gaynor's opening snare crack on "Catwalk" through his aggressive pounding as "The Kick Inside Of Me" fades into the distance, he dominates the sound, pushing, pulling, and weaving in and out of the sonic tapestry. In only two albums and two years, Mel Gaynor has distinguished him-

self as one of the finest drummers on the contemporary British scene. I spoke to Gaynor backstage after a performance in Los Angeles. Simple Minds had been touring around the world, and he was tired but friendly and very optimistic about the future.

BW: How do you feel after being on the road for so many months?

MG: I feel like I don't have an anchor at the moment—a musical anchor. I have to get back to London, and start getting back into playing the clubs and just jamming. I've met a lot of different drummers and a lot of people from different drum companies, so it's been quite good; it's been quite a fruitful tour.

BW: What drum companies have you been working with?

MG: Premier just put out a new poster in Britain, and it's going to be shipped over here when they start the publicity campaign. I've done a Zildjian ad, which I believe Bill Gibson, Vinnie Colaiuta, Omar Hakim, and Jonathan Moffett have also done.

BW: Simple Minds is so richly melodic and yet, at the same time, so intensely rhythmic and propulsive. You're very responsible for the group's sound. How would you describe your role in the band?

MG: I think my role in the band is to provide light, shade, and dynamics in the music. I put it down to timekeeping first, because that is a drummer's role. If you can't keep time, forget it. If your time's not good, the whole band is going to fluctuate. I use a lot more light and shade as far as different sizes of drums or different variations are concerned. For instance, I'm using a gong drum; it's an actual bass drum, but it's a development on the gong drum from Tama. That adds a lot more depth to a kit. And I find the light and shade come from the 10" right down to the 20" bass drum. I think a lot of drummers miss out on a lot of light and shade in their approaches.

BW: Do you feel it's crucial for you to have a big drumkit with that much choice of drums and cymbals?

MG: Yeah. I don't think it has to be flash. I use it for different tones and different sounds.

BW: The sound on *Sparkle In The Rain* is crisp and rock oriented. It is also dominated by the rhythm section, especially the metallic-sounding drums. Would you credit Steve Lillywhite for that?

MG: A lot of it is due to Steve Lillywhite. His way of actually recording drums is

totally different from any other producer. And on that album, we went for a bigger sound than on *New Gold Dream*. We went for the live sound in order to try to capture the live sound on tape, which the band had never done. I think Steve is famous for that sound. He has a special technique in mixing drums and getting that ambient sound.

BW: What exactly does he do that's so special?

MG: What he actually does is have stereo ambience. He takes a stereo picture from the room, and he basically uses eight ambient mic's: two that act as normal ambient mic's for cymbals, two mic's that are split on either side of the room, two mic's for the other side of the room, and two for the stereo picture in the middle. So you get that big sound. He compresses one set of the ambients, so you get a kind of gated, compressed ambient sound, and you get the full ambient sound. Then he mikes the whole kit individually. I believe that's the same thing used for Big Country, and it's the same technique used for Phil Collins, only not quite so big.

BW: The album was recorded in Town House Studios. Rob Hirst of Midnight Oil told me that he and producer Nick Launay used Studio "2" because it had a great drum sound, but that it was horrible for cymbal clarity, so they used another room for recording cymbals. Did you record the whole drumkit in one room?

MG: There's a trick in doing that, actually. What we did on a few of the tracks was to speed the track up, and we got the heavier cymbal sound. What we actually did was gate out the drums from the cymbals, so we still had the ambience of the actual drums, but we gated out the cymbals. So when I went to play a cymbal, it didn't affect the gate on the drums, but it opened up for the actual cymbal sound. That's the reason for using ambience.

BW: Were there any other differences concerning the drums between *New Gold Dream* and *Sparkle In The Rain*?

MG: Well, for a start, it's a bigger kit on *Sparkle In The Rain*. It's a double-bass kit, and I didn't use double bass for *New Gold Dream*. And to help get that "live" sound, we didn't put any gaffer's tape on the heads or anything; we left the kit sounding as it was and just miked it. As for technique, we played the song as a song, as opposed to overdubbing a lot; we all played at once. I had a lot more freedom in this album, because I actually co-wrote it. I think a lot of the arrangements are a lot freer. I was able to incorporate a little more technique

Mel Gaynor

by Bill Wolfe

into my playing.

BW: When you recorded a track, did you record the rhythm track live and then overdub percussion?

MG: Basically, the whole track was live. Occasionally, we added a few tom-toms or a few cymbals, but mostly it was just live playing straight through on most of this album.

BW: Simple Minds compositions are credited to the whole band. How do you participate in the songwriting? Do you work on melodies and lyrics, or just the rhythm section with Derek Forbes?

MG: No, I work on the melodies, and I get involved with the structure of the songs and arranging. On the demos for the album, I actually mixed them and arranged the whole lot, so I got pretty involved. I also play bass as well, so occasionally I come up with a few lines that might help Derek out.

BW: Does Derek originate a bass line to which you match a drum pattern, or is it collaborative?

MG: I think we gel. He might chuck an idea at me and I might develop that idea, or I might chuck one at him. We try to figure out which is the best way to suit everybody.

BW: How did you come to join Simple Minds?

MG: I'm from London originally; I was born there. I was doing a lot of sessions at the time with Peter Walsh, and this was one of the sessions that was put forward to me.

BW: So when you were recording *New Gold Dream*, you weren't a full member of the band?

MG: No, I wasn't. I was just a session drummer on that.

BW: Why did they offer you the position permanently?

MG: The writing thing. I wasn't just a drummer; I was a writer as well. They wanted to get me involved in the situation, and we all got on well, so it seemed to be a good opportunity to join and become a full member.

BW: Tell me a little about your background. Who else have you worked with?

MG: I went professional the day I left school, and I've done a lot of work for a lot of different artists. Elkie Brooks is one; I've also done a David Bowie video called "Wild Is The Wind." With Peter Walsh, I was working with Heaven 17, Heat Wave, a disco band called Central Line, and another disco band called Imagination. I also worked with Gary Moore, and I played with a heavy metal band called

Samson for one album and five months of touring.

BW: How long have you been playing drums?

MG: I've been playing since I was about 11. I started off playing trumpet first, and then I just found that drums were loud and powerful. I just really got into drums. I didn't take it up seriously until I was 14 or 15; that's when I got my first kit.

BW: Did you take lessons or are you self-taught?

MG: Self-taught, basically. I took lessons for about six months from Brian Spring, who was a jazz drummer in London. Apart from that, I've had no training.

BW: Do you practice a lot between shows, or do you get your practice in during soundchecks and performances?

MG: I do warm up before a gig, but as for practicing, I don't actually practice because there isn't time. I get to practice on the gigs.

BW: What are your feelings about natural drummers versus people who study and are fully trained?

MG: I prefer a natural drummer, but I like to get into the technical aspect. People like Billy Cobham, Simon Phillips—who I've done a clinic with for Zildjian in London, and who is a great technician—and Tony Williams blow me away. I'm probably going to see Vinnie Colaiuta tonight down at Hop Singh's; he's playing with a band called Dog Cheese. To me, Steve Gadd is probably the best example of combining the natural feel and the technical feel, because his chops are ridiculous, and his feel and timing are pretty good as well. A lot of drummers can't combine the power thing and the technique thing. Billy Cobham is a great technician and a very powerful drummer, but I think he went a bit overboard on certain things he's done. There are many drummers who play with a lot of aggression: Terry Bozzio is another favorite of mine, along with Michael Walden. Both of those guys have a lot of feel and a lot of technique. I think that there are quite a few drummers now combining the two, but it used to be that either you were technical or you had feel.

BW: What do you listen to in your spare time, both for pleasure and for inspiration as a drummer?

MG: I listen to quite a varied selection of music, from jazz to classical to rock to funk. I've been listening to bands like Missing Persons; they're a good band.

BW: Because you like Terry Bozzio.

MG: Yeah, right. I mean, I listen to a lot of

bands because of their drummers: Rush and Neil Peart, some of the Gadd stuff, and Gerry Brown. I basically listen to everybody, really, as long as it's good music. Stevie Wonder is one of my favorite artists; Return To Forever is as well. I saw them last year at the Universal Amphitheatre in Los Angeles; that was a good concert.

BW: Tell me about your equipment and setup.

MG: I'm using a Premier *Black Shadow* kit. I'm using two 24" bass drums—these are all power shells—8", 10", 12", 13", and 14" rack toms; 16" and 18" floor toms; and a 20" bass drum that I use as a gong drum. And I'm using two snares for two different types of sounds: a 5 x 14 and an 8" wooden-shell drum. I'm using all Zildjian cymbals, including a 22" ping, a *Brilliant* ping, two 22" *China Boys*, a 19" crash, an 18" crash, a 13" splash, 14" hi-hats, and a 17", which is over the bass drum. I'm using quite a large setup because of the melodic thing, as I explained before. And I think as far as looks go, it always looks impressive to see a big kit in concert.

BW: I notice you're using a Collarlock rack for your kit.

MG: I got that rack recently in Vancouver, basically to clean up the stage. It is a lot easier for my drum roadie to position my kit and keep it accurate for every gig. I was having a problem with everything being in the right place; it just wasn't working. The bar enables me to get rid of many of the floor stands, because it only mounts on three stands. It also enables me to have everything locked into position, so when it comes time to set up, it can just be locked up and that's it.

BW: Do you use that setup in the studio, or do you have another kit specifically for recording?

MG: I have another drumset that is pretty much identical, which I use for the studio, but it has 22" bass drums instead of 24".

BW: I notice that you're not using any electronic drums or percussion. What are your feelings on the electronic equipment available now, like the Simmons and *Linn-Drums*?

MG: I think Simmons drums are overused at the moment. Almost every drummer I've seen has a Simmons pad or a Simmons module. My emphasis is to get back to natural drums, because you can get a varied sound out of any drum or out of any kit. I was playing Simmons for a while when I toured Europe with a band called Imagination, and the only thing it did for me was

give me an arm ache because the drums don't give at all. It's like hitting a desk. As for the Linn, it's good for songwriting, but I don't think the Linn is going to replace a drummer on stage. I think electronic things can be tasteful when they're not overused. For example, I think Bill Bruford's taken Simmons quite a long way.

BW: What are your favorite songs to play live?

MG: I don't know, really. I suppose the starting number of the set, "East Of Easter"—that's a pretty aggressive number. It used to be a lot longer than that, but we sectioned it off and edited it down in the studio for the album. That song and the

encore, "New Gold Dream," are when I can really let go a bit.

BW: How do you manage to play as forcefully as you do for 90 minutes every night without becoming exhausted, especially after touring so extensively?

MG: I think it's a matter of pacing yourself really. I think it's something you learn just through doing a lot of gigs. A lot of drummers get tired in the middle of a set, and they start to fade off towards the end. If you pace your energy and your stamina all the way through the set at a pretty even level, you can get through the set and you can develop from that.

BW: As a drummer, are you very con-

cerned with your health? Do you lift weights or do anything in particular to stay in shape?

MG: No, I don't actually lift weights. I do a bit of exercise each morning, but nothing too strenuous. I was talking to Simon Phillips the other day, and he said he lifts weights. To me, lifting weights puts too much pressure on your arms, and I think it stiffens up your joints, so you could suffer from a lot of problems. I prefer to stay just a bit looser.

BW: Where does Simple Minds enjoy playing the most? I would imagine at home in Scotland.

MG: Scotland—they're nut cases up there. At one gig we did at this place called the Barrowlands in Glasgow, they had to strap the P.A. down, because the crowd vibrated it so much that everything was just wavering.

BW: *Sparkle In The Rain* entered the U.K. charts as #1, and Simple Minds are huge there now. Is the band aiming for that kind of success here, or do you feel that's an unreasonable expectation considering the size of the U.S.?

MG: That is what we're heading for now. We've more or less broken Canada and Europe now, and Australia as well, so it's really only here and Japan that are left.

BW: You mentioned earlier that you'd done some drum clinics recently. Who were they for, and do you have any planned for the near future?

MG: I did quite a few for Paiste in Europe before I went to Zildjian, but I think that the most influential one to date has been the one I did for Zildjian with Simon Phillips in a place called the Venue in London. From that, I aim to do some more for Zildjian all around Europe, and to come here to Los Angeles, and Boston or New York, and just do a few.

BW: Are you going to do any more session work, or will you be working strictly as a member of Simple Minds?

MG: I may do a few sessions, but it depends. I'm really off the session scene now, you know, although I love doing sessions. I love playing with other people. I think it's important to play with as many different people as you can. It develops your technique and your thinking about music.

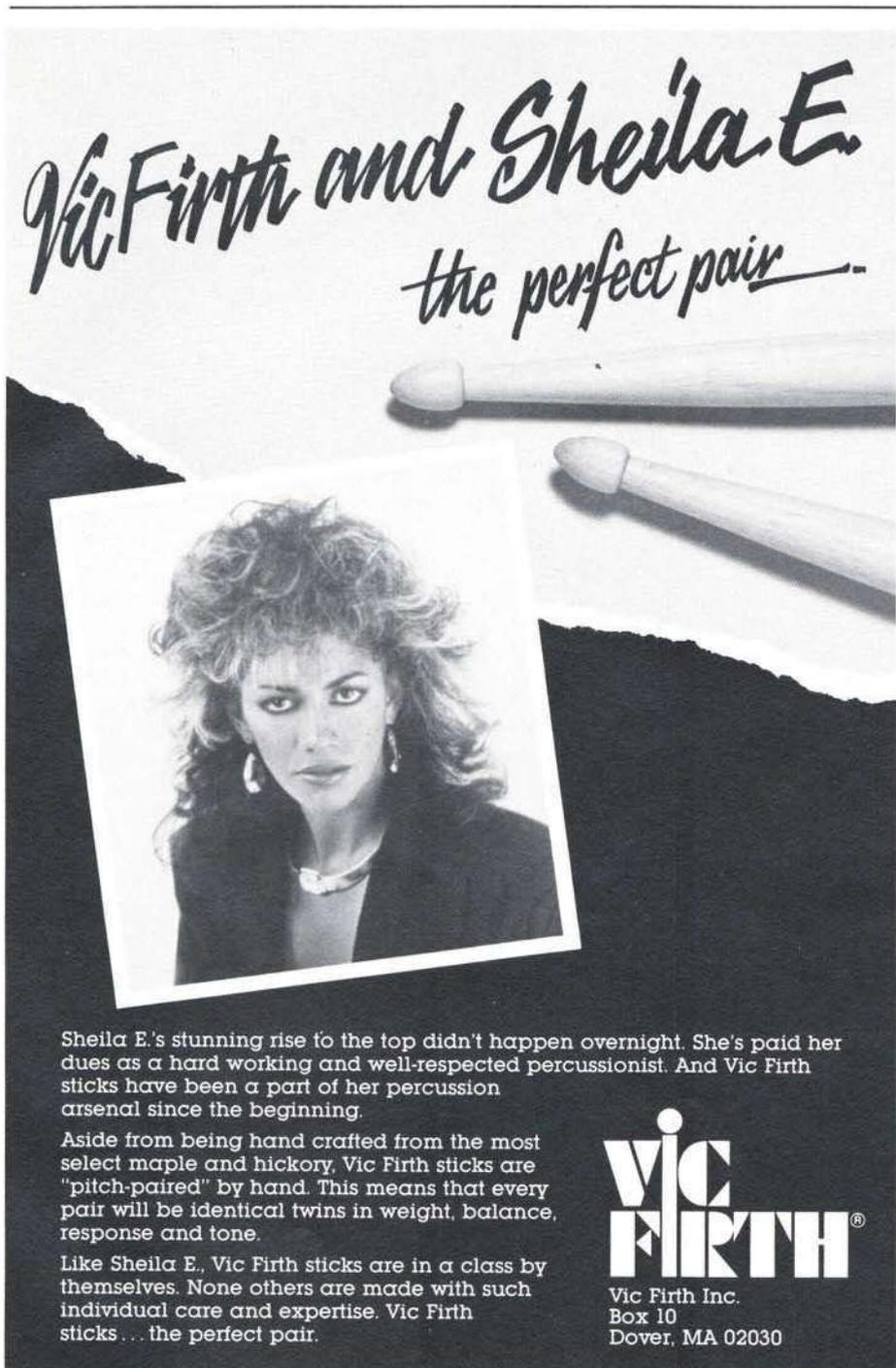
BW: What are your goals as a drummer?

MG: Basically, I'm leaning towards production, but also developing new ideas in drumming: new shells or new pieces of equipment like hardware, or developing a few ideas with Zildjian—just developing drums. And obviously, I want to keep listening to other drummers and developing different techniques. There's still a lot I can learn from just watching other people, in terms of developing different ways of playing and different sounds.

BW: So is there a "Mel Gaynor" trademark drumset in the future?

MG: Yeah, I don't see why not. I want to get into developing my own kit as well. 

Vic Firth and Sheila E.
the perfect pair



Sheila E.'s stunning rise to the top didn't happen overnight. She's paid her dues as a hard working and well-respected percussionist. And Vic Firth sticks have been a part of her percussion arsenal since the beginning.

Aside from being hand crafted from the most select maple and hickory, Vic Firth sticks are "pitch-paired" by hand. This means that every pair will be identical twins in weight, balance, response and tone.

Like Sheila E., Vic Firth sticks are in a class by themselves. None others are made with such individual care and expertise. Vic Firth sticks... the perfect pair.

vic FIRTH[®]

Vic Firth Inc.
Box 10
Dover, MA 02030

CAMBER II®

ACTION!

CAMBER II®

CAMBER II® continues its remarkable advancement. Now there are over forty sound colorations to choose from in a variety of alloys, from splash through crash including hi-hats and rides.

CAMBER II®

101 HORTON AVE., P.O. BOX 807, LYNBROOK, NY 11536

Please send me your free "Choosing a Cymbal" booklet.

MD-6-85

Name _____

Address _____

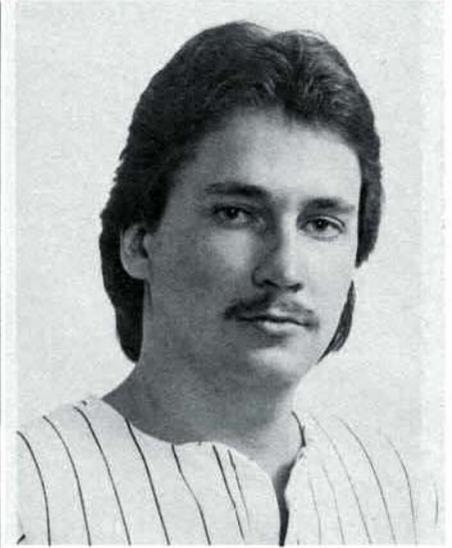
City _____

State _____ Zip _____

My favorite music store is _____

I currently own _____ drums (brand) and _____ cymbals (brand).

Les Harris, Jr.



Music has been a part of my life for as long as I can remember. Music seems to be the "family business." My grandfather was a vocalist and songwriter in the '30s, and my father is a professor at the Berklee College of Music, as well as being a working jazz drummer in the Boston area. Coming from such a musical family gave me the chance to begin to develop my talent at an early age.

I was about seven or eight years old when I began playing the drums. My father's drums were set up in the house, and I started out by playing along with records. My father started me off in the right direction by having me listen and play to records that he thought would benefit me the most. The main concentration was on developing good time.

Once I had reached the age of 11, my father would take me on various gigs with him and let me sit in with the bands. The gigs varied from weddings to straight-ahead jazz things, and gave me the chance to learn while doing. I also had the opportunity to sit in with some legendary jazz musicians, including pianist Teddy Wilson, cornetist Bobby Hackett, and former Louis Armstrong trombonist, Tyree Glenn.

I began to study seriously with my father when I was 14. My father has been teaching at Berklee for the past 17 years, and he graduated from Berklee and the Navy School of Music. He studied directly with George Lawrence Stone and was house drummer at George Wein's Storyville in Boston during the '50s.

I've always had great respect for my father's musicianship and listened to his advice. The best piece of advice he ever gave me was to listen and play musically, according to the situation. During the

period of time I studied with him, I really began to develop my technique. We worked mostly with Jim Chapin's *Advanced Techniques For The Modern Drummer* and G. L. Stone's *Stick Control* books.

While in high school, I was chosen to be a member of the Northeast Massachusetts District Jazz Ensemble and received a citation for outstanding musicianship from the National Association of Jazz Educators. Upon graduation from high school, I was given the Louis Armstrong Jazz Award and a scholarship to Berklee College of Music.

Berklee offered me the chance to learn from some of the finest musicians in the world. While attending Berklee, I played in the house trio at a local jazz club that brought in name players weekly. Some of the players that I had the opportunity to play behind included Dick Johnson, Scott Hamilton, Bobby Shew, Bill Berry, Nick Brignola, Al Cohn, and Phil Wilson.

I graduated from Berklee in 1983 with a degree in Music Education. After graduation, I began studying with Alan Dawson. Studying with Alan was both a challenging and rewarding experience.

Presently, I am the drummer with the jazz vocal group, Puttin' On The Ritz. Our first album, *Steppin' Out*, which is available on the Pausa label, is receiving very positive airplay on jazz stations around the country. With the Ritz, I've traveled to Singapore and Morocco, which have been exciting experiences. The band has also served as an opening act for Gerry Mulligan and the Pointer Sisters in the Boston area. We are presently in the studio working on our second album. Playing with the Ritz is giving me the chance to refine my craft, have fun, and carry on the "family business"—music!

I was born in Houston, Texas, on July 12, 1960. I started playing the drums at the relatively late age of 17. Up until that point, I was mainly interested in being a sound engineer. The ability to create a mixture of the sounds, tones, and levels produced by the musicians on stage (and sometimes in the studio) gave me a real feeling of accomplishment. And part of the fun, for me, was working with the drums. Having to use different microphone combinations for different kits in order to get the maximum sound out of each drum was a constant challenge for me, and gave me a lot of opportunities to play on the drums, while working with other engineers to get the right levels and balance. At some point—and I couldn't really tell you when—the fun of working with the drums turned into a desire to be a drummer. For quite some time, I had been on the road as a sound engineer with Jimmy Swaggart (among other well-known Gospel artists), and the desire to start playing the drums as a drummer rather than an engineer was getting stronger and stronger. After many months of setting up and breaking down sound systems, I decided to give drumming a try.

Almost immediately, I found myself in a playing situation with a former employer for whom I had run sound. Since I was relatively "green" as a musician, there was more self-inflicted pressure on me than before, but I think that served to make me a better player and performer. Luckily, my lack of ability to perform at this point was made up for by my knowledge of how to make my drums sound great.

By the time my playing abilities caught up with my knowledge as a drummer, I was feeling the need to expand my horizons beyond Gospel music. Playing along with secular recordings was the first step, and some of my early influences for this activ-

Mark Breckenridge

ity were Fred White, Danny Seraphine, and Larrie Londin. But I still felt a need to progress musically by playing in a live situation. This being the case, it was easiest for me to play in dance bands doing Top-40 gigs. Playing the variety of styles represented in the Top-40 helped improve my abilities tremendously, but the bands themselves seemed to lack something, in terms of desire or attitude. This bothered me a lot, since my goal was to be a successful musician/songwriter. Fortunately, a friend of mine referred me to a band that needed a tight drummer to fill in for an important gig. This job turned out to be the missing puzzle piece for me, because all the guys in the band really had their heads on straight. Besides having the desire and attitude to make it, they really worked well together on stage. I knew this was the band for me, and they felt the same way about me, so they asked me to become a member of Corbyndale Row.

Although all the members of the band were good sight readers, it didn't bother them that my reading ability wasn't up to their level. They told me that my ability to feel the music far surpassed the need to read charts. Even though they felt that way, my goal was then, and still is today, to be a better sight reader—and practice is the only way to do it. A weekly schedule of individual practice, along with band rehearsals, has proven to be the best way for me to keep my creative level high. Having an original sound means working constantly to keep it that way.

About a year ago, we all came to the conclusion that Houston wasn't the best place to be if we wanted to be a successful pop/rock band. So we are now living and working in the New York City area, and are currently trying to establish a recording contract. Many goals have been set and reached by the band already. The latest was the completion of a 16-track studio in our basement, which has been totally renovated to create a very inspirational environment for working on our originals. The console, amps, effects, and recorder are upstairs in the control room.

A lot has changed since I first started

playing drums, and it's all been for the best. The one thing that *hasn't* changed is my dream to "make it." It could have died back there in Houston playing Top-40 gigs, but now the dream is coming true. Persistence is the key. Just ask Steve Gadd, Larrie Londin, Bill Maxwell, or any player enjoying a high level of success. Those performers will tell you that they're very glad they didn't quit when they felt like doing so. If they *had* quit, where would our inspiration and challenge come from today?

In closing, I would just like to say that your musical career is up to you. No one else will experience the "thrill of victory" or "the agony of defeat" for you, so give it your best shot!

MAKE DRUM TUNING EASIER

USE
TUNE LUBE
FOR DRUM HEADS

 Lubricates to reduce friction between drum shell and skin.

 Gives drum deeper sound, richer tone, and increases the drum skin's life by 50%.

 To apply, just remove drum skin, and rub TUNE LUBE on edge of shell. Replace skin and tune.

 Works on all drums: snare, bass, toms, congas, rototoms, timbales and timpani.

Please send me ___ tube(s) of TUNE LUBE at \$7.00 per tube plus 95¢ postage and handling for each unit ordered. Make check or money order payable to Andersonix.

Name _____

Address _____

City _____ State _____ Zip _____

ANDERSONIX

P.O. Box 729
Montclair, New Jersey 07042

ED THIGPEN

"Ed Thigpen is the greatest, and *The Sound Of Brushes* proves it."—Tony Williams

The respect of one's peers is the best possible praise an artist can receive. Ed Thigpen has this.



All of the educational productions made by Ed Thigpen have been given high acclaim, and have proven to be extremely valuable and enjoyable learning tools. They are:

- *The Sound Of Brushes*—a personal study
- *Ed Thigpen On Jazz Drumming*—a video for classroom lecture and study, or for study at home
- *Rhythm Analysis And Basic Coordination* and the accompanying teacher's manual *Rhythm Brought To Life* (This method is being used at the conservatories in Malmö, Sweden, and Copenhagen, Denmark, and is now part of the first-year studies at the American Conservatory in Chicago, IL.)

Other artists who recommend these studies include Jack DeJohnette, Jo Jones, Billy Cobham, Vic Firth, Harvey Mason, Butch Miles, Jeff Hamilton, Billy Higgins, Carmine Appice, and Max Roach. The list is growing.

The video tape and all books are available through direct mail from Donald Meade/Action Reaction, 617 East 83rd Street, Chicago, IL 60619. Send money order or check for U.S. currency.

Prices are: \$12.95 for *The Sound Of Brushes*, \$7.00 for *Rhythm Analysis And Basic Coordination* and the new teacher's manual *Rhythm Brought To Life*, and \$60.00 for the 60-minute video *Ed Thigpen On Jazz Drumming*.



Photo by Mark Karzen

Jordan continued from page 10

too weak from the flu to fight my way out. People were pulling on me, and all of a sudden, they pulled the sleeve off my coat—these tails that we wore as band uniforms. Then they ripped the other sleeve off. They couldn't rip anything else because I was so wet that my clothes were sticking to me, so they finally let me go. That was like the perfect end of the band; we played our last gig, and the audience stripped off my band uniform."

Those experiences Jordan had on other instruments in The 24th Street Band were important to him. In fact, when you first enter Steve's loft, you might think that you've walked into the home of a guitarist rather than a drummer. Guitars and basses are everywhere. There are a few drums and drum cases scattered around also, but nothing to compare to the guitars—many of them classics. Jordan feels that learning to play them has had a lot to do with his drum style. "Playing guitar and bass made me a much better musician," he contends, "and gave me a totally different outlook on drumming. Drummers can be the most obnoxious, redundant people, because they become bored with what they're doing after a while. They want to do more, but if they can't, then they get frustrated and beat out their aggressions on the drums. That's why a lot of great drummers

are nuts. [laughs]

"When I first started working, I was practicing with a metronome a lot. The concept is that you can make your time better by working with a metronome. The major problem with that is that, when you hit a drum, you are starting the note, but you never really stop it. Drummers don't really know the full value of a quarter note. Then I started playing bass, and I had to start *and stop* the note. That's when I really learned where the beat was.

"The great thing about playing drums with someone like Will Lee is that he can make any drummer sound good because he compensates. He knows time so well that, if a drummer is lagging, Will gets on top of the quarter and fills it out. And if the drummer is rushing, Will lays back a little bit. Anthony Jackson is more of a perfectionist. Anthony is right on the beat, and if you're not with him, then you're screwing up. So playing bass helped me learn about placement, and then I was able to understand where somebody like Al Jackson was coming from when he would lay down the beat."

Al Jackson—the legendary Stax session drummer whose fat backbeats were heard behind such artists as Booker T. & The M.G.'s, Otis Redding, and Sam & Dave. Jordan is often spoken of as the heir to the late Jackson's title, due in part to his work

with the Blues Brothers. There, Jordan was united with two other members of the classic Stax rhythm section: guitarist Steve Cropper and bassist Donald "Duck" Dunn. What was it like to play with them? "The first time I ever played 'Soul Man' with Cropper and Dunn," Jordan says with a touch of awe, "Shaffer and I saw God. We couldn't believe it. I wasn't even playing on a good drumset; it wasn't the greatest sound, but the *groove* was incredible. It was *so heavy*. Shaffer and I were in shock. We were just walking around going, 'Whoooo.' It was just amazing.

"I remember listening to those Stax records when I was a kid. Jackson, Steve, and Duck would be laying down this groove, and you might have Booker T. playing piano, and Issac Hayes on organ. The Memphis Horns would also be there, and you could tell that they were all in the same room together because it was a very powerful, self-contained sound. I didn't know who Al Jackson was in those days, but nobody played like that. His sound was so alive. It was a big sound for that time. In fact, you could put one of his records on now, and it will sound bigger than some drums sound now.

"So when I played with these guys, I had a heavy responsibility. I'm into authenticity, and so is Paul. We had the knowledge of how those records were made and what was important about them, but we were also there to lend contemporary aspects so that the music could be valid today. To have made it exactly the same would have been a tragedy, because nothing is going to sound like that.

"Basically, when Duck liked me, I was cool. We didn't do a lot of Stax material; we did a lot of shuffles. The band got on really well. It was just perfect, and that's why I did what I did. I had never played that way before. The whole record was live. In the studio you can work up to



SAVE CASH

DIRECT FACTORY REBATE

ON YOUR PURCHASE OF HUMES & BERG FIBRE DRUM CASES DURING THE MONTHS OF MAY, JUNE & JULY, 1985. Send this coupon along with proof of purchase on Humes & Berg Vulcanized or Econoline Fibre Carry Case(s) from your favorite music

store. You will receive direct from Humes & Berg Mfg. Co., Inc. a factory rebate on the following case sizes: Each Snare, Tom Tom, or Cymbal case receives **\$1.00** cash; Each Bass Drum Case Receives **\$2.00** cash; Each Companion Case Receives **\$3.00** cash; Each Trap Case Receives **\$4.00** cash.

HURRY!

OFFER EXPIRES JULY 31, 1985

MAIL TO: HUMES & BERG MFG. CO., INC., 4801 RAILROAD AVENUE
EAST CHICAGO, INDIANA 46312 ATTN.: MD CASES FOR CASH

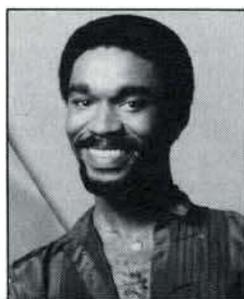
CONSIDER WHO PLAYS YAMAHA DRUMS.



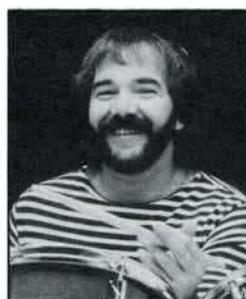
Steve Gadd



John Robinson



Freddie White



Peter Erskine



Vinnie Colaiuta



Susan Evans



David Weckl



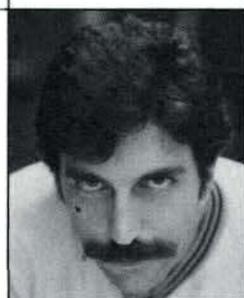
Jonathan Moffett



Carl Palmer



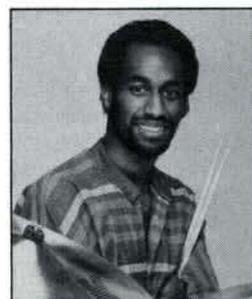
Tommy Aldridge



Jerry Marotta



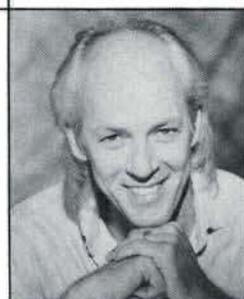
Rick Marotta



Omar Hakim



Tom Brechtlein



Russ Kunkel



Sheila E.

The diverse group of exceptional drummers who play Yamaha represents virtually every modern musical style. Yamaha proudly acknowledges their extraordinary contribution; both to the music and the development of Yamaha drums.



"The sound of the skin makes me sound meaner and louder."

A.J. Pero
Twisted Sister



9624 Alpaca St., So. El Monte, CA 91733

something, but this was just 45 minutes flat out. I remember listening back to it and thinking, 'Damn! That sounds really good!'

"Opening night was really wild. Every writer in the world was there. They didn't know what to expect, and they were really ready to pan the thing. We opened for Steve Martin. We played, and it was totally monstrous. After we finished, we were all dripping wet. I went into the trailer with John [Belushi] and Danny [Aykroyd]. The band had their own trailer, but Paul and I knew John and Danny from *Saturday Night Live*, so we were friends. John was opening bottles of Dom Perignon, and we were drinking and saying, 'Oh wow! Oh man! We really did it!' Then Peter Asher and Linda Ronstadt walked in, and Asher said to me, 'I want to congratulate you. You're the young Al Jackson.' The trailer was starting to fill up with guests, so I split. At the bottom of the stairs I met Jim Keltner. I had never met Keltner before, and I was freaking out. 'Hi Steve, I want you to meet my man Mick [Jagger], and Jerry Hall.' Wow! Then Jackson Browne was telling me, 'Hey man, you really sounded great.' I had to excuse myself. I walked around to the back of the trailer and started to scream and laugh hysterically. I had dreamed about all of this, and when it happened, it was just so out that I had to leave. It was just out of control.

"After I did the Blues Brothers record,

all of a sudden I had the exposure. The record went to Number One in seven weeks. After that record, people who wouldn't give me the time of day before were suddenly happy to have me. It was really weird. I mean, I was the same guy and I sounded the same. Give me a break!"

One of the things that the Blues Brothers album did for Jordan was cement his reputation as a drummer who could play shuffles. "There were four or five shuffles on that record," Jordan remembers, "and one thing I hate is playing the same thing on two different songs. I had played shuffles before, but I wasn't known for being a blues drummer, or 'king of the shuffle' or whatever. So I had to get into shuffles, and now I can play a shuffle a million different ways—slow shuffles, fast shuffles, medium shuffles. After the Blues Brothers record, I was called to play shuffles all the time. Donald Fagen hired me to play one tune on an album: a shuffle. The *Late Night* theme is a shuffle. My life is a big shuffle now. [laughs]

"I happened to pick up this magazine; maybe you've heard of it—*Modern Drummer*? [laughs] It said that, as far as the readers were concerned, I was the fifth funkier drummer. I was quite flattered, actually. I know that I've got the funk thing happening, because I like funky stuff. There was a period where I got into the fusion thing, too. I was trying to play with every bit of feel that I could inject into that—fusion with feel."

A lot of people would be satisfied to be able to master any one style the way Jordan had mastered funk (and shuffles, of course). But Steve still had another goal. "I had to prove to myself that I could swing," he explains. "I would go down to Boomers to hear Billy Higgins or Philly Joe, and they had this looseness. I wanted to combine that kind of looseness with the syncopation of Jack DeJohnette, but I still wanted it to be a structured thing. One night at Boomers, Billy Hart—an unbelievable man, an unbelievable drummer, and a father figure to me—let me sit in. I felt like I couldn't swing to save my life. Although, at the same time, one night at the Blues Bar, Danny Aykroyd was playing the rough tapes of the *Made In America* album—the Blues Brothers album that no one has heard of. I was sitting there with Tom Scott and Paul Shaffer, and Danny insisted on playing these tunes on a cassette. Keith Richards was there, and he came over and said, 'What's that shit, man? It sounds like a jazz drummer.' [laughs] So you can't win.

"About four years ago, I finally took the challenge. Sonny Rollins was asking me to play. He had approached me a couple of times before, but I would always cancel because I didn't think that I was ready to play with a legend like him. But finally I did, and I overcame that. It was the last

ARE YOU A SERIOUS DRUMMER?
Overwhelm yourself with the new R.O.C. J-13
13 pc. professional Super Set. (Dealer inquiries invited)
• 10 ply mahogany and hickory hardwood shells.
• Extra heavy duty double braced hardware.



\$1759.⁰⁰ LIST
(SERIOUSLY)

ROC DRUMS: 64 DORMAN, SAN FRANCISCO 94124 (415) 550-8600

thing I had to overcome to prove to myself that I could play."

It's not surprising that Jordan felt the need to master jazz, considering his early influences. "One of the first things I played on the drums was 'Blues March' by Art Blakey & The Jazz Messengers," Steve recalls. "My dad got me to play it; 'You ought to learn to play this, Steve.' So I got behind my snare drum, which was a gift from my grandmother; I didn't have a drumset. My dad had every Miles Davis record, so I heard Tony Williams all-my life. Tony started recording with Miles when he was 18, so that was like a goal for me. It didn't really work out quite that way, but I tried, man."

"When I first went to private drum school, a guy named Matt was the drum teacher. He got me started on cymbal and snare drum, but no hi-hat or bass drum. So I had my cymbal and snare drum happening, but no four-way coordination. Then this guy named Joe became my drum teacher. A lot of times, I would go in there and just work stuff out for a half hour, because I wasn't able to practice a lot at home. Joe would guide me along, and he was very encouraging."

"Mickey Roker was one of the main people. When I was accepted at Music And Art High School, I started playing in a jazz band that Lee Morgan was conducting, and I got to be friends with Lee. The day I met Lee, he was playing a Jazzmobile gig that night with Dizzy Gillespie, so I went to it. I remember seeing the drums, and it was the first set of Fibes drums I had ever seen. They looked like turquoise suede. Then Mickey Roker started playing, and I never heard anything like it in my life. I was thinking, 'This is unbelievable! This guy's incredible!' It was one of the most powerful things I've ever witnessed. Mickey Roker is Charlie Watts' favorite drummer. I spoke to Charlie about it. The Stones were on the last show I did with *Saturday Night Live*, and I was hanging out with Charlie, explaining the Major League playoffs to him. He couldn't understand why I was in the dressing room watching the Yankees on TV, while everybody else was hanging out down on the set. Anyway, Charlie definitely digs Mickey. He was blown away the same way I was."

"Another time, I remember seeing Jack DeJohnette in the south of France with the group Gateway, and he played one of the most incredible solos ever played on any instrument. Dig this: I was playing with Gato Barbieri, and the bill consisted of Max Roach, Gateway, and Gato. Gato was headlining. I was going, 'Oh my God, give me a break. Max Roach, Jack DeJohnette . . . and me? What did I do to deserve *this*?' I was so nervous. It was really deep. There was a full moon. I had just turned 20. Max Roach went on and played by himself for about 40 minutes. It was the most incredible thing you've ever

heard. He sounds like a whole orchestra by himself. Luckily, we played second, because after we played, Jack DeJohnette played, and if I'd had to follow him, I wouldn't have been able to play. His thing was so incredible that, after Jack played, nobody needed to hear any more drums. It was really great."

"Then there's Freddie Waits—the most amazing guy. If it wasn't for Freddie Waits, I wouldn't be able to play anything, because he took me under his wing. A lot of people don't know that he's the drummer on Stevie Wonder's first hit, "Fingertips." Everybody played that beat after Freddie played it. He was innovative in

pop music—he was at Motown—but everybody just thinks of him as a jazzier. I've never seen people do things that he can do. He really opened me up."

"Speaking of Motown, I have to talk about Benny Benjamin. You don't really know what drums and bass are about until you've heard Benny Benjamin and James Jameson play together. When I was really young, I knew that the Motown stuff had the most distinct sound. Benny Benjamin was a genius. Every fill in pop music is based around three or four fundamental Benny Benjamin fills. And I don't even know what this guy looked like! That is killing me. I know that I can sound exactly

Vic Firth and Jazz
— the perfect pair —

Terri Lyne Carrington—5A

Peter Erskine—SD4

Ed Soph—JAZZ 80

Kenwood Dennard—5B

Perfection . . . it's the mark of the dedicated jazz player. And when you see such a perfectionist, chances are you'll see him playing Vic Firth sticks.

Aside from being hand crafted from the most select maple and hickory, Vic Firth sticks are "pitch-paired" by hand. This means that every pair will be identical twins in weight, balance, response and tone. Like great jazz players, Vic Firth sticks are in a class by themselves. None other are made with such individual care and expertise. Vic Firth sticks . . . the perfect pair.

vic FIRTH®

Vic Firth Inc. • Box 10 • Dover, MA 02030



"Duraline's new Magnum heads have a raw, wide open sound with quick response. In other words, loud & punchy."

Joe Franco

DURALINE™
9624 Alpaca St., So. El Monte, CA 91733

like this guy, and I don't even have a picture of him. It's like being adopted and not knowing who your real parents are. If anyone has any information about Benny Benjamin, please send it to me. Freddie Waits is the guy who taught me about Benny Benjamin, but I wish I knew more, because he was so heavy—the guy with the same name twice. He was amazing.

"And then there's Grady Tate. I actually got to play with Grady's band when I was about 19. He was singing at the time. It was really an honor for me to play in this guy's band, because when it comes to accompanying a singer, he's the best. When I was growing up, I really dissected a lot of Grady's stuff. Two of the records that Grady was real influential on were the Quincy Jones albums *Walking In Space* and *Smackwater Jack*. The drumming on that is just the tastiest. I really copied a lot of his stuff. We've got the same birthday, too. He's exactly 25 years older than me. Mark Egan was also born on that date. Grady and I got together one year on our birthday, and another year Mark and I got together. The three of us will all have to do it sometime.

"Jim Keltner blew me away when he played 'Woman To Woman' with Joe Cocker. That was the kind of thing I was hearing, but I couldn't play it yet. It was the same thing with Harvey [Mason] and Steve [Gadd]. I was glad that those guys were around, because I was hearing that

stuff on the drums, but I couldn't execute it since I wasn't that good. I was still trying to decide if I wanted to be a musician or play major league baseball. I didn't really apply myself until I heard this thing that Steve Gadd played with Grover Washington. It's kind of obscure, but it was so mean that I decided to really apply myself and get it together.

"One of the people who helped me was a guy named Leroy Clouden. He could play anything. When he was 12 or 13 years old, he could play Bernard Purdie's solo from 'Cold Sweat.' It was unbelievable. Back when I could hardly play what Ed Greene was playing on Barry White records, Leroy would take the album, play it at 45 speed, and play along with it. Then he would make me do it; 'Man, you stink until you can do that.' But after doing that, when I had to play it at a realistic tempo, it was no problem.

"I started hanging out at Mikell's. Everybody was there, and you could just learn from watching people like Steve, Chris Parker, Bernard Purdie, Roy Haynes, and Chico Hamilton. You could see anybody. I used to also hang out at Bill's Rehearsal Studio, and watch all kinds of bands rehearse, like the Breckers and Roberta Flack. I got to meet Stevie Wonder and hang out with him. He auditioned the band that's on *Songs In The Key Of Life* at Bill's. They were open auditions, and I got a recommendation through the owner of the studio. I auditioned about an hour after they had told a guy that he had the job, but at least I got to play with Stevie. He liked me, so they let me hang out.

"Then I saw this ad for a gig: Esther Phillips, Hubert Laws, and The Brecker Bros. at the Felt Forum. Hubert had an album out with Steve Gadd on drums, so I called Steve. 'Are you playing drums with Hubert?' No. Then I figured that maybe Hubert was using the Breckers' band, so I called Chris Parker. 'Chris, man, are you playing with Hubert?' No. So I got a union book, and called Hubert. 'Do you have a drummer for the Felt Forum gig?' He said, 'Yeah, but I don't have a drummer for the rehearsal. Do you want to come?' I said sure, so my dad helped me load the drums up in his car, and he drove me over to Hubert's house. I was setting up my drums, and the doorbell rang. Hubert was doing something, so I opened the door. It was Ron Carter! Wow! So we played, and Hubert really dug me. I sounded a lot like Harvey Mason at that point, because I was emulating him. So Hubert said, 'Well, I've already got a drummer for the gig, but would you like to play percussion?' So I said, 'Sure. By the way, who's the drummer?' And he said, 'Harvey Mason.' So that was the day I got to meet Harvey. I played congas and stuff on the gig, and then on the second show, they let me play drums on one tune—Harvey's drums. That was incredible."

The
Chicago Pro Shop
**BILL CROWDEN'S
DRUMS LTD**
&
FRANK'S DRUM SHOP
218 S. WABASH
8th FLOOR
CHICAGO, ILL. 60604
1-312-427-8480

Around the time that Jordan met Stevie Wonder, he started working at Mikell's a lot with Wonder's former saxophone player, Denny Morouse. That led to Jordan's first recording session, which was a demo for Morouse, and included Nathan Watts, Michael Sembello, and Carlos Alomar. "I started getting a lot of dates, because in Denny Morouse's band, people like Will [Lee], Leon Pendarvis, Anthony Jackson, and David Spinoza would play. I had gotten into that scene because I had played in Joe Beck's band. He had been using people like Will and Chris Parker, but he couldn't get them to go out on the road, so I got to be in the band. He really liked me, and he started trying to use me on as much stuff as he could."

One of the sessions Jordan played on turned out to be somewhat of an unpleasant experience. "I knew it was an important session, because Ralph MacDonald was actually there," Steve laughs. "He wasn't overdubbing; he was there! There were a lot of the heavy studio players there. I was fairly inexperienced—it was only my third session—and I was taking the place of one of their friends. I don't think they took too kindly to that."

"The first track we cut was this disco thing, with an upbeat, open hi-hat thing. You're most prone to speed up on a beat like that if you haven't played it a lot. I didn't realize how bad the track was going while I was doing it, but then I went in and

heard it back. I couldn't believe how it had sped up. I was in shock, and I wasn't getting any moral support from the other musicians. I'd see them smirking, but no one was telling me anything. That's a hard scene to break into. Those people weren't going to let an 18-year-old kid come in and have a good time, unless he was playing brilliantly, which I wasn't. I was really upset. I figured that, working with these people, by the end of the night everyone in town would be told not to call me. I became very depressed. I'll never forget that. That's the worst thing you could ever do to someone. Most of the people on that session are good friends of mine now, but that doesn't help me forget the first time I met them. So anytime I see players in that same position, I feel an obligation to help them, because it's all about communication. If a session—or music in general—doesn't work, it's because there's a lack of communication."

After that experience, Jordan was determined to be ready for his next opportunity. "I started doing demos—anything just to be in the studio. That's important because recording is a whole other thing from playing live. You have to be in the studio to learn how to function in that environment. So when I finally got the chance to do it again, I was prepared."

"The first record that I really sounded good on was a Patti Austin record on CTI called *Havana Candy*. I really got it

together, and I was really happy. The way I got on that gig was that they called Steve [Gadd] and he couldn't make it, then they called Harvey [Mason], and he couldn't make it, but both of those guys recommended me. That's basically when I started getting my confidence back. I was so up on that date; I remember one song where I was looking at the wrong chart, but I played all of the right stuff anyway, [laughs] I was so keyed up that it didn't matter."

Jordan started getting more and more calls, until he was spending quite a lot of time in the studios. But there was a goal that he wanted to reach. "You can do a lot of recording in New York—demos and jingles and things—but not show up on any records, because so many records are made in L.A. I would go over to Will's house or Steve Khan's house, and they had gold records all over the walls, because they had played on everybody's albums. So I was getting depressed about that. I wanted to show up on some albums playing music that I liked. Finally that happened. The Blues Brothers album went to Number One, and I had two other albums in the top 100. I was on a Cat Stevens album that went to number 33, and I played on Ashford & Simpson's first gold record. So that kind of appeased this thing I had. I gave my first gold record to my parents. Then I got two or three others. They were given to me, but then I found out that a lot



THE JAZZ IS BACK.

You remember the great sound you used to get from those famous classic cymbals. But those "classics" disappeared, and so did that sound.

Well, the jazz is back.

The Modern Drum Shop now has a great new line of handmade cymbals imported from Italy. Of course, they're not exactly like those "classics"—they just sound exactly the same! Come hear for yourself.

Operated by drummers, for drummers, the Modern Drum Shop is the drummer's professional choice.

So, in case you thought that great classic cymbal sound was gone forever... the jazz is back!



**The Modern
Drum Shop**

167 West 46th Street
New York, NY 10036
(212) 575-8893



Your An Artist ... not a mechanic!!

Let our unique products eliminate the distractions of tuning problems and sliding equipment ... so you can concentrate on your music.

Join the thousands of drummers whose gigs are going a little smoother because of our products.



LUG LOCK™
\$1.95/4 and S.A.S.E.



GIG RUG™

- 5 1/2" Ft. Square and folds to fit in trap case
- High-hat "no-skid" patch • 20" Barrier
- State Red, Brown or Blue and R or L hand set-up

\$49 (US) includes handling

NY State residents add 7%. No C.O.D.'s



L.T. Lug Lock, Inc.

Box 204, Tonawanda, NY 14151
716/695-5881

"PRACTICAL SOLUTIONS"

Patents Pending

of times, if you want a copy of the gold record, you have to pay for it. That took the glamour out of the whole thing. Forget it; I'm not going to pay for the damn gold record. So that was the end of that fixation with hanging stuff on the walls."

Indeed, Jordan's walls do not have gold records hanging on them or any other personal trophies. What Jordan does have is a lot of Beatles memorabilia—photos, albums, books, and a bass drum head that says "The Beatles." My eyes widened when I saw it. "Is that . . . ?" I asked, pointing to the head. "No," Jordan laughed. "But it looked so real that I had to have it." Among Steve's guitars are a Hofner bass (like the one Paul McCartney played), a Rickenbacker solid body (like John Lennon's), and a Gretsch *Country Gentleman* like George Harrison's. What, no four-piece, black oyster-pearl Ludwig set to go with that bass drum head? "No," Jordan sighed, "Not yet. I've got to get one of those."

"So tell me, Steve, were you by any chance influenced by Ringo Starr?" "Oh, God," Jordan replied with a grin. "Of course. Charlie Watts, too. When we play Beatles songs on the show, I feel like Ringo, and I feel like I'm Charlie when we play the Stones. There were also cats like Sandy McKee from Cold Blood and Bobby Ramirez from White Trash. In retrospect, due to the repertoire we play, I've gotten to appreciate people like Mitch Mitchell,

Ginger Baker, and Keith Moon a little more than I did at the time they were happening. Back then, I was totally into the groove, and when I listened to them, it just sounded like a lot of drum shit. It was repulsive to me at the time, but that was because I didn't know."

Jordan's *Late Night* four-piece setup is one reflection of his concern with the groove, and of the Ringo Starr and Charlie Watts influence. But there was a time when he was using a larger kit. "I got my Yamaha endorsement when I was with The 24th Street Band," Steve explains. "They gave me all these drums, so I figured I'd set them up. Then I started to be guilty of the very thing I hate about drummers: I became preoccupied with hitting all of these drums. About six months before the end of that band, I said, 'I've got to cut this out. I'm going back to one rack tom and one floor tom. I'm going back to the basics—to getting the groove happening.' That's what I did, because that's what I sounded the best on. That's my forte. I'm a funky guy, and you don't need a bunch of tom-toms to be funky. I just got back to what was important."

Those who watch for those quick glimpses of the band on *Late Night* may have noticed the red cymbals that appeared on Jordan's kit this past winter. But wasn't Steve a fan of old K. Zildjians? What gives? "I have a couple of great K. ride cymbals—about 22"—and I'll always use those in the right situation," Steve explains. "When I worked with Donald Fagen the first time, I got this really great setup happening, because Fagen is really into getting the right cymbal sounds. I used an old 16" K. crash, a 22" K. ride, a splash with a couple of rivets, and a flat A. Zildjian ride that Danny Gottlieb gave me. It's really old, and it has a little piece cut out of it. It's just the most amazing cymbal. I don't even know why the hell Danny gave me that cymbal, because he should be using it."

"Danny's done a lot of great things for me. That snare drum I use on *Late Night* is an Eames drum that Danny gave me. One time, Danny asked me what I thought would be an ideal snare drum. I said, 'Oh, 7-inches deep, 15 plies, a couple of coats of polyurethane.' Danny had Joe MacSweeney make up a drum with those specs, and three coats of polyurethane inside and out. It was the first drum he ever made like that. Danny gave it to me on my birthday. It was so great; that's really a killer drum. I have a lot of drums, but that one is so unbelievable, because I can tune it up high without losing the depth. That's the key. People want to know how I can tune a drum that high without it thinning out. It doesn't thin out because the thing is so damn thick. And it's so loud that I usually wear earplugs."

"Getting back to the cymbals, I used that combination for a long time, until I



Ron Humphrey, famous drummer with Danny Davis and The Nashville Brass, comments on the Corder Drum:



"After performing over a dozen concerts I just wanted to drop you a line and tell you how great 'Corder Drums' are. The tonal quality and workmanship are the best in the business. The 8 x 14 snare drum is a powerhouse. It's the only snare I've played that sounds great in any acoustical environment."

Corder Drum Co.
2607 TRIANA BLVD. • HUNTSVILLE, AL 35805

Ron Humphrey

rejoined the Blues Brothers in 1980. At that point, I decided that the K. ride wasn't cutting through; I couldn't get the bell thing happening. I like a spread when I ride, but I also want to be able to go to the bell and have it clean. About a year ago, I discovered the Paiste *Rudes*. I found the groove I wanted in the 20" ride. I can get a clean sound on the bell, but I can ride on it, and it will spread nicely. I also have an 18" cymbal that I call my 'Merseybeat' cymbal; I can sound like Ringo on it. For a while, I retained an old K. crash, but it started to crack and I only have a couple of them, so I don't use them live anymore. Then I got into 15" hi-hats, and they're really loud. Between them and the snare drum, I'm really going deaf. Will got a real long cord for his bass, so that he could get as far away from me as possible, [laughs]

"Then I got the colored cymbals. Remember when you used to put a piece of tape on a cymbal to mute it, but then the sound wasn't distributed properly? If the cymbal rotated, you were in trouble. Well, with the colored cymbals, it's like the cymbal is muted, but it's spread out evenly. It's like there's a thin blanket over the cymbal. It's perfect for the show, because I can really lay into it without it getting too loud, and I can really get soft. I really have a lot of control over the dynamics now."

I remarked to Steve that I had particularly liked the sound of the 18" black power crash on his right. "That's the 'Merseybeat' cymbal," he replied with a proud grin. "That's the best one out of all of them. I think it might be muted less than the red ones. I'm not really sure how it's done, but I think that for some colors they have to use more coats of the tint. The black cymbals sound different than the red ones. Paiste doesn't want to admit that, but they do."

Jordan is just as concerned with the sound of his drums as he is with his cymbals. "There was this drummer named Leo Adamian, who was one of the original drummers with Stuff. He taught me a lot about sounding good live. A lot of drummers had great sounds on records, but they couldn't get the sound live. I heard Leo playing with a group at The Cellar, and his drums sounded like a record. He knew how to tune his drums to get a nice, warm sound. That's when I realized that this guy knew what was happening. I always respected him.

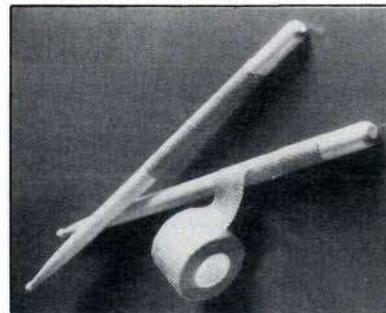
"I also learned a lot about tuning from Steve Gadd, which is bizarre, because Steve Gadd's sound is completely different now than it was when I met him. I kind of inherited that tom-tom sound that I loved about him originally. It was a live sound, but not that ringy, Cobham thing. Cobham was innovative as far as having drums sound more open and melodic, but they were a little too open. Steve had just the right touch with his old set of Pearl drums. I'll never forget those drums,

because I played a gig on them. Those drums just sang. I couldn't believe how good I sounded, and I played like I had never played before. I've been tuning my drums that same way ever since, but he's changed. He's gone to the heavier thing, first with *Hydraulics* and then with *Pin-stripes*. I've been through all of that, as well as the Canasonics, but that stuff just doesn't work for me. I stay with the clear *Ambassadors*.

"When I met Harvey, he was using Rogers. He didn't have heads on the bottom, and I preferred a fuller sound, but I liked the sound Harvey got with his hi-hat, snare, and kick. So I combined that with the sound of Gadd's tom-toms and the crispness of Garibaldi's cymbals."

In addition to the setup Jordan uses on the Letterman show, he has another setup—he calls it his "progressive" kit—which he uses for special projects. One of those is a group called Eyewitness, with Steve Khan, Manolo Badrena, and Anthony Jackson. The group has three albums out: *Eyewitness*, *Casa Loco* (both on the Antilles label), and *Blades* (on the Passport label). "The concept of the band is to play new instrumental music," Jordan says. "After my experiences with fusion, I didn't think I could ever play instrumental music again, but this was spacious, and the audio end of it was really important; it really enhanced the music. I had gotten a Charlie Cordes double hi-hat.

IT'S ALL
WRAPPED UP.



THE ORIGINAL!
STICK HANDLER™



stick-control 'Super Grip' tape:

- Increases stick-control & ends slipping without irritation or blisters
- Stickiness increases as you perspire
- Takes the place of drumming gloves
- One roll customizes up to 100 sticks
- 5 colors: tan, black, red, blue, green

"FEEL THE DIFFERENCE"



*mechanical music
corporation*

622 Hickory Drive • Buffalo Grove, IL 60089
312/459-6727

YOUR DRUMMING CAN SOUND BETTER WITHIN SIX WEEKS . . .

through my **DRUM SET STUDY COURSE** on cassettes.

I'm Stanley Spector, and my students are among the most successful drummers in America.

If you play in a group entirely through natural talent (and cannot read), or in spite of years of mechanical drum lessons, I can teach you to have steadier Time and an improved sense of Swing. You will be able to concentrate better, remember arrangements, feel more relaxed and confident, and you will be able to hear more of what's going on in the group when you play in public.

I believe that the only thing you will accomplish with the local drum teacher, or College of Music, through the practice of conformist drum books, rudiments, pad practice,

and performing in the percussion ensemble* is to separate you from your talent, time, and money. They immerse you in the study of mallet instruments, tympani, theory, and arranging simply because they do not have the know-how to completely involve you in the thing you really want—the drum set. The result is the mediocrity of so-called "Total Percussion".

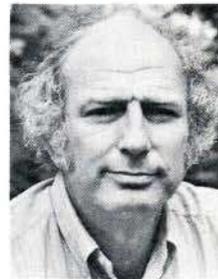
A major University has given 8 academic credits to a student in my cassette course.

How can you qualify? For a one hour lesson cassette, a 20 minute recording with proof of success, 24 page discussion, send fifteen dollars, (foreign orders add \$2.50 for postage and handling), to the:

Drummers within the greater New York area wishing to qualify for drum set instruction at the school, call (212) 246-5661.

STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th Street Dept. MD 61
New York, N.Y. 10019

*Vaudeville has not died. It has been resurrected in the percussion ensemble.



He had invented the thing years ago, but nobody would touch it. I thought it was a great idea, so when Eyewitness was formed, I came up with the idea to completely split the two hi-hats left to right on the record. It sounds amazing. I've also got a couple of custom-made Yamaha tom-toms that are an inch longer than their regular power toms. I reverse them; I have the 10" tom on the left and the 8" tom on the right. In addition to that, I use Simmons with Eyewitness. I have the bass drum triggering Simmons sounds and things like that. With the progressive setup, I usually use an old white-pearl WFL wood snare drum or else an old Ludwig *Black Beauty*. I've also got a Ludwig piccolo snare drum that I sometimes use."

Old snare drums are a passion of Jordan's. He gets a lot of them from Artie Smith, who does cartage and setup for a number of New York drummers. "Artie and I have the same kind of disease," Jordan laughs. "We like all of this antique stuff—snare drums and guitars. We'll each find things and then trade. Artie found the WFL drum and a Frank Wolf snare drum that I have. I used to look all over. Sometimes you can go into a thrift shop in the Midwest and find a great drum for 25 bucks."

Other than the aforementioned work with Eyewitness, Jordan isn't doing a lot of extra playing these days. He will participate in something special, like back in February when he went to Paris to record with Duran Duran's Simon LeBon and Nick Rhodes. That turned out to be an interesting experience, as the Stones were also in town recording. "I called the studio and asked to talk to Charlie. He said, 'Yeah,

come on down.' I went by two nights later; there was a full moon. I just wanted to watch them record, but Charlie invited me to play. On one track, I played bass drum and tambourine, and the bass drum I used was the one that you see on the cover of *Get Yer Ya-Ya's Out*," Jordan grinned. "Charlie has those great old drums and cymbals. And I don't think he's changed his drumheads in at least five years!"

Anyway, apart from a special situation such as that, you won't find Jordan popping up in various New York clubs, appearing on album after album or running out to do jingles. It's not that he doesn't get the calls, because he does. But the *Late Night* gig has put him in a position where he can afford to call his own shots, and for Steve Jordan, that means that whatever he does has to meet his own high standards.

He's had that attitude for quite a while, actually. "I would listen to the sound on some of the records, and it was depressing," Steve says, shaking his head sadly. "I was determined that no one was going to mess up my sound again. When we did the Blues Brothers album, I was in the truck every night. I was determined that the thing was going to be great. When people hear you on a record or on TV, they don't know that somebody else mixed it or produced it or whatever. They see you playing and assume that that's your sound. So you've got to take that responsibility."

I mention to Steve that some of the studio drummers I've spoken with don't seem to care. The prevailing attitude is that whatever the engineer and producer want is fine with them. "Yeah, what is that shit?" Jordan snaps. "I have friends—whose names I won't mention—who think

that way, and that's why I can't play with some of these people. I think they hit a point where they're bored with what they're doing, so they don't give a damn. They still get calls and they work a lot because they've gotten to a certain point, but they don't really care anymore, because they want to be doing something else."

Jordan knows what he's talking about, because he's been there. "Right before I started playing bass, it was getting a little hairy with the drums. I had been forced into playing a lot of fusion music, which was a lot of unnecessary music as far as I was concerned. There were just too many notes in each bar. If I had been paid for the number of notes I played during the fusion era, I'd have been rich. Their idea was that something simple was dumb.

"Personally, I love songs. I grew up with songs. In the past couple of years, I've been devoting my time to writing. I don't want to water down my own concepts by going out and working with all kinds of people, and then being confused when I try to write. I want to be a great songwriter, and the only way to do that is to devote time to it. So that's what I'm doing. A lot of times I'll come home from the show, I'll eat and hang out for a while, and then I'll feel compelled to write a song. Then, if I finish it, I'll want to record it. So I'll stay up all night recording this song and mixing it. When I wake up, it will be like 3:30 in the afternoon—time to go to the studio and do the show. It's kind of like morning for me on *Late Night*. So when I play drums on the show, it looks like I'm having fun because I *am* having fun. It keeps me really in love with the drums."

Jordan On Record continued from page 11

solo from live album. This illustrates one of the devices that Steve used with The 24th Street Band—playing predominantly on the snare drum.

"Some Sharks" (*Casa Loco*, Steve Khan, Antilles 1020) This is a great example of Steve's ingenuity, innovation, and humor. He starts with a basic hi-hat beat, adds bass drum on the & of 1 and 3, and then plays a basic rock 'n' roll beat, but displaces it by an 8th note, starting on the & of 1. On the fourth example, note the "ghost" notes on the snare drum. The quality of the drum sound

on this record, and all of the Eyewitness records, is amazing. Also, at the time this was recorded, it represented one of the first uses of electronic drums combined with acoustic drums.

CLICK to the BEAT

Are your synthesers and sequencers not performing in the pink?
Having trouble with technology, your timing's out of sync?
Do your drums go dum-de-dum? They've sort of lost their kick?
Then you're ready for the Triggers from the Home of Doctor Click!



Garfield Electronics, the Home of Doctor Click, has developed two new drum triggering systems to fulfill all your drum interface requirements — economical MULTI TRIGGER and comprehensive DRUM DOCTOR. Whether you play Electro-Pop, Techno-Pop or Mom and Pop, now you can expand your performance and have total control of it.

MULTI TRIGGER — 6 Credible Channels, 1 Incredible Price!

New MULTI TRIGGER is the affordable drum trigger. Each of its 6 channels provides both rising and falling edge 5-volt triggers from either drum pads or acoustic drums. MULTI TRIGGER from Garfield Electronics is fully compatible with drum trigger and arpeggiator clock inputs on all brands! And, each channel is selectable for non-dynamic triggering of units like the Simmons.

DRUM DOCTOR — Music magic elevates your performance to new horizons.

Following in the tradition of Doctor Click, new and all inclusive DRUM DOCTOR is the ultimate in drum triggering systems. And, has the design philosophy of the new Doctor Click 2.

Six channels—each with rising/falling edge 5-volt triggers; dynamic sensitive triggers for Simmons type modules; dynamic MIDI triggers assignable to not just one, two or three, but to ANY note in ANY MIDI channel; and a truly unique dynamic sensitive gated VCA circuit which controls the loudness of ANY triggered sound. Now, any drum unit or synthesizer can be played, dynamically, by the drummer.

And, in keeping with the Studio Quality that Garfield Electronics is known for, DRUM DOCTOR is housed in a rugged and roadable 2-unit high EIA rackmount package.

For a hands on demonstration of MULTI TRIGGER and DRUM DOCTOR call or write Garfield Electronics for the location of your nearest dealer.

Technology from One Musician to Another.

Garfield Electronics

The Home of DOCTOR CLICK

P.O. Box 1941, Burbank, CA 91507

(818) 840-8939

DRUM SOLOIST

Transcribed by Mark Hurley

Photo by Rick Maikin



Shelly Manne:

"Green Dolphin Street"

Shelly Manne was one of the most musical soloists in jazz, and this fast-paced solo on "Green Dolphin Street" (*Shelly Manne & His Men At The Manne Hole: Contemporary M3593/4*) demonstrates a few of the reasons why.

First was Shelly's ability to weave variations of concise rhythmic fragments throughout a solo, giving his performances a strong sense of continuity. A good example of this occurs at Bar 5 where a 16th-note fragment is stated, and then restated at Bars 7-8 and again at 17-18. Note the feeling of three against four suggested by the open hi-hat accentuations. Another fragment (a simple three-note hi-hat figuration appearing at various places in the measure) is introduced at Bar 13, and reappears in measures 14, 21, 23, 25, 26, and 29. Also take note of the way phrases flow across bar lines (7-8, 23-26, 30-32), the clever mixing of accents, dynamics and shading, and Shelly's intelligent use of tension and release, where moments of intense activity are balanced out by lots of breathing space.

One final point of interest is Shelly's experimentation with the timbres of the drumset, which in this solo includes closed hi-hat, open hi-hat, cross-stick rimshots and cymbal bell.

The following 32 bars offer the observant listener a fine lesson in meaningful solo construction from Shelly Manne, one of the great soloists of all time.

(14) (15)

3 3 3 6 6

(16) (17) (18)

> > > 6 6

(19) (20) (21)

> 3 6 6

(22) (23)

cresc. 3 6 6

(24) (25)

> > > 3 6 6

(26) (27) (28)

> 3 6 6

(29) (30)

> > 3 6 6 *mf* *dim.* -----

(31) (32)

3 3 3 3

Amplifying Electronic Drums

Electronic percussion (i.e., electronic drumkits, drum machines, special effects, etc.) is a subject very few drummers know a great deal about. Some may dabble with it, others resent or oppose it, but I doubt that more than a handful of drummers really have a firm grip on this new subject. This may in part be due to the relative *newness* of such beasts, but more realistically the knowledge void stems from the apparent contradiction of the two terms: "electronic" and "percussion." Until recently, there were no ties between the two, but now there is an overflow of all kinds of wonderful toys and gadgets. Even so, many of the drum machines on the market are aimed at keyboard players and technicians who already have a background foundation for what would seem to be foreign acts, such as sequencing, programming, loading data to cassette or floppy discs, and other such non-drum-related activities. Furthermore, the average drummer has hardly plugged in an amplifier before, let alone changed an EPROM or deleted an unwanted step in a sequenced pattern.

The average drummer today stands in the background, as words, terminology and procedures go right over his or her head. That's where I come in. In this and future articles, I am going to try to demystify the field of electronic percussion. Subjects I plan to cover include live applications, what to start out with, basic approaches and concepts, working with drum machines, triggering, etc. I'll also provide custom tips and tricks based on my own professional experience. From time to time, I'll also be focusing on a specific instrument, with a realistic and comprehensive view on functions, capabilities, highlights and restrictions. So let's get started!

Amplifiers

As if it's not enough to throw yourself—or be thrown—into the abstract world of electronic percussion instruments, now you have to deal with amplifying them. When you sold your old motorcycle and your Black Sabbath record collection and picked up a part-time day job to buy your new electronic drumkit, you may have thought you could get by by running it through your home stereo, or maybe your guitar player's old, crummy practice amp. You were wrong. Your home stereo just doesn't cut it against a Marshall stack. You're going to need some serious amplification in order to get that new toy of yours heard at the gig.

For starters, you'll need power. In my opinion, 100 watts is the bare minimum. For live applications, I use an almost 500-watt BGW power amp, which may sound like a bit much. But the more power you have, the better the overall quality of sound reproduction will be. For example, if it takes 200 watts of power to get your electronic kick drum heard, and you only have a 200-watt power amp, that amp is giving all it's got. You're getting maximum output from the amp, both in volume and distortion. But if you have a 400-watt amplifier, you still have another 200 watts more power—or "headroom"—left over. The amp is just cruising, and the distortion level (or percentage of distortion commonly called the "signal-to-noise ratio") is at a minimum. Your volume can actually be turned down a bit, because your sound is now cleaner, crisper and more defined, and can be heard more easily and more accurately.

Sometimes amplifiers are built into a mixing board. In such a case, you have both the mixing/preamp stage of signal processing and the power amplifier stage all built into one neat little cabinet, as opposed to having two separate components (one mixing board and one power amp).

Mixing Boards

If you want to run two or more instruments at the same time (i.e., a Simmons *Claptrap* and two *Syndrums*), you're probably going to need a mixing board. This device does exactly what its name implies: It "mixes" two or more signals (depending on how many input channels it has) together into either two outputs (stereo) or one output (mono). An eight-channel mixing board is set up to handle eight inputs (although it seems you can always squeeze one or two more in somewhere by means of an auxiliary input or a return from an "effects send" channel).

Now, here comes an "if." *If you have*, say, a Simmons *SDS5* electronic drumset, then the brain (which houses the electronic components that make all those swell sounds) has a basic mixer built into it. You can have seven different drumpads, and run them all into one P.A. channel via the "mono output" jack on the back of the Simmons brain. So who needs a mixing board when you can run all seven drums into one channel and control the volume from the brain? Well remember, that's a lot of information you're trying to squeeze into one channel, and when you do that you start to produce a little give and take.

When you *give* it your kick drum, for example, it *takes* away from the other drums. You might notice that, when you add a little treble to your snare drum, it makes your bass drum a little "clicky," or your cymbals too bright. What do you do now?

What you do is take the individual outputs of each drum, and set them up with the snare into channel 1 of your mixing board, the bass drum into channel 2, your toms into channels 3, 4, and 5, etc. Now you can add treble to brighten up your snare drum without affecting any of the other instruments. With this system, you can mix and EQ each of your Simmons pads individually. And if you have, say, a drum machine, a couple of E-mu Systems *E-Drums* and a Simmons *Claptrap* (which are all separate entities and not linked together in any way as far as sound output is concerned), you need a mixer to condense all of those different signals into one, which will ultimately be sent to your power amplifier.

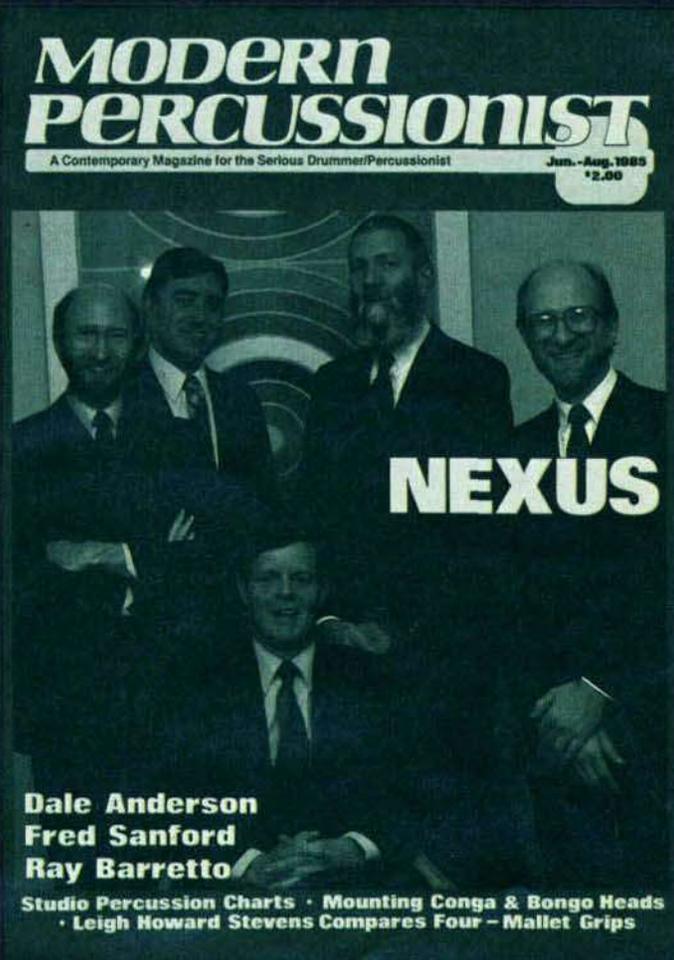
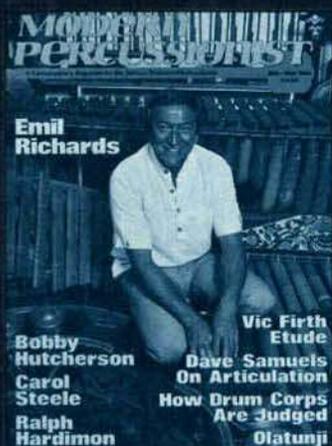
Another aspect of mixing boards that I've already mentioned but would like to reinforce, is equalization. Hopefully, your mixer will at least have treble and bass controls for each channel. Some mixers have three control knobs for EQ purposes: treble, midrange, and bass. Some have four or more. A mixer can also have a built-in graphic equalizer of from six to ten or more bands, with which to equalize the mixer's final output (which then goes to the power amp, which may be internal or external). I feel that the positive use of equalization is essential. What the EQ can do for you is bring out characteristics lacking in a certain instrument, amp, P.A. or speaker system, and the proper use of EQ is going to make or break your sound. Experiment a bit with it. For example, try using EQ on your electronic percussion unit to make your snare sound more "sizzly," then back off a bit on the treble at the mixing board, and check the end result. Or boost the EQ's low end to give the drum more body, but still retain the high end as well. The more you play with your EQ and experiment with any variables you have available, the more you'll come to know your entire system's capabilities and limitations. Then, and only then, can you perfect your own programming abilities, and get the most out of your equipment.

Speakers

Speakers come in all forms, shapes and sizes: front loaded, bass-reflex, folded horns, air suspension speakers, ported

Increase Your Value

Due to the competitive nature of today's music industry, you cannot afford to limit your knowledge of percussion to only one area. By expanding your knowledge of all aspects of percussion, you can enhance your abilities in a variety of musical situations, obtain the edge needed to compete successfully, and meet the eclectic demands of today's music.



MODERN PERCUSSIONIST Magazine can be your first step towards becoming a more eclectic and valuable musician!

Each issue covers a vast array of percussion fields:

- Orchestral Percussion
- Keyboard Percussion
- Studio Percussion
- Drum Corps
- Latin/ethnic Percussion
- Ensemble Performance

In addition, respected authorities from all of these areas make their expertise available to you through regular columns. Our columnists include:

- Vic Firth — Timp Talk
- Dennis DeLucia — Corps Scene
- Leigh Howard Stevens — Marimba Perspectives
- Arthur Press — Orchestral Percussionist
- Montego Joe — Latin Symposium
- Gordon Gottlieb — Tracking
- Dave Samuels — Vibraphone Viewpoint

All this can be yours through a four-issue, yearly subscription to Modern Percussionist, delivered right to your door, at the low cost of only \$6.95. Where else can you get so much information on percussion at that price?

SEE ATTACHED CARD FOR ORDERING INFORMATION

Or Ask For Modern Percussionist Where You Buy Modern Drummer

MODERN PERCUSSIONIST

THE MD LIBRARY

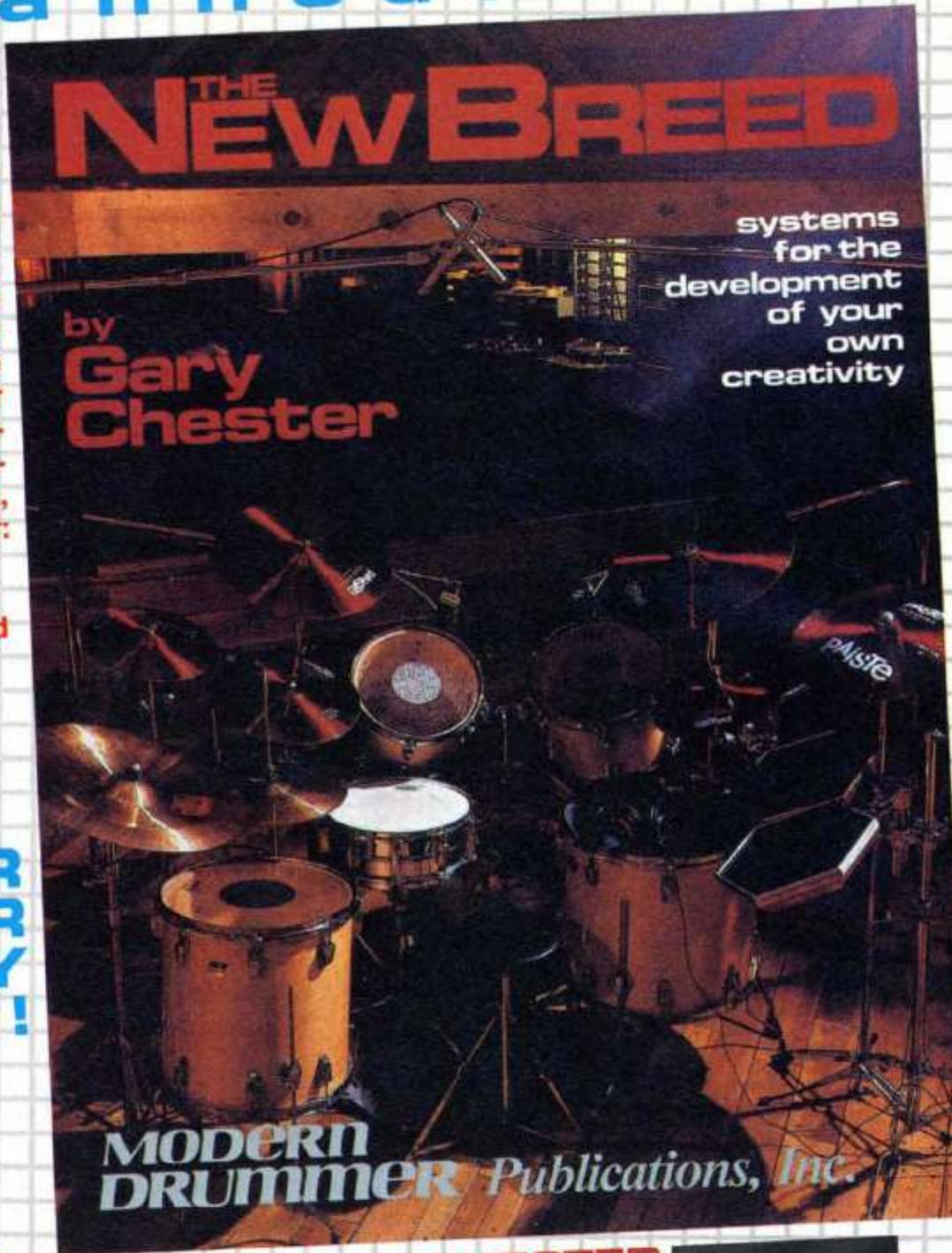
announcing

THE NEW BREED

This is not just another drum book, but rather a system that will help you to develop the skills needed to master today's studio requirements. Through working with this book, you'll improve your:

- Reading
- Coordination
- Right- and left-hand lead
- Awareness of the click
- Concentration

ORDER YOUR COPY NOW!



THE NEW BREED

by **Gary Chester**

systems for the development of your own creativity

MODERN DRUMMER Publications, Inc.

by GARY CHESTER

Gary Chester was one of the busiest studio drummers of the '60s and '70s, and played on hundreds of hit records. His systems have been used and endorsed by such drummers as Kenny Aronoff, Danny Gottlieb, and Dave Weckl.



QUANTITY	DESCRIPTION	COST	TOTAL
	THE NEW BREED	\$7.50	
	MASTER STUDIES	\$7.50	
	DRUM WISDOM	\$6.50	
	THE FIRST YEAR	\$7.50	
	THE BEST OF MD	\$9.95	
		GRAND TOTAL	

Mail to: MODERN DRUMMER PUBLICATIONS, INC.
BOOK DIVISION
870 POMPTON AVE., CEDAR GROVE, NJ 07009

NAME _____
ADDRESS _____
CITY _____
STATE _____

- ENCLOSE CHECK OR MONEY ORDER (NO CASH) PAYABLE TO MODERN DRUMMER BOOK DIVISION
- PAYABLE IN U.S. FUNDS
- ALL PRICES INCLUDE POSTAGE AND HANDLING
- PLEASE ALLOW 6 TO 8 WEEKS FOR DELIVERY
- BOOKS MAY BE SHIPPED SEPARATELY

DEALER INQUIRIES INVITED

Master Studies

by Joe Morello



MASTER STUDIES

by JOE MORELLO

This has been called *the book* on hand development and drumstick control. **Master Studies** focuses on these important aspects of drumming technique:

- accent studies
- buzz-roll exercises
- single- and double-stroke patterns
- control studies
- flam patterns
- dynamic development
- endurance studies

...and much, much more!

Here is what's being said about *Master Studies*:

"Every exercise is interesting, challenging, and stimulating."

Ed Thigpen

"This book should prove to be beneficial to all drummers. I recommend it highly."

Fred Hinger

"Joe has written a challenging book that can help all levels of players."

Ed Shaughnessy

"This book is the answer to acquiring more control, flexibility, endurance, speed, and coordination."

Ted Reed

"Joe has written an excellent book for the development of control and technique."

John Beck

"It should be a part of every drummer's library."

Hal Blaine

"This book is a reflection of a great man and should be in every drummer's hands."

Louie Bellson

DRUM WISDOM

by BOB MOSES

Here is a drum book that offers much more than page after page of dull exercises. *Drum Wisdom* is a clear presentation of the unique and refreshing concepts developed by one of the most exceptional drummers of our time.

You'll read about Bob's ideas on:

- thinking musically
- internal hearing
- playing off of melodies and vamps
- the 8/8 concept
- understanding resolution points
- drumming and movement
- the non-independent style...and much more.

Drum Wisdom

by Bob Moses



The FIRST YEAR

Volume 1 - Nos 1-4

Modern Drummer Publications, Inc.
1000 Clifton Ave.
Clifton, NJ 07013

THE FIRST YEAR

This is a collection of *Modern Drummer's* entire first year, reprinted in a handy, specially bound edition. All four of the rare, out-of-print first issues are here from cover to cover, even the ads!

THE BEST OF MD

Here are more than 75 of the most informative and helpful articles from our most popular *Modern Drummer* columns, in a 124-page book that's overflowing with invaluable drumming information. You'll want to refer to this collection again and again!



cabinets, etc. All these varieties have the same purpose in mind: sound reproduction.

Typically, you'll need a speaker system with full frequency response. You need highs, lows, and everything in between. A speaker box set up for guitar application is going to fall short of your needs. Your electronic snare drum is going to sound pretty poor through such a system, no matter how you EQ it. You're not going to get those ear-piercing snare-type sizzles from a cabinet with four 12" speakers. You need some "tweeters," or horns. Frequency, or pitch, highs and lows, are all reproduced by the speakers vibrating. The faster they vibrate, the higher the resulting pitch. A large speaker has a hard time vibrating 15,000 times per second (or 15 Kiloherz), while a small stereo speaker will have a rough time trying to reproduce a decent bass drum sound at a performance volume level (measured in decibels or dB's).

If you're going to run an entire electronic drumkit through a single-speaker cabinet, the speaker box or enclosure must be what is termed a "full-range" system. This means that the one box can reproduce the high-, middle-, and low-range sounds all equally well—hopefully. Public address (P.A.) system speakers are one such monster. Keyboard players usually have "full-range" speakers or P.A. speaker systems. (If you have a keyboard player in your band, ask him or her for advice. Most

music stores will try to sell you whatever specific brand they carry, and trying to get unbiased recommendations from that source might be a little questionable. If at all possible, check with an experienced friend first.) Your speaker cabinet will probably contain a combination of tweeters and midrange and/or bass speakers.

The power-handling capabilities of your speakers must also be taken into account. The input power capabilities of your speakers should be matched to the output power of your power amplifier. For example, if your self-powered mixer or component power amp puts out 400 watts of power, using one speaker cabinet rated at 100 watts isn't a good idea; it probably won't last long. On the other hand, if your power amp puts out 150 watts of power in stereo (75 watts per side), then two 200-watt-rated cabinets are more than adequate, and give you room to upgrade your power amp one day.

Electronic percussion instruments are very hard on speakers, due to the "sudden impact" sounds they produce, as opposed to the "sustained sounds" of keyboards and other amplified instruments. If your power amp can deliver more power than your speaker manufacturer recommends for the input of the particular speaker or cabinet you're using, make sure you take it easy, or you might blow your speakers. More often than not, size is pretty indicative. Full-range speaker cabinets tend to

run large, and a 10" x 14" speaker cabinet is not likely to be able to reproduce the volume and frequency range of an entire electronic drumset. (If any of you out there are aware of such a creature, I'd like to hear about it!)

You should be as careful as possible when it comes to selecting amplification equipment. Chances are you've made a pretty hefty investment in your electronic percussion instruments; don't sell your sound short with poor-quality sound reproduction.

If any of you have any specific questions pertaining to the field of electronic percussion, please address them to me in care of *Modern Drummer*. From time to time, I'll gather up as many questions as I can answer, and present them here as a column. And if I can't answer your questions, I'll find someone who can, and who can educate us all. I'll also try to list references and sources of information, whenever possible.

Reek Havok is a Los Angeles-based session drummer and electronic percussion specialist. He has worked on such tunes as "Automatic," "Jump," and "Neutron Dance," by the Pointer Sisters, "Bop 'Til You Drop," by Rick Springfield, and "Pilot Error," by Stephanie Mills; other credits include Tommy Tutone, Randy Crawford, Herb Alpert, and Melissa Manchester. Reek has also released his own album of electronic drum patterns, called Havok Trax, for use by musicians and composers when creating songs, and by drummers as a practice aid for playing along with drum machines and click tracks.



REMO'S

STEVE



Better
Products
For Better
Percussion

A Salute to Steve Jordan
Versatile young drummer making it happen on NBC's David Letterman Show
... another Friend of Remo.

from
REMO, INC.
12804 Raymer Street
North Hollywood,
California 91605
(818) 983-2600

Joe Morello
"I WANT THE BEST"
Model No. 4P "PRO"

New Free Catalog



45 Models Available
"Set-the-Pace" PEDAL PRACTICE PADS
Ralph C. Pace
Box 63 JM, North White Plains, NY 10603

Send in this ad and \$9.50 for Louie Bellson *Don't Stop Now!* album and signature T-shirt. S-M-L-XL, black only.

MADE
IN
GERMANY



MEINL



THE PROLINE CYMBALS

BELIEVE YOUR EARS!



Roland Meinl
An den Herrenbergen 24
8530 Neustadt a. d. Aisch
West Germany
Telex 624 023 meinl
Telefax 0049(09161)58 02

USA:
OUT FRONT Inc.
101 Horton Avenue
P.O. Box 807F
Lynbrook, N.Y. 11563
516-887-3531

CANADA:
LOUIS MUSICAL Ltd/Ltee
529 Rue Deslauriers St.
Ville St. Laurent
P.Q. H4N 1W2



Class Act!

The Most Famous Drummers In The World...
Toast The Most Famous Name On Drums!

Ludwig

On August 26, 1984 these top name drummers arrived in Chicago to celebrate seventy-five years of business. Three quarters of a century of hardwork and dedication, something they all know and relate to. That's why they believe in Ludwig, that's why you should too! Visit your local Ludwig dealer soon, and join the celebration.

1. Johnny "Bee" Badanjek
- Mitch Ryder & The Detroit Wheels
2. Vincent Dee - Jump 'N The Saddle
3. Chuck Turk - Independent
4. Hirsh Gardner - Independent
5. Tony Brock - Rod Stewart
6. Bill Ludwig, III
7. William F. Ludwig, Jr.
8. Gunner Ross - Almighty Strut
9. Joe Morello - Joe Morello Quintet
10. Terral Santiel
- L.A. Studio, Touring with Patrice Rushen
11. Graham Ward
- Studio, Touring with Haircut 100
12. Tim Gehrt - Streets
13. Don Brewer
- Formerly, Grand Funk Railroad
14. Herman Rarebell - Scorpions
15. Roger Earl - Foghat
16. Bobby "T" Torello
- Jim Dandy's Black Oak Arkansas
17. Jerry Shirley - Fastway
18. Eli Konikoff
- Eli Konikoff's Tour De Force (Formerly with Spyro Gyra)
19. Stephen George - Ministry
20. Tony Cerniglia - Boys in White
21. Luis Cardenas - Renegade
22. Steve Thomas - Shooting Star
23. Leigh Howard Stevens
- Marimba Virtuoso
24. Fred Edwards - Charlie Daniels Band
25. Gary Smith - Chicago Studio
26. Steve Palmer
- John Kay & Steppenwolf
27. Aynsley Dunbar - Independent
28. John Shearer - Hurricane
29. Don Powell - Slade
30. Phil Rowland - John Elefante Band
31. Vic Mastrianni - Shelly West
32. Tom Compton - Johnny Winter
33. Scott Rockenfield - Queensryche
34. Mike Arturi
- Big Twist & The Mellow Fellows
35. John Stacey - Nashville Studio
36. Paul Quinn - Joe Kelly
37. John Beke - Crossfire
38. Cliff Davies - Ted Nugent
39. Alan White - Yes
40. Bobby Blotzer - Ratt
41. Barry Connors - Coney Hatch
42. Robin Steele - Independent
43. J. I. Allison - The Crickets
44. Kevin Valentine - Donnie Iris
45. Bobby Chouinard - Billy Squier
46. Roger Pope



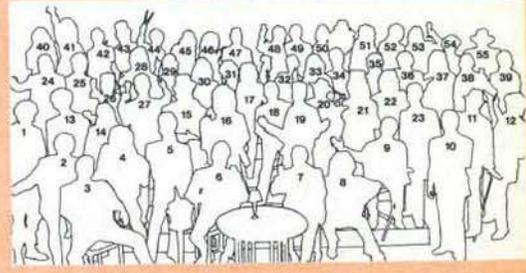
- 47. Jerry Pickett – Ghalib Ghallab
- 48. Bruce Crump – Molly Hatchet
- 49. Jim Marshall
- 50. Vern Wennerstrom – Independent
- 51. Khurt Maier – Max Havoc
- 52. Rick Downey – Blue Oyster Cult
- 53. Steve Negus – Saga
- 54. Michael Derosier – Orion The Hunter
- 55. Bun E. Carlos – Cheap Trick

**LUDWIG ENDORSERS NOT PRESENT
DUE TO SCHEDULE CONFLICTS**

- Willie Ackerman – Hee Haw Show
- Nigel Glockler – Saxon
- Sandy Gennaro – Cyndi Lauper
- Leonard Haze – Y & T
- Ralph Molina – Neil Young & Crazy Horse
- Dan Mustoe – Waylon Jennings
- Jimmy Marinos – The Romantics
- Gina Schock – The Go Go's
- A. J. Pero – Twisted Sister
- Bob Benberg – Supertramp
- Richard Allen – Def Leppard
- Lee Crystal – Joan Jett & The Blackhearts
- Alan Gratzner – REO Speedwagon
- Joey Kramer – Aerosmith
- Darrell Sweet – Nazareth
- Myron Grombacher – Pat Benatar
- Roger Taylor – Queen
- Eric Carr – ~~KISS~~
- Jason Bonham – Airrace
- Ken Janson – Tammy Wynette
- Randy Hardison – John Conlee
- Nick Mason – Pink Floyd
- Roy Haynes
- Alan Dawson
- Ginger Baker
- David Lauser – Sammy Hagar
- Clay Caire
- Danny Gottlieb

PHOTOGRAPHY BY ROBERT KEELING
SPECIAL THANKS TO THE BARCLAY CHICAGO HOTEL

FOR A POSTER SIZE REPRODUCTION OF THIS AD.
PLEASE SEND \$2.00 TO:
CLASS ACT
c/o THE SELMER CO.
P.O. BOX 310
ELKHART, INDIANA 46515



Ludwig[®]
A SELMER COMPANY
P.O. BOX 310 ELKHART, INDIANA 46515



by Paul Matcott

Understanding Drums

I remember once reading about a school of pottery in Japan, where the first-year apprenticeship consisted of making and remaking a single porcelain bowl. Each repetition obviously involved certain refinements, but the main object of the exercise was total involvement in the *essence* of each bowl—the involvement with both the materials and the method used to create the desired object. That idea has haunted me in the course of my study as a drummer, and at times, it has seemed rather frustrating when I've been forced to confront the lack of information available about the instrument I play.

Most drummers can tell you that a drum is a cylindrical object covered with some form of vibrating membrane, but not many know all that much about the physics of the sound a drum produces. Not many of us are really in touch with the *essence* of our instrument. I would suggest that we drummers could benefit much from a more thorough knowledge of the drumset, which in turn, can help us better understand what makes a good drum,

what aspects of drum construction affect the sound, what to look for when buying, and how to tune it after you've bought it.

A Good Shape

Probably the most important aspect of a drum is good shape. No matter what material is used in construction, a good *round* drum will produce a good clean tone, and being *in round* allows for better tuning.

Roundness is more achievable today than it used to be. Prior to the late '60s, most shells were made through a steam bending process that often resulted in warped shells or little "kinks" in the edges. After about 1968, most manufacturers began making drums in tubular fashion, using many plies of wood glued together with staggered seams. This process gave a more uniform and consistent result.

The Shells

It seems that older drums, especially snare drums, are still in great demand today, particularly for recording. Why is

that? The best sounding shell is one that is both thin and strong. Older manufacturers like Ludwig and Leedy developed the idea of thin shells made of good maple, and the use of reinforcing hoops gave these drums a great deal of strength. This process produced excellent results, and some of the drums made 30 to 40 years ago still sound great. The thinness of the shell gives them a greater sensitivity to both high and low frequencies.

Another important factor was the wood itself. *Good* maple was relatively inexpensive and easily obtainable. Maple tends to produce a very warm sound that mellows with age. So, older, thinner-shelled drums made from better maple produce the kind of sound that many players still desire.

The shortage of good woods today has taken its toll. Shells are now made with more plies of thinner wood, which means the use of more glue, and that tends to inhibit sensitivity. In short, the thing we need most for a good drum is good shape; after that, the thinness and strength of the shell determine the sensitivity of the drum. Older manufacturers, having access to good wood, were able to get very good results, but lacked consistency. The newer drums may sometimes lack sensitivity in comparison, but are more often than not in good shape.

What of other woods? One of the woods being used today is birch, which is darker in sound than maple, has less sustain, but produces a fatter sound due in part to a more tightly knit grain structure. Because birch is relatively new in drum making, we don't know how it will age or how it will change in tonal character over time, whereas we do know that maple mellows with time. So, if your brand-new maple kit sounds a little "tweaky" at first, don't rush to the nearest dealer and try to unload the drums. Just give them some time to mellow. If you're looking for a brighter sound with slightly less sustain, then buy birch. Other woods such as mahogany, and exotics like bubinga, are also fairly new and the time factor is unknown. Maple is still being used, but it's more expensive than it once was.

Plastics and other synthetics will not sound as good as wood if you're searching for that *natural* sound. However, they will usually be louder and will project more than wood. Keep in mind that a thinner shell will give you a boomier sound with more sustain, while a thicker shell will give you a deader sound with less sustain. Another little point: Different manufac-

Primo Performers Series #4
Fast Trak Fever



3-SPEED moves on the hot rockin' fast track. Drummer David Currier drives the band with his 9 piece TRAK drum kit.

Rugged hardware and six-ply maple shell for the top performance pros require. Driving sound on stage or in the studio. Responsive. Demanding. Hot.

Get the fever. Get on Trak.

Hear 3-SPEED on the soundtrack albums "Voyage of the Rock Aliens" and "Savage Streets" on MCA Curb Records and Tapes.

Distributed exclusively in the U.S.A. by Primo, Inc., 50 Brigham St., Marlboro, MA 01752. (617) 480-0300
For a full color TRAK catalog send \$2. Attn: PS-4

TRAK
DRUM SYSTEMS

©1985 Primo, Inc.

NEW DRUM WARE FOR 85! TRAK "SHOES"—to anchor your set; CYMBAL CRANE—4-legged telescopic boom for gongs and large cymbals; TILTING HI-HAT—adjusts to your style.

David Currier of 3-SPEED

FIVE-SIDED MEN IN A SIX-SIDED WORLD

MICHAEL BOTTS

DANNY GOTTLIEB

JERRY MAROTTA

RICK MAROTTA

ROD MORGENSTEIN

JEFF PORCARO

RICK SHLOSSER

ALPHONSE MOUZON

MICHAEL SHRIEVE

THIS IS A DIFFERENT CONCEPT.

We feel that it's not the shape
of the pad that's important.

it's the sensitivity.

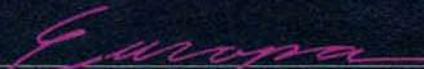
Touch Sensitive!

ELECTRONIC SOUNDS.

NATURAL SOUNDS.

Dynacord Digital Drums.

you should check it out.


EUROPA TECHNOLOGY INC.

1638 WEST WASHINGTON BLVD

VENICE, CALIFORNIA 90291

213-392-4985

TELEX: 506162

turers cut their plies to different thicknesses, so one manufacturer's six-ply drum may be thicker than another's six-ply. Check with your dealer.

The Hardware

The next most important item in a drum's construction is the tuning apparatus, which includes the rim, tension casing, rods, and of course, the head itself. The rim is the real problem for most of us. It can be the cause of most of the bad sounds that drums can make. A good rim must be flat. Cast rims must be flat because they are not malleable, and they do not give. Triple-flanged pressed rims offer more malleability, and also give a slightly

higher pitch because they have less mass. Be fussy about rims. If they're not flat, take them back. The tension casings vary with different manufacturers, but they should be precisely spaced around the drum, and you should be familiar with how they work.

The Bearing Edge

The interaction between the head and shell is important for tuning the drum, so the next most important factor is the bearing edge of the drum, which is where the drum and head actually make contact. The degree of roundness of this edge will determine the sound, for the most part. The sharper the edge, the sharper the sound.

Phil Collins uses single-headed concert toms with very sharp edges for a very sharp sound, while Steve Gadd's drums have a more rounded edge, which together with thicker heads, gives a much more mellow sound.

The amount of contact between the drumhead and the bearing edge determines how much of the shell of the drum is excited when you strike it. The contact between the head and the edge is where the vibrations travel into the shell. Obviously, if more of the shell is contacted, the more vibrations enter it and the more fully it vibrates, which results in more sound. A sharper edge will give a louder sound initially, but will decay quicker with less tone. A round edge is not as loud initially, but will produce more sustain.

The degree of roundness of bearing edges varies with manufacturers. Tama and Pearl make edges of about 45°; Yamaha's are slightly rounder. Whatever your brand, you can get them altered by a good wood machinist if you want, although I would be sure to entrust this task only to people who know what they're doing. See your local dealer for advice. The thing to aim for—if you want a good, balanced sound from your whole drumkit—is consistency of the sound edges from drum to drum.

Producing A Sound

Now that we have a picture of the component parts of the drum, let's talk about sound production. In actual fact, a drum reacts as a total unit to generate sound, so all parts contribute. When you strike a drum, the head vibrates, pushing a column of air down to the bottom head, which pushes it back up. The vibrations from the heads and the movement of air within the drum cause the shell to resonate. All of this motion causes vibrations in the air around the drum, and the sum total of all of this air movement is heard as the sound of the drum.

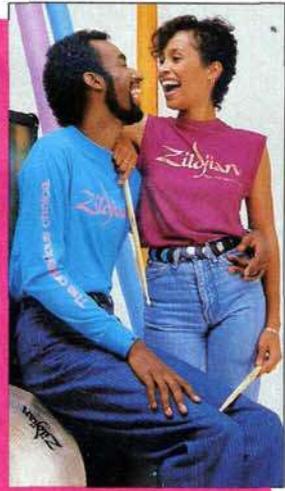
Some basic points: The more air mass you move, the lower the sound, so a larger drum sounds lower in pitch. Smaller drums react faster. Fast note combinations don't work quite as well on power toms or extender toms as they do on smaller drums. The sound slows down from the top head to the bottom head. The more air that goes down the drum, the longer it takes to go back up. So, power toms aren't as good for studio work (close miking) as for live work, where the object is to move more air. Conversely, you won't get a 20" bass drum to sound like a 26"—live.

How you play the drum, of course, helps determine the sound that you get. The type of stick you use, and how you use it, affects the sound considerably. Using the butt end of the stick means you are using more mass to move the head, and the sound will be lower in pitch. Your technique also figures prominently here. You can either hit into the head and *push* the sound out, or you

New Colors

GET DOWN TO BASICS II

Zildjian Basics II active wear fulfills all of your "essential" clothing needs. Whether you're playing live, recording or just hanging out, Basics II always delivers the ultimate in style, fit, and comfort. A perfect gift for your favorite musician.


After-Hours Shirt
The perfect choice for hanging out after the gig. Zildjian's classy After-Hours shirt combines a "rugby-style" look with generous pockets in front.

Long Sleeve T-Shirt
Featuring the legendary Zildjian logo on the front and "The Only Serious Choice" on the sleeve, our 100% cotton, body-hugging Long-Sleeve T-Shirt will always keep you warm.

Sleeveless T-Shirt
Now offered in new "electric" colors, Zildjian's Unisex Sleeveless "T" means cool comfort and total freedom of movement wherever you go.

T-Shirt
Our high quality cotton/polyester "T" is still the best all-around choice for any on or offstage situation.

Gym Shorts
Zildjian's lightweight Gym Shorts keep you cool behind the kit (or anywhere) with an elastic waistband and drawstring to insure a perfect fit all the time.

Weekender Bag
Tough, lightweight and spacious, our rugged black nylon Weekender Bag with adjustable carrying strap lets you pack all the clothing you'll need for that lost weekend.

Please write in ball point pen.

Item	Sizes & Quantity				Price	Total
	S1	M2	L3	XL4		
T-Shirt Teal (311)					\$ 7.50	
T-Shirt Raspberry (315)					7.50	
T-Shirt Black (300)					7.50	
Sleeveless T-Shirt Teal (312)					7.50	
Sleeveless T-Shirt Raspberry (316)					7.50	
Sleeveless T-Shirt Black (301)					7.50	
Long-Sleeved T-Shirt Teal (313)					11.00	
Long-Sleeved T-Shirt Raspberry (317)					11.00	
Long-Sleeved T-Shirt Black (319)					11.00	
Gym Shorts Black (306)					10.50	
After-Hours Shirt Black (308)					23.50	
*Weekender Bag Black (3265)					17.50	

*Massachusetts residents add 5% Sales Tax for Weekender Bag only

Shipping and Handling **\$2.50**

TOTAL

Payable in U.S. currency

Check or money order only. No COD's accepted. Allow 4-6 weeks for delivery. Prices and products subject to change without notice.

Zildjian Basics, Dept. ZB II
Avedis Zildjian Company,
Longwater Drive, Norwell, MA 02061

Name _____

Address _____

City _____

State _____ Zip _____

Zildjian

MD 6/85 The only serious choice.

THE MOST SOPHISTICATED COMPOSITIONAL TOOL

EVER CREATED IS BASED ON A VERY SIMPLE CONCEPT.

In the race to merge the computer into the musician's art, most companies overlook a major point. Music is a creative profession with its own language, its own pace, and especially its own style.

As we set about to develop the LINN 9000, integrating the ultimate in digital drums with the most "musician-friendly" MIDI keyboard recorder, we realized that operation

had to be virtually effortless. Quite simply, we let the musician in us win over the temptation to push computer technology to the ragged edge.

The result: the most sophisticated compositional tool ever created. The LINN 9000.

The 9000's 18 digital drum and percussion sounds are unquestionably the best. Alternate sounds from our library can be loaded in from cassette or the optional 3.5" disk drive, or sample your own sounds using the optional audio sampling card. The 9000 captures all the spontaneity of your performance through front panel pressure sensitive pads, remote electronic drum pads or other sources plugged into dynamic-sensitive trigger inputs. The "Repeat" button lets you create drum rolls with a single touch. You can easily program high-hat decay for every single note using the front panel slider or an external foot pedal.

The beauty of the LINN 9000 32 track/16 channel MIDI keyboard recorder is its ability to capture every expression and nuance of your performance. Simply. Quickly.

This is possible because you control the process the same way you operate a multi-track tape machine. Punch-in and out, auto-locate, fast forward and rewind, insert a part, copy another, merge them all... always in perfect sync. Concentrate

on your art while the LINN 9000

memorizes the subtleties of your performance.

The LINN 9000. No more struggling with boxes spread all over your studio, patching and re-patching or tangled cables. Best of all, you don't have to be a computer wizard. The LINN 9000 speaks your language, the language of music.

To get your LINN 9000 brochure send \$1.00 to the address listed below. Or better yet, head down to your local authorized Linn dealer and try it for yourself.

Linn 9000

Linn Electronics, Inc.
18720 Oxnard Street, Tarzana, CA 91356
(818) 708-8131 Telex #298949 LINN UR



can use plenty of rebounding motion and *pull* the sound out. Or you can use dead-sticking techniques where you strike the drum and leave the stick touching the head, impeding the resonance and vibrations of the drum. Ideally, one could make use of all of these techniques.

The degree of force is also an important variable. The shell of a drum moves, just like a speaker cabinet, and this movement affects the sound. If you hit too hard, it's like a power overload to a speaker, where the outward excursion of the speaker cone can cause the cone to tear or distort. Hitting too hard simply impedes the motion of the head and the drum, so neither can vibrate properly.

Snare Drums

Snare drums offer special problems and, therefore, warrant separate discussion. Most of the sustain that you get when the snares are on is through the use of rolls, so snare shells can be thicker than toms. These days, a good snare sound is the hardest to achieve, especially live, due to the use (and maybe overuse) of studio effects to color the sound. The use of tape, muffling and EQ in the mix can give almost any drum a good sound, which is not a bad thing, until you try to reproduce Mick Fleetwood's fat snare sound in your five-piece band in a small club.

The main difference is the snares and everything that contributes to their func-

tion, so let's start there. On the underside of most snare drums, where the snares fit through the spaces allotted in the rim, lies the snare bed. This is where the wire snares actually sit on the head and where they come in contact with the edge of the head. When you strike the drum, both heads move, with greater movement at the center of the head. Thus, the center of the bottom head makes the greatest contact with the snares. This creates pressure at either side of the drum where the snares are attached. As the head moves down, so do the snares, and if the snare beds aren't cut deep enough on the edge to take the motion of the head when it snaps back up, the center of the snares hugs. However, the snares will float at the edges, which causes most of what we know as *snare rattle*.

Ideally, the beds on either side of the drum should be cut to the same depth, and the snares should run parallel. The problem of snare rattle is also exacerbated somewhat by the use of plastic heads. Older calf heads had more tolerance to certain deficiencies. Today, many drums have incorporated the super-sensitive snare action, which does help the problem somewhat, especially if you're customizing an older drum. Even more common with the newer drums is the use of very intricate parallel lowering actions, which—depending on the degree of intricacy—can introduce more problems than they solve. On a good, round drum, the snare action should

be accurate and not too complex. If it is complex, it shouldn't need constant attention. When adjusted properly, it should stay that way.

The best throw-off snare mechanism is one that pulls from side to side, not one that pulls out. For a starter, they're easier to use in a playing situation when switching from snare to tom. Interestingly, famed Russian composer Igor Stravinsky once noted that going from snares-on to snares-off can raise the pitch by as much as an octave. This is because what you're doing is inhibiting the center of the bottom head by tensioning across it with the snares. The liveliest part of the snare drum is the edge, as anyone who has tried to do clean press rolls anywhere else well knows. Keep in mind that if the snares run right to the edge of the head, you get a very sensitive response from the snares, which can sometimes be a pain in the studio.

Then of course, there is the interaction between the snare and the other drums—the problem of *snare buzz*. Rack toms will generally produce the greatest resonance problems for the snare. If such problems occur on your kit, detune the snare a bit and experiment with how you hit it, recording yourself to hear any differences.

Different sized snare drums will give you different problems, especially in the studio. The depth of the snare determines the amount of air moved, which determines the response of the drum. A 5 1/2" snare has a faster response due to its smaller size. Vinnie Colaiuta uses a 5 1/2" snare with the bottom head tight and the top head somewhat looser. A 6 1/2" deep snare drum is harder to tune in the studio. Although you can tune it with more tension for good response, it's harder to get a good, fat sound. For such a fat sound, 8" deep snares are good because you can tune them tight for better response. Because of the size of the air column and the mass of the shell, the sound will be darker and fatter. You can tune an 8" drum tighter, and it will still give you a lower note than either a 5 1/2" or 6 1/2". You should also correlate the size of your snare with the sizes of the rest of your drums. Steve Gadd, for example, uses a 5" snare tuned very tight, together with 10" and 12" rack toms, and either 13" and 14", or 14" and 15" suspended floor toms.

Tuning

Without doubt, this is the most misunderstood aspect of drums. First, let me make a very important distinction between live and studio situations. It is *impossible* to capture a studio sound live, unless you actually carry the studio with you on tour, so forget about even trying. Aim for a good live sound from the drum, and then argue about the effects with your sound technician.

The studio environment is totally different from playing live. For the most part,

WITHSTANDS A BEATING.

Introducing the ultimate Drum Rack from Ultimate Support Systems. Featuring an exclusive modular design and sturdy aluminum construction for hard hitting support in custom configurations.

Ultimate Support Systems, Inc.
P.O. Box 470-MD
Fort Collins, CO 80522
(303) 493-4488

ULTIMATE SUPPORT SYSTEMS

PHIL SWITCHED

Phil Collins,
international recording
artist, plays **SABIAN**
Cymbals exclusively.



SABIAN

CANADA

Send for a full
colour poster of
Phil Collins
(Include \$2.00 for postage
and handling)

SABIAN LTD., 4800 SHEPPARD AVE. EAST, #115, SCARBOROUGH, ONTARIO M1S 4N5, CANADA TELEX 065-26227

drums are recorded by microphones placed only inches away from the drum, right there at the head. The sound of a live drum includes the ambient sound of the space around it. If you want that fatter, John Bonham sound, be sure to record in a room with no carpet, and with mic's placed away from the kit and back in the room. By miking from a distance, the drums develop more bass response and a fuller overtone series, which gives more depth and tone without the need for EQ. The sound of a well-tuned kit is homogeneous and blends better from further away, but not so far that the room itself interferes.

As for actually tuning the drum, first put the drum with the bottom head on the floor to prevent the bottom head from resonating and interfering with the tuning of the top head. Go around to each lug, tightening with your fingers to get everything even. With your drum key, tighten the head until the slack is taken up and then proceed to tune the head to the same pitch at each lug. You may need to do this a couple of times to get a good tuning. When you have repeated this for the bottom head, you should have an evenly tensioned drum that you can start to tune to the exact sound you want. Always try for more tone and sustain. You can always take away by using muffling, but you can't add something if you haven't got it there to begin with.

The bottom head will determine the overall tone of the drum, while the top head will give you the fundamental pitch. If you want that *bend* on the sustain, tune the bottom head a little looser all the way around, not just at one or two lugs. If you want more sustain with a more solid punch, tune the bottom head a little tighter. In this case, the pitch will probably even rise as the sound decays. Remember, rims can be the cause of many tuning problems. So if you've tried all of the above with no luck, check your rims.

Sometimes drums that are close in diameter will cause tuning problems for each other. For example, a 12" and 13" often don't work well together. The sizes of the drums and the amount of air they move are too close together and affect each other too much. 12" and 14" shells with a two-inch difference in diameter can often have a natural interval between them (3rd or 4th); this is less likely to occur with shells only an inch apart. If you can buy your drums one at a time, the way to match them is to select shells that have a good, natural interval between them. Just tap the shell and listen.

Other Points Of Interest

1. *Lacquer*: An interesting feature of many drums today is that they're often lacquered on the inside. Tama, Yamaha and Pearl drums, made in Japan, are often overcoated. Japan is a relatively small

island, surrounded by the sea, and the air motion there is a lot slower. There is also more moisture, so to some degree, it makes sense to seal the drums with lacquer. But this will be detrimental to drums that end up in warmer climates. It might help to improve the tone of your drums by having some of the lacquer removed (again, only by someone who knows how). This allows the wood to breathe a little more and helps out in the mellowing process.

2. *Mounting*: Another impediment to optimum sound, especially for toms, is the way they're mounted. Anything that intrudes into the shell impedes the air movement to some degree. Remember, there will always be a compromise between design efficiency, aimed at better mounting for easier playing and optimum sound quality. The most efficient holder, from a playing point of view, may—in theory at least—prevent the drum from achieving its optimum sound. This may be a problem in studio playing, but will more than likely not be a consideration for live playing for other than top players doing world tours. However, if mounting hardware seems to you to be a sonic impediment, consider a suspension-mounting system, such as Gauger RIMS, which may be adaptable to your existing hardware.

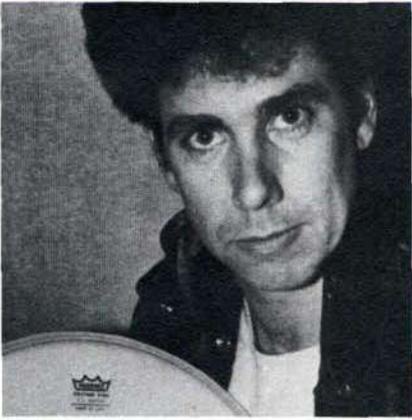
3. *Floor tom legs*: These act like shock absorbers, and can also take all the lows out of the shell. Anytime you strike a drum, there is always stress placed on the mounts. Vibrations travel to the weakest spots, and when you put all the stress on the legs, the vibrations travel all the way down and into the floor, taking away a lot of the low end. Try putting some foam rubber or tissue paper under the leg that is tilted lowest, where most of the stress is. This allows the drum to breathe more and restores some of the lows. The easiest way to check the results is to hit the floor tom when it's on its legs on the ground. Then lift it off the ground, hit it, and compare the sound.

4. *Bass drums*: A bass drum is just like a large tom-tom, except that, being the lowest note in the kit, it carries much of the rhythmic action. Therefore, it assumes a slightly more important function in most of today's popular styles. Tuning problems are the same for bass drums as for tom-toms, except that today's players invariably go for a flatter, punchy sounding bass that is obtained using much damping or EQ. For that purpose, I recommend using acoustic foam, since it can be removed if you want a more open sound. Remember, for studio playing, the bass drum is only as good as the microphone that records it, so spare no expense.

Keep in mind that the sound of a drum is a combination of many things. If you're looking for a particular sound, try all the options discussed here. Trust your own ears, and go for *your* sound. Don't be a clone. Experiment a bit, and don't be afraid to be different.

REMO

MICKEY



Better
Products
For Better
Percussion

A Salute to Mickey Curry

The always solid, propelling drummer
of Hall & Oates... another
Friend of Remo.

from
REMO, INC.
12804 Raymer Street
North Hollywood,
California 91605
(818) 983-2600

Send in this ad and \$9.50 for Louie Bellson *Don't Stop Now!* album and signature T-shirt. S-M-L-XL, black only.

“How can I use Acoustic drums or pre-recorded tape tracks to dynamically trigger ANY Electronic drum, computer drum, or keyboard synthesizer *NOW* and in the future?”

MX1TM+/MXETM

MX MIDI.TM

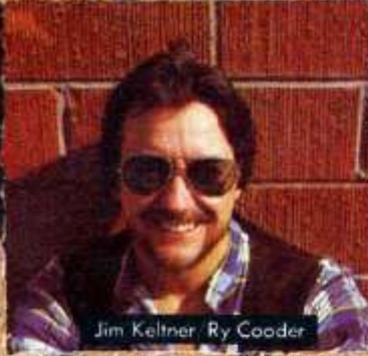
Quality by

mārc

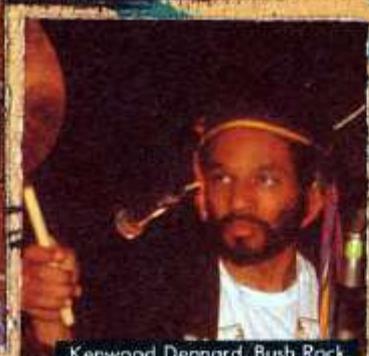
312•941•7090

130 N. Second, Villa Park, Illinois 60181

MX1, MXE, MX MIDI AND MĀRC ARE TRADEMARKS OF DETENTE COMPANY. MX1 PATENT PENDING.



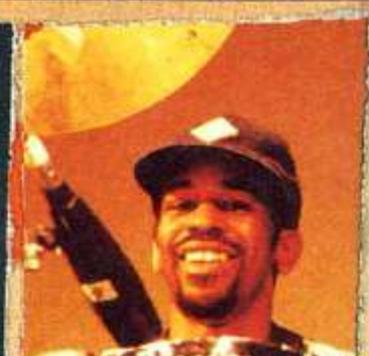
Jim Keltner Ry Cooder



Kenwood Dennard Bush Rock



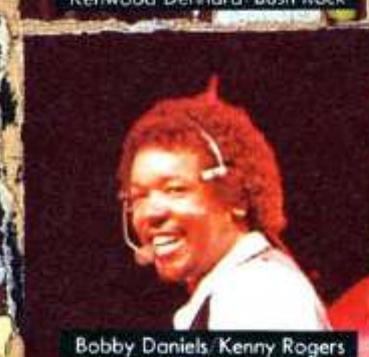
Steve Schaeffer /L.A. Studio



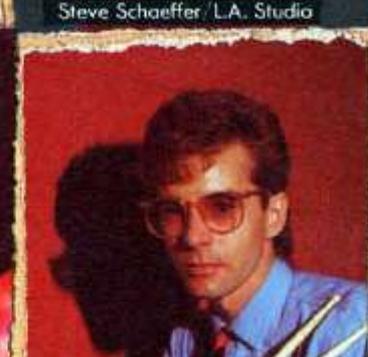
Tommy Campbell Sonny Rollins



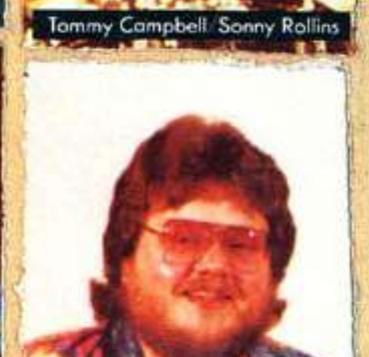
Martin Drew Oscar Peterson



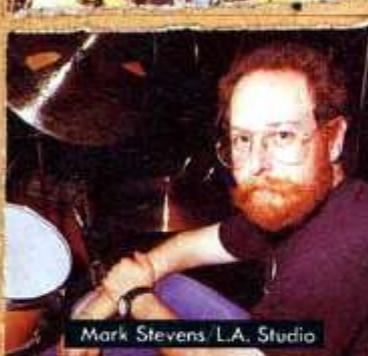
Bobby Daniels Kenny Rogers



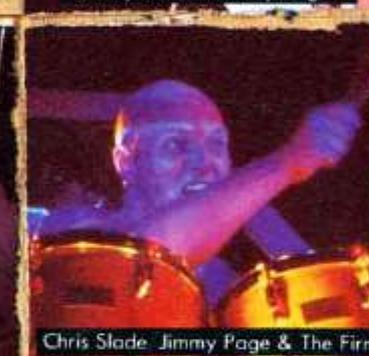
Fred Satterfield /Oak Ridge Boys



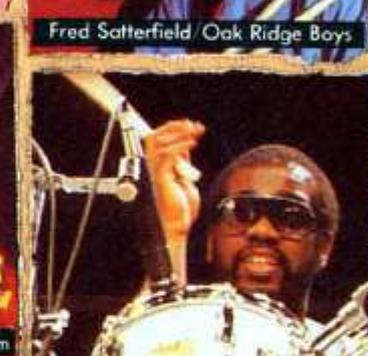
Alan Kerr Ronnie Milsap



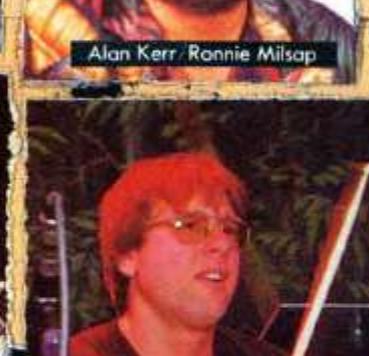
Mark Stevens /L.A. Studio



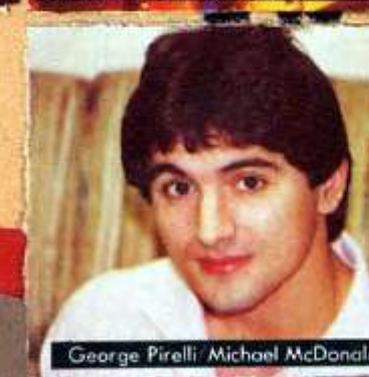
Chris Slade Jimmy Page & The Firm



Trevor Murrell /Wham!

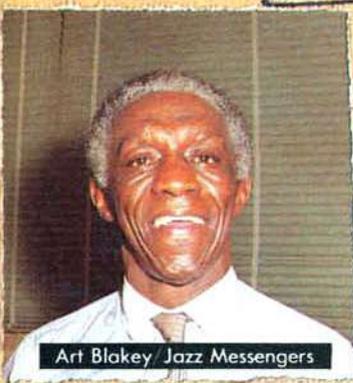


Ron Krasinski /Sheena Easton

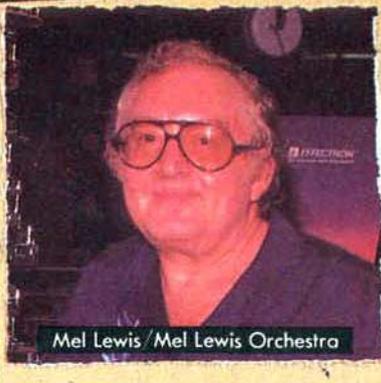


George Pirelli Michael McDonald

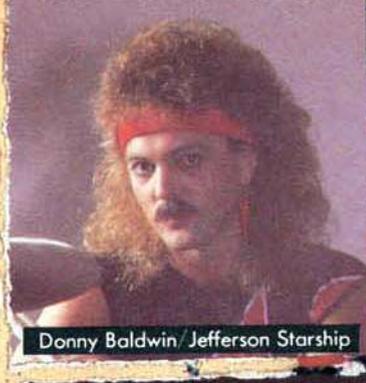
WE LOVE MAPLE



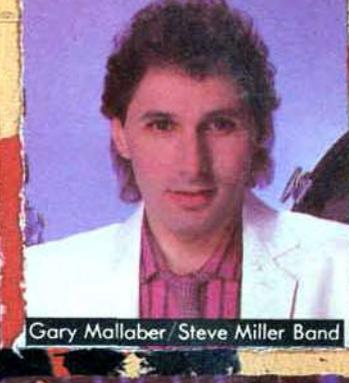
Art Blakey / Jazz Messengers



Mel Lewis / Mel Lewis Orchestra



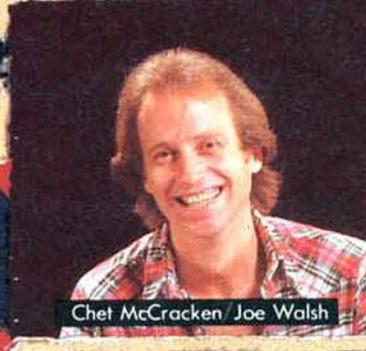
Donny Baldwin / Jefferson Starship



Gary Mallaber / Steve Miller Band



Keith Knudsen / Emmy Lou Harris



Chet McCracken / Joe Walsh



John Guerin / Linda Ronstadt



Stix Hooper / Stix Hooper Band



Pearl's "MX" 7 pc. "DEEP-FORCE" Kit (Model MX-22D-70) features "All Maple Shells", and Pearl's legendary hardware. You'll love Maple too...if it's PEARL!

PEARL is the only Drum Company that can satisfy the "needs" of these Super Players. Acknowledged to be among the elite in the fields of ROCK, JAZZ, STUDIO and COUNTRY, they all have different styles, different sounds, and really only one thing in common...they all get the job done on PEARL! Our "All Maple Shells" give each of them unsurpassed tuning flexibility ... from awesome power to delicate sensitivity...whatever they need.

"No compromise in the music ... no compromise in the construction ... craftsmanship, quality, integrity ... you'll have it all in Pearl's 'All Maple Shells'."

GARY MALLABER

"Why do I love Pearl's 'All Maple Shell' drums? Aside from the warmth of tone and true sound and solidity, I get the same feeling of musical security a fine violinist must get from playing a 'STRAD'."

MEL LEWIS

Don't get left behind, look at PEARL first.....
All the other drum companies do!

For a full color catalog, please send \$2.00 for postage and handling to:
In U.S.A.: Pearl International, Inc., Dept DWIM, P.O. Box 111240 Nashville, TN 37222-1240
In Canada: Pearl Dep., 3331 Jacombs Road, Richmond, B.C. V6V 1Z6



their eyes. Looking at that wild-looking drumkit, they say to themselves, 'That is the *baddest* looking kit I have ever heard. That looks like me. That's the way I want to look, and that's the way I want people to see me.' The cosmetic appearance of a drumkit is a major merchandising device." As if to illustrate this point, an advertisement released recently by the Slingerland Drum Company features a red-shelled set with gold-plated rims, lugs, and stands, and the slogan: "Art Meets Power." It's interesting to note that a company attempting a corporate "comeback" is employing an ad featuring a representative drumset and a slogan which both heavily emphasize the *look* of the product.

Pearl's Director of Research & Development, Al Duffy, points out that the drumset market is not the only area affected by cosmetic-appeal merchandising. "I think the visual element has become very important in marketing percussion instruments, and not just in drumsets. For example, in our marching percussion line, we supply a whole lot of the DCI drum corps, and the color of the drum is very important to them. They're concerned not only with how the drum sounds and how it holds up, but how it looks as well, and whether it's *different*. That too, might have a whole lot to do with the content of what we're seeing with these graphics: difference for the sake of being different. I've *always* thought that cosmetics were an integral part of drums. A drum can sound nice, but if it doesn't look nice, then the drummer doesn't feel very nice playing it."

The cosmetic-appeal issue can apply to the re-marketing of existing products as well as the introduction of new ones. While Paiste's *Color Sound* and UFIP's *Tiger* cymbals are new, it could be said that Zildjian was actually the first cymbal company to address the cosmetic issue, when they introduced the *Brilliant* line some years back. David Deranian agrees. "A lot of drummers like the *Brilliant*s because of the way the cymbals reflect stage lighting, and thus add flash to the look of their playing. I think that, if we wanted to, we could take that line, just as it exists, and re-launch it in a very aggressive campaign that would make drummers concerned with cosmetics say, 'Gee, why didn't I think of that?' Sometimes there are things staring you in the face that you don't think about."

Taking visual impact a logical step further, not only are manufacturers concerned with how visuals will affect—and attract—consumers, but those consumers, in turn, are concerned with how the "look" of their equipment will affect—and help entertain—their audiences.

Dave Levine, of Simmons Group Centre, elaborates on this concern. "I think that the desire of drummers to *become* more visual is the most important element of this cosmetic trend, not only from the performing aspect of drumming, but also the business/commercial aspect—earning a living. Drummers want to be a more visually appealing part of the show, like Gerry Brown with his twirling sticks, or Sheila E. doing a timbale solo with lighted sticks."

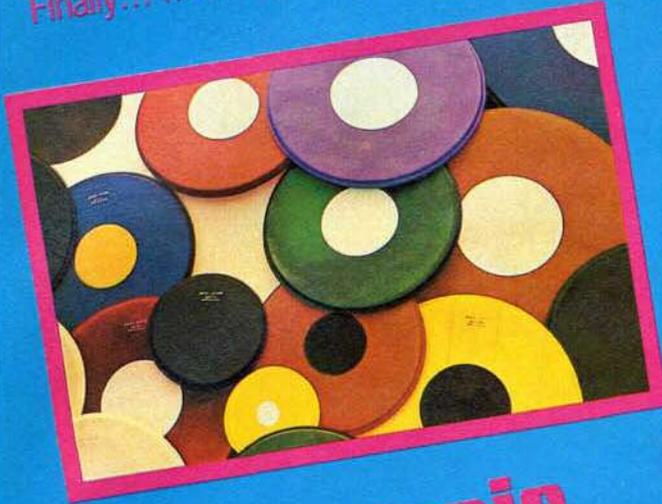
Jim Coffin adds, "I get a lot of requests from drummers who are going out on a show with a given artist for a particular color drumset to match the decor of that show's set. Maybe it's just that the music business is a little more 'show business' these days, or maybe it's due to a little more awareness of TV, but drummers want to be *seen*."

Paiste's Steve Ettleson summarizes his company's reasoning along these lines: "We felt that the production of the shows was into the '80s, but the instruments that drummers were playing on were still in the '50s, '60s, and '70s!"

Leaving the subject of cosmetics as an aesthetic marketing approach, what about cosmetics as a purely defensive tactic against the onslaught of electronic percussion? Could this be a major corporate motivation for the "new look" in drum equipment?

Glyn Thomas of Simmons thinks so. When asked why he thought the acoustic companies were exhibiting such energy in putting out unusual-looking products, he replied, "Honestly? It's another way of their generating more sales with an instrument that

Finally... hear, feel and... SEE your Sound!



CANA-SO₂NIC

EXCLUSIVELY DIST. BY CASINO PERCUSSION PROD. • BOX 372 PLAINVIEW, NY 11803 (516) 221-3636

NC

CLASSIC • SS

Music Division
Noble & Cooley Co.
Granville, Mass. 01034
Established 1854



A true classic, this drum speaks for itself. Sensitive and articulate with great projection, the tone and feel of this drum has a timeless quality that recaptures the best of the past in a fine quality instrument.

OUR CURRENT ENDORSEMENT LIST INCLUDES:

- Larry Bunker ■ Robert Gatzen ■ Joe Porcaro ■ Prairie Prince
- Steve Schaeffer ■ Everett Silver ■ Warren White

DEALERS LIST/For further information contact our dealers

- Creative Music, Wethersfield, CT (203) 563-1098
- Drum World, San Francisco, CA (415) 334-7578
- Jacks Drum Shop, Boston, MA (617) 247-9117
- Manny's Music, New York, NY (212) 819-0578
- Pro Drum Shop, Hollywood, CA (213) 469-6285
- West Coast Drum Shop, Santa Ana, CA (714) 545-2345
- Dr. Beat, Poughkeepsie, NY (914) 462-3222
- Birmingham Percussion Center, Birmingham, AL (205) 252-2533
- Modern Music Drum Shop, Fort Lauderdale, FL (305) 564-5002

*Art
meets*

POWER



Slingerland[®]

6633 N. Milwaukee Avenue • Niles, IL 60648
Phone: (312) 647-0377 • Telex 270268

Kit pictured with May EA Microphone System available through Slingerland

is dying on its backside. That's overdramatic and overstating it a bit, but it's basically the case. I mean, have you seen those Emerald drums? What are we coming to when we have to make drums like that?"

Glyn's reference is to Emerald's use of totally monochromatic finishes (white shells, white hardware, and even white cymbals, for example), high-contrast drumshell-and-hardware combinations (hot-pink hardware on black shells, black hardware on pink or yellow shells, dayglo orange hardware, etc.), and a few more traditional models like gold-plated hardware on black shells, and chrome over bubinga wood.

Interestingly enough, when asked the reason for his company's emphasis on the visual element—especially in light of the fact that Emerald is a very new brand on the market—Emerald Vice President Bill Marcus immediately brought up the issue of competition from electronics. "We wanted to be different, unique, and 'showy' for live performances. With the electronic drum market being so big, acoustic drums *have* to be different to compete, because the electronic kits are so different. A lot of the retail stores have told us that their acoustic business has gone down a lot because of electronic drums getting so big. People who have seen our drums say, 'Finally, someone is making something different in drums!' They say that they'll put our drums in their windows and attract customers, just from the looks of the set alone."

Are "looks" the only thing left, in terms of acoustic drum development? Have we reached a point in drum design where physical improvements—for the sake of *sound*—have gone as far as they can go?

David Levine thinks so. "I feel that just about everything that can be done to an acoustic drumset has been done. What we're seeing now is reinventing the wheel. One company comes up with a remote hi-hat, another with a quick-release lug—these are really minor progressions, and the *drum* really hasn't been improved. You can't make radical changes with a drum, because acoustically, it has to be a certain thing. So I think cosmetics are just another

way for manufacturers to attempt to make their drums 'new.' "

Bill Reim takes a more guarded view. "My initial reaction is that, yes, drums have gone about as far as they can go. But when I look at the evolution of other instruments over the years—particularly guitars—I begin to think that drums are going to continue to develop. I'm sure that somebody's going to hit us with something and we're all going to say 'Wow, why didn't we think of that before?' But at the same time, when you work up any kind of idea for any kind of creation, it isn't just one element; it has to be the whole thing. So you don't concentrate on the technology behind a drum and ignore the cosmetics, because that's part of it too."

Bill's colleague, Joe Hibbs, elaborates. "Acoustically, there is only so much that can be done, based on what the market will bear when you sell the drum. If everybody wanted to spend \$20,000 for a kit of exotic wood, where every shell was tuned and was a solid piece of wood with no plies and no layers, it could be done. But there's no market for it. Now, I don't see cosmetics as a 'life preserver' that everybody in the industry is grabbing on to. I think it just goes back to giving people choices. Once they've made the decision that a drum has the sound they want, you have to give them the other choices of decision, which involve cosmetics."

Bill Marcus thinks that limitations in drum design will lead to more and more participation in cosmetics by the industry. "The industry does seem to be heading into a cosmetic awareness that we haven't seen at such an intensity previously. I have a feeling that soon some of the majors are going to start doing what we're doing—especially if they see us keep growing and growing."

Bill's comments introduce the subject of industry competition. Whether or not the influence of fashion, the impact of video, or the limitations of acoustic drum design are the root causes of this "new look" in drums, there's no denying that the trend is extensive. A large number of major companies are involved in producing and advertising unique, visually oriented products. Why so many, and why seemingly all at once?

Drum Workshop President Don Lombardi is frank in his evalu-

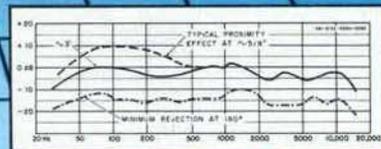
THE ULTIMATE SET UP.



Why is the AKG D-12E known as THE bass-drum microphone?

Because of the way it captures the drum's kick and power. The D-12E picks it up and pumps it out, with fullness and force.

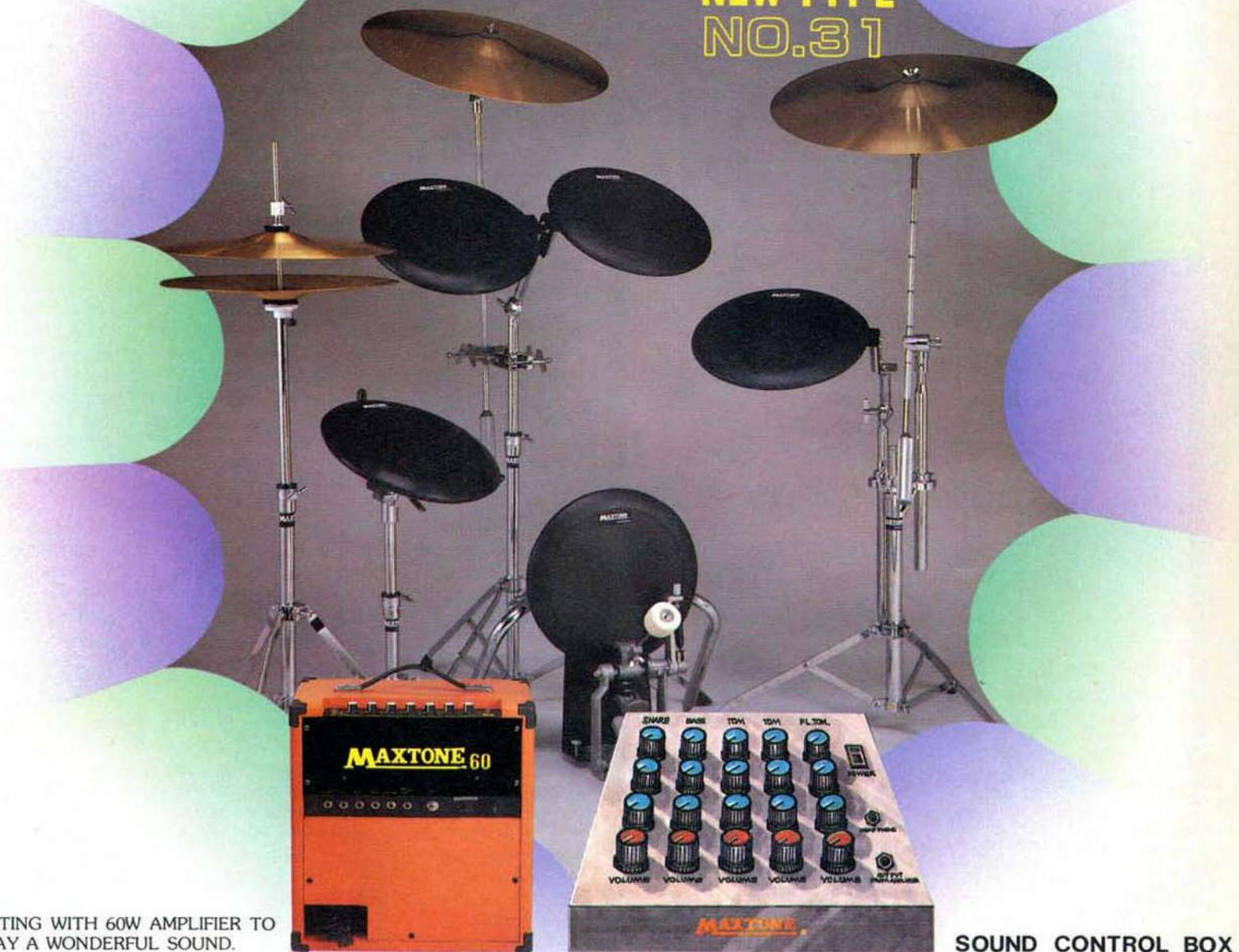
So for studio reliability and on the road durability, AKG's D-12E will give you the ultimate set up.



MAXTONE® **ELECTRONIC DRUMS**

5 PIECES DRUM OUTFIT WITH SOUND CONTROL BOX

**NEW TYPE
NO.31**



ING WITH 60W AMPLIFIER TO
AY A WONDERFUL SOUND.

SOUND CONTROL BOX

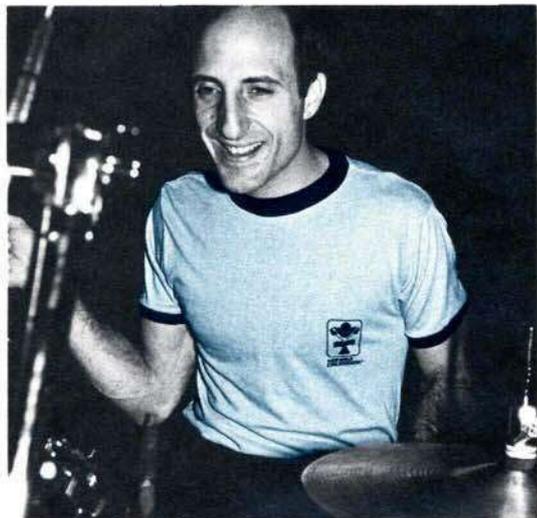
Please kindly review the new creation and invention, absolutely not imitation, of TAFENGLONG. With sweet sound they can be not only for professional drummers' playing, but also for practical use by using the headphone to adjust the volume. Of Special material on the drum head they can prevent the hands from soreness even after long time playing. Meanwhile, they also provide charming sound, attractive looking, various purposes and small dimension to bring easily.

TAFENGLONG MUSICAL INSTRUMENT MFG. CO.

P.O. BOX 536 TAICHUNG, TAIWAN, R. O. C.
CABLE ADDRESS: "TAFENGLONG" TAICHUNG
TELEX:51179 TFLCO TEL:(04)3212115 (5 LINES)

MODERN DRUMMER T-SHIRTS

Top Drummer KENNY ARONOFF



is proud to show the world that he is indeed a "modern drummer" by wearing our stylish MD T-shirt!

This durable, lightweight, cotton-blend T-shirt will stand up to the effort you put into your practice, rehearsals, and performances.

Show everyone that you're someone special; show everyone that you're a drummer!

QUANTITY	DESCRIPTION	COST	TOTAL
	MD T-Shirt(s)	\$7.00 ea.	

CHECK SIZE
 Sm. Med. Lg. X-Lg.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CLIP OUT COUPON AND MAIL TO

MODERN DRUMMER PRODUCTS DIVISION
870 Pompton Avenue, Cedar Grove, NJ 07009

enclose check or money order (no cash) for total
allow 4 to 6 weeks for delivery all checks payable in U.S. funds

ation. "It's just competition among the various drum companies in order to have something new in the marketplace. With the major foreign companies, and the American companies, you have twice as many drum manufacturers as you used to have a relatively few years ago, with virtually the same or even fewer drummers, due to cutbacks in school funding for music instruction, computers vying for student interest, etc. With more drum companies and fewer drummers, the companies have to come out with something new—as they did with heavy-duty hardware at one point. Then it got to different plies of shells. Now the thing that is different between one company and another is aesthetics. And as soon as one company does it, all of the others have to jump on the bandwagon, because they don't want to be left off."

Tom Meyers, President of Premier Percussion, USA, agrees with Don, but adds, "I think the companies will be just as quick to jump off the bandwagon, if they don't realize immediate return from it."

With this in mind, Bill Marcus was asked why Emerald was relying so heavily on the cosmetic approach to help them launch a new drum line. "We noticed at previous trade shows that every booth was pretty much the same as every other. We wanted to have something unique. We're still building a good-sounding drum, but you can't deny that it catches your eye right off." Yamaha's Jim Coffin supports this approach. "The Emerald thing is probably a marketing device, and I'll never find fault with anybody's ideas in that area. After all, if I were attempting to establish a new drum company, as they are, and trying to get someone's attention, how would I do it? Maybe Emerald's approach will work . . . more power to 'em."

Bill Reim offered an opinion regarding the industry's reaction time. "It always takes the industry a couple of years to catch up with what the consumers actually want to see in their kits. I think that's what we're seeing now—the industry trying to catch up with what's been happening over the past couple of years. And everybody jumps in at one time; the market always seems to get flooded."

Al Duffy elaborates. "Each company is constantly watching the others. It's only natural to want to get a jump on the competition, or to take advantage of good ideas from the competition. It gets to the point where, if you don't have something to offer in the same vein, you might be in trouble, marketing-wise." But Al goes on to offer a sobering evaluation of sales trends so far. "We're still seeing that most of the drums we sell are in standard finishes, like black, white, chrome, etc. I think that some of these graphics and wild colors can be as fickle as the fashion industry, which changes from year to year."

Tom Meyers concurs. "What I'm finding out is that not many people are buying the 'designer kits.' We only feature them on our low-priced models, and out of those sets that we've sold, maybe one out of ten was in a graphic or an odd finish. It seems that the cosmetics are not being accepted as well as one would expect based on the promotion and advertising we're seeing." Why then did Premier display a barbed-wire finish kit as the focal point of their NAMM display, and a snake-skin finish kit at the Frankfurt Music Fair? Why are so many other companies involved in this cosmetic-appeal marketing, if there isn't a large potential in it? Tom replies, "That was strictly a promotional thing, to show that an allegedly 'stuffy' company had some new things happening. Whether or not we'll want to continue doing it is going to depend on the sales. So far, from what I've seen, the sales really aren't happening. But whoknows?"

Joe Hibbs has a much more optimistic outlook. "It has been shown that cosmetics are selling drumkits, because there are so many people who'd like to customize their drumkits. Up till now, it's something that only the pros had the means to do; now it's become affordable on the lower-priced kits, where most of the drum market is. It's a fact that 80% of drumsets sold cost below \$1,000. When it becomes affordable for a drummer in that price range to have something that he or she feels is 'new' or 'custom' for just another couple hundred bucks, that's going to be a strong

The Benz Series

by EMERALD

**BELIEVE IT
OR NOT!**

suggested list price:

\$499.00

complete with **DOUBLE STRAP STANDS
& 8 LUG SNARE**



**ELECTRONIC
SET BREAKTHROUGH**
You won't believe
the price!
Very limited quantities
available for 1985
**Current EMERALD Dealers
Will Be Given Priority
Order at NAMM Show;
booth #3425**

America's Most Popular Best Priced Set...
available in 5pc. kit with black or white shells

cymbals not included

The BENZ SERIES drums are made of hand selected mahogany shells. We have developed and now use, the most modern dry heat molding in the industry. These shells, combined with our premier series hardware and our mirror-turned bearing edges, put us just a beat ahead.

Ask for the complete EMERALD line at your local dealer, or if not available, send \$3.00 (including postage) for our 28 page color catalogue. For information on dealers in your area, please write to the address below or call (818) 700-9500.

EMERALD MUSICAL INSTRUMENTS, INC.
PO Box 3275 Chatsworth CA 91313-3275

THE NEW SIMMONS SDS 9 - GIVE YOURSELF THE EDGE.





When is an electronic kit much more than a match for an acoustic kit?

When it's the new Simmons SDS9.

When it's got a snare drum that sounds exactly the same as a real acoustic snare drum, because it's an interchangeable digital recording of a real acoustic snare drum.

A rim shot that sounds and feels exactly the same as an acoustic rim shot.

A bass drum that betters the best acoustic bass drum you've ever heard.

Toms that beat acoustic toms hands down for devastating flexibility and power.

When its new drum pads



play and feel as good as any acoustic kit.

When its dynamics are sheer dynamite.

When it gives you 20 programmable drum kits in one and a headphone output that lets you play in complete privacy.

When its on-board, programmable digital delay gives you a range of stunning rhythmic eff-eff-eff-ects-ects-ects.

Or maybe when it's complete with a fully assignable MIDI interface.

So when are you going to your Simmons dealer to see and hear the SDS9 in action?

When are you going to give yourself the edge?

SIMMONS

Killer Cowbells

This Is What You Want... The Cowbell
That Rocks - And It Cuts Like a Stiletto!
No Doubt It's JOPA... Simply the Best!



EXCLUSIVELY DIST. BY CASINO PERCUSSION PROD.
BOX 372 PLAINVIEW, NY 11803 (516) 221-3636

Oh, Gadd Part II

"In Session," the long awaited second instructional video tape from Steve Gadd, is here.

It features Steve in the studio with renowned session players Will Lee, Richard Tee, Eddie Gomez and Jorge Dalto.

Steve's parts are featured throughout and he explains his technique in detail.

For either VHS or Beta
send \$64.95 plus \$4 for shipping to:



541 Avenue of the Americas, N.Y. N.Y. 10011
Credit Cards Accepted call 1-800-342-4500

market."

Effects On Manufacturers

Whatever a manufacturer's reasons for participating in this cosmetic trend, doing so presents some logistic and economic problems. When it comes to drums with unusual graphic coverings, those coverings are generally supplied to the drum companies by outside manufacturers. Jim Catalano explains the difficulty that results from this fact. "In many cases, suppliers are not flexible in changing our materials. Lead time is the biggest problem. In order to capitalize on a fad, we must have the material here in a short period of time and at affordable prices. Our suppliers want us to give them large-quantity orders well in advance, which makes fashion forecasting difficult to impossible."

Inventory and advertising costs are another consideration. Joe Hibbs comments, "How many finishes to carry is something that every manufacturer has to consider, because it is costly to house all the inventory, whether it be custom coverings or natural finishes. It's also expensive to try to shoot a catalog that pictures everything in every finish."

For reasons such as those above, some companies are reluctant to get involved in "designer drums" at all. As BBQ Marketing's Glen Quan puts it, "I don't want to get into something that I have to change every ten weeks in order to stay abreast of current fashion."

In some cases, the research done by a company in one area of product development has led to innovations both in sound and appearance. Zildjian's David Deranian elaborates. "A minor case in point would be our new *Impulse* hi-hats with the notches. There are probably some young drummers out there who would feel that the notches look a little 'aggressive'—a little 'new wave.' Perhaps the notches make the cymbal look a little like a circular saw blade. Because of that, given the choice between that set and another that costs the same, those drummers would probably go for the *Impulse* because they *look* a little different. But the reason for those notches is a sonic difference, not a strictly cosmetic one."

Effects On Dealers

Manufacturer excitement and involvement in this trend—as with any—must be tempered by a realistic awareness of what will appeal to the dealers who will be selling the drums to the consumer. In this regard, most of our spokesmen were in agreement: There may be difficulty convincing dealers that "designer kits" will sell.

Jim Coffin offers the following comments. "I have received mixed reactions to this movement from the dealers. A lot of them have found that unusual kits can be attention-getters. But in many cases, once the customer gets there, he or she says, 'Hmm, am I going to like this six months to a year from now?' And often, the customer will back off and go to a set that will continue to look reasonably good for a long period of time."

On the other hand, Mark Richards of Gretsch has seen a more positive reaction from several dealers. "In some cases, when new colors have been mentioned, like our hot pink, people thought at first that they were ridiculous. But when they were ordered by a few dealers, and they sold right away, the attitude changed."

Just as it is for manufacturers, inventory is a major consideration for dealers. Don Lombardi sums up this problem. "What has always been a problem through the years from a dealer standpoint—even with the standard finishes—is that it's almost impossible for a dealer to have an inventory that includes all the exact sizes in the right colors. The stranger the colors are, the more difficult it is to stock exactly what it is drummers might want when they come into the store."

Effects On Consumers

What exactly is it that drum consumers want "when they come into the store"? How is the average drummer going to react to this abundance of unique-looking drum products?

Bill Marcus offered the following opinion. "From my own experience looking through catalogs over the years, and from the reac-

A D R U M M E R ' S D R E A M

- UP TO EIGHT VOICES
- 100 PROGRAMS FOR EACH VOICE
- 10 CHAINS OF UP TO 16 STEPS EACH
- LITHIUM BATTERY BACK-UP
- PROGRAMMABLE VOLUME
- PROGRAMMABLE TUNING
- PROGRAMMABLE PITCH BEND
- PROGRAMMABLE FILTER BRIGHTNESS
- PROGRAMMABLE DECAY
- PROGRAMMABLE SOUND CHIP SELECTION
- MIDI SEND AND RECEIVE PAD HIT DATA
- MIDI SEND AND RECEIVE PROGRAM CHANGES



Imagine having an engineering firm that could design the ultimate in digital electronics for the drummer's stage and studio use. That's how the Soundchest became a reality. Jim Cooper, of J.L. Cooper Electronics, was approached by Los Angeles professional drummers who explained the need for digital electronics that could be programmable. The result: the Soundchest.

The Soundchest II is the natural evolution of that original product design. Each voice can now hold two different digital sounds. Sound changes are programmable and (of course) MIDI is included.

The Soundchest II is what every drummer has wanted from his electronics. Programmability, digitally recorded sounds, convenience, versatility and expandability.

Exclusive distribution by

Europa
EUROPA TECHNOLOGY, INC.

1638 WEST WASHINGTON BLVD
VENICE, CALIFORNIA 90291
213-392-4985
TELEX: 506162

Drum Stick Necklace



Pair mini gold-plated drum sticks on fine chain. For him/her. Elegant! Looks expensive! Only \$11.95. Two-\$22. Add 75¢ postage. Gift boxed. \$\$ Back Offer.

IMPERIAL, Box 171, Plainview, N.Y. 11803

DRUMMERS! DRUM RECOVERING KITS AVAILABLE. Over 25 choices of Pearls, Sparkles, Satin Flames and Woodgrains. Send \$1.00 for full information and samples (refundable on first order). PRECISION DRUM COMPANY, Dept. C, 151 California Road; Yorktown Heights, N.Y. 10598

Steve Weiss Music

Write or phone for free mail order catalog.

Lowest Prices Anywhere!

P.O. Box 20885 Philadelphia, PA 19141

215•324•4355

215•329•1637

VISA

MASTERCARD

tions we've heard from people who've flipped over our drums, I've come to the conclusion that what a lot of people were feeling about traditional-looking drums was boredom at seeing the same thing year after year. And that gets into the need for visual excitement." Ed Lewellyn agrees. "From every bit of reaction we received to the introduction of *Color Sound* cymbals—both in Europe and the U.S.—we had a feeling that there was a true and honest request for a good-sounding product that looked different."

But the question arises: How much of the drum- and/or cymbal-buying market is comprised of performers at the pro level, and how much is comprised of working club drummers or teenagers in garage bands who may not need to be as concerned with trendy visual appearance?

Steve Ettleson replies, "Probably most are the latter, but they all want to reach that higher level. Club drummers are living their fantasies in their clubs every night. And even if you go down to the new, young performers, they're going to want to get into emulating the big acts, and 'looking the part'—even if it's in their bedroom. We see just as strong a market down the pyramid as at the top."

Glen Quan isn't so sure. "A pink drumset with black hardware isn't something that's going to be appropriate at every step of a drummer's musical career, and changing it is not going to be easy. Additionally, anyone who has any technical knowledge about hardware knows that paint is not going to last like chrome. Now, some companies are building their graphics right *into* the finishes; those finishes will have some durability. I might not agree with

them aesthetically, but they're going to last. I'm opposed to shocking someone into buying something that might not be as durable, simply because it's the most mind-boggling thing they've seen in a long time. I think that's a little irresponsible, and not a good thing to do to consumers."

Emerald's Bill Marcus sees a distinct consumer advantage to wildly colored drums and hardware, in terms of image tie-ins. "Our all-black sets are very popular with heavy metal players—especially younger ones. The neon-color sets are popular with new wave and other fashion-oriented bands. And in some cases, we've found that our all-pink kits appeal to female drummers."

On the other hand, Jim Coffin thinks there might be some disadvantages to the "new look" in drum equipment. "Some of the things they've come up with, to me, would *take away* from the drummer. Your eyes would be on what the *set* is, and not what the *player* is doing. And what happens when a player's personal tastes change? I mean, I look at a set that has barbed-wire graphics and think, 'Do I always want to sit in front of a set that looks like that?'"

Gary Gauger, designer of the RIMS drum mounting system, has a harsher criticism. "I've almost come to the conclusion that cosmetics have *always* been the most important thing in the minds of the drum companies. If it hadn't been that way, you would have had suspension 20 years ago; you would have had people working on the problem of hardware choking the shell. When are you going to treat drums like an instrument? Number one, you've got to have the good sound. What you do with the drum after you've got that

For a limited time only, you can buy North Drums at 50% off. Stand out from the crowd, both sonically and visually, with North, the different drum.

Twice the drum at half the price.

Call 516-747-7890 for the North dealer nearest you.

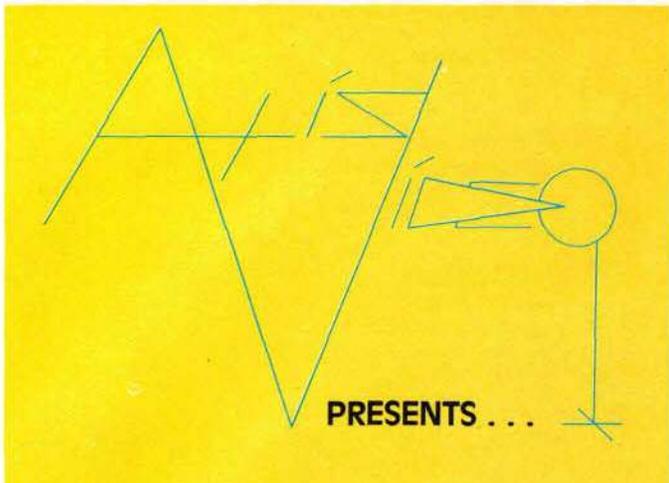
CB 700 Seen More & More in the Eyes of Audiences Everywhere.



See the CB700 Mark Series
Professional outfits at fine
drumshops nationwide.

KAMAN MUSIC DISTRIBUTORS
P.O. Box 507
Bloomfield, CT 06002

Performance: Earl Hamilton / New York Flyers



PRESENTS . . .

BRUFORD AND THE BEAT
MAX ROACH IN CONCERT
MAX ROACH IN SESSION
DOUBLE BASS DRUMMING-Joe Franco
IT'S YOUR MOVE-Dom Famularo

AXIS VIDEO:
EXCLUSIVELY DIST. BY CASINO PERCUSSION PROD.
BOX 372 PLAINVIEW, NY 11803 (516) 221-3636

sound is fine. I have no objection to cosmetics. But when the consumer buys a drum, that drum had better sound good."

Mark Richards illustrates how a fairly conservative company like Gretsch approaches the sound-versus-looks controversy, keeping the best interests of the consumer in mind. "We're more into the sound of drums than the looks. On the other hand, we developed the natural finishes in the '60s. Where other companies have gone with striking graphics on plastic coverings, we've stayed in our strong area of natural wood finishes, but have added some unusual colors, such as Kool Green, Ice Blue, Hot Pink, and orange. We also offer a combination of different colored drumheads. Today that's pretty common, but when we started doing it five years ago, it was pretty revolutionary to offer sets with black or gold heads. We think these responses to consumer interest in cosmetics are a pretty good way to approach the matter without losing sight of musicality. We're sort of leaning back, in a way, because we think consumers are starting to come around again to the sound. Now that they're seeing so many different things, they're starting to wonder what they're going to hear."

The Future

Whether or not the "new look" in drums is due to the various influences suggested herein, and regardless of the benefits or problems created for the manufacturers, the dealers, and the consumers, the big question is: How long is this trend likely to last? Is this a short-term reaction to a fad, or a serious movement that will evolve and be a part of drum equipment production for years to come?

Mark Richards is very positive. "I think it definitely will last. It's important for everybody to have something other than a black, white, or natural-maple set; there's just too much demand for visually appealing kits. Cosmetics are definitely here to stay. Even with the Simmons drums, the shape of their drum has been trademarked, to keep that unique visual appeal. The Paiste cymbals are something that they've been working on for a long time. They must figure there's some longevity in the market to go to that much trouble."

Tama's Bill Reim agrees. "Cosmetic appeal has always been there, and it's always going to be there. I think that what we're seeing now is just that look of the '80s, with the real wild neon colors and the tiger striping. Perhaps that will be temporary, and may be out next year, but something else will replace it."

Simmons' Glyn Thomas and Dave Levine share a more negative view. As Glyn puts it, "I really think that taste is very important, and much of what we're seeing on these drum graphics is so tasteless. I'll stick my neck out and say that finishes like we've seen recently—with the special graphics and loud colors—will die very quickly." Dave Levine adds, "It's true that we have trademarked our shape, and it is also true that our instrument is very visual. But when you look at it, it's really very conservative compared to some of what's going on with the acoustic drums, and I think that's where they have it backwards. Whereas our cosmetics are fairly conservative but our technology is futuristic, their drums are extremely conservative, and the cosmetics are extremely contemporary. Just remember, four-fifths of the word 'contemporary' is 'temporary.'"

Paiste's Ed Lewellyn disagrees—at least as far as his company's products go. "When it comes to colored cymbals, we don't think they're 'trendy' at all. We also don't think they're going to replace the standard cymbal. Drummers aren't just going to go blindly to colored cymbals and say, 'It's fashion first and sound second.' No way. But we don't feel that it's color this year, and then back to standard brass and bronze cymbals next year." David Deranian has already stated Zildjian's conservative position, but he does indicate that the company is leaving its options open. "I agree that, because of video and other factors, this probably will not be a short-term, flash-in-the-pan thing the way these things have been before. I think it's going to mature. We're looking at it now from a very superficial beginning: 'What can we do to make it happen?' Everybody will throw his or her hat in the ring all at once, but then



\$1388 INTRODUCTORY PRICE

- 11 PIECE DRUMSET
- 9-PLY HARDWOOD SHELLS
- HEAVY DUTY HARDWARE
- DOUBLE BRACED STANDS
- CHROME SNARE w/ PARALLEL ACTION STRAINER MECHANISM
- *SPECIAL 5pc CYMBAL SET \$129.
- *HEAVY DUTY DRUM THRONE 52.

ROC DRUMS & PERCUSSION INSTRUMENTS
 64 downtown, san francisco 94124
 (415)550-8600



A Colorful Flight Into Forever.

Vader Cymbals: SoundVader...NuVader...InVader...and introducing Rainbow Cymbal Colors.

VADER

Send \$3.00 for this full color poster and a Vader Cymbals catalog to:
Vader Cymbals, 590-A Apollo St., Brea, California 92621.



THE ONLY MAGAZINE FOR DRUMMERS ONLY



Start hitting it right now! Subscribe today.

Modern Drummer. The one magazine read by thousands of professional drummers who want to know everything that's happening in their world.

Just complete the attached card here and start receiving

Modern Drummer magazine.

Monthly issues keep you informed about the top talents in drumming, the newest equipment, books and records, the latest info about the business side of drumming and the hot-

test tips about playing, tuning, muffling, miking, maintenance and more.

Everything you want — and need — to know about drums, drummers and drumming. Don't miss a beat. Subscribe now.

MODERN DRUMMER MAGAZINE

the movement will back off a bit and things that really work will hang on, but things that don't will fade. If we start losing sales to colored cymbals, you can bet we'll do something about it!"

The conservative approach taken by some of the drum companies is exemplified by Tom Meyers of Premier. "The only place we're playing around with any of the cosmetics is on our low-end stuff. It doesn't seem that the serious pros are getting into this as much. As for graphics on the shells and unusual colors, I really don't see them as being something a manufacturer is going to mass market. Rather, they will be the custom works that Pat Foley, Paul Jamieson, and people like that will do for drummers who can afford it on an individual basis, or perhaps something like Tama is offering—customization by their artists on a special-order basis.

"I do see the accessory things—like colored cymbals and sticks—as being real positive; I think they'll probably stay. It's kind of hard to speculate, but I don't see the assembly-line drumsets being covered with barbed-wire or rising-sun finishes for long."

Yamaha's Jim Coffin explains his company's attitude specifically, and then, perhaps, sums up what might be the most realistic way of viewing this "new look" in the drum industry. "My own feelings are that we won't panic into anything. We have no need to do that at this point in time. I'm not dead set against it, but I just want to look at all the options, and I wouldn't want the visual element to be the norm with Yamaha drums, because we deal in sound. I don't see us going that far into cosmetic sets. Of course, in six months, when you see one, you'll know I lied! [laughs]

"We in the industry are, in fact, looking at a marketplace where drummers are now saying, 'Man, I *have* to have my kit equal my dress, or my antics on stage, or the guitar player's wild outfits . . .' In any movement of this kind, I think there is an opening splash, and then things back off a bit. Eventually, normalcy returns—slightly modified by what has happened in the movement, which is good. There's nothing wrong with that."

STICKS ALIVE!

A stick for every style!

MAX-STIKS have the feel, response, durability and economy all hard working drummers have been looking for. Whatever your style; Rock, Jazz, Concert, Symphonic, Drum Corps, Country Western or Heavy Metal, **MAX-STIKS** has a stick especially suited for you. **MAX-STIKS** are also ideal for cymbal work!

MAX-STIKS, made of Carboflex, have all the shock absorbing qualities of hickory but are virtually unbreakable. **MAX-STIKS** has a unique one piece construction, which means no tips to come off while playing! They will outlast any wooden sticks and outplay any synthetic models on the market today.



Try a pair today at your nearest drum shop or music dealer — or write to **MAX-STIKS** for your free catalog and price list.

"MAX-STIKS feel and play great and last longer!"
 Larrie London
 Drummer's Drummer
 and Clinician

MAX-STIKS



D&F Products, Inc.
 977 Markley Road, Cincinnati, Ohio 45230



Another Winning Combination!



Pictured at a recent MI Graduation are (l to r) GIT instructor Howard Roberts, BIT instructor Tim Emmons, GIT graduate John Mello, BIT instructor John Humphrey, BIT graduate Mathias Demoulin, BIT instructor Paul Farnen, BIT graduate Adri Galler-Lastra, GIT graduate Eddie Crutcher, PIT instructor Ralph Humphrey, BIT instructor Carl Cedar, PIT instructor Joe Porcaro, PIT graduate Marty Fera (front) PIT graduate Dan Makov and PIT instructor Alan Vavrin.

Congratulations to our graduates and special thanks to FENDER, GIBSON, OVATION, YAMAHA, and ZILDJIAN for providing the fine instruments presented to our outstanding award winners.

GIT

Guitar Institute of Technology

PIT

Percussion Institute of Technology

BIT

Bass Institute of Technology

MI Musicians Institute • 6757 Hollywood Blvd. P685 • Hollywood, CA 90028 • (213) 462-1384

PRODUCT CLOSE-UP

From The Ground Up

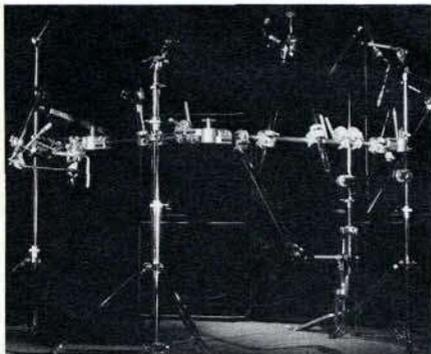
This month, we'll examine three product lines that literally take us from the ground up on a drumkit. At ground level, we have the L.T. Lug Lock *Gig Rug*; in the middle, we have the Collarlock mounting system; at the top, we have the Profile line of cymbals.

L.T. Lug Lock Gig Rug



The L.T. Lug Lock *Gig Rug* is a 5 1/2-foot square rug for stabilizing your drumkit when playing on a slippery floor. The *Gig Rug* consists of a thin piece of indoor/outdoor carpeting with a 20" wide bass drum barrier attached. The barrier block stands approximately two inches high, and has an L.T. Lug Lock nameplate on its front. (I suppose one could remove the plate if desired, and replace it with a personalized one.) The *Gig Rug* is large enough to accommodate a double bass drum setup, but is extremely portable, since it can fold into a two-foot roll and pack away into a trap case. I, for one, was grateful to have the sample *Gig Rug* in my own trap case when I went to a job, and found that the stage was a waxed wooden floor. The *Gig Rug* definitely saved my kit from wandering all over! The *Gig Rug* retails at \$54.00, and comes in red, blue, or brown. Contact L.T. Lug Lock, Box 204, Tonawanda, NY 14151 for more information.

Collarlock



Creative Percussion in Canada has engineered a new drum-support system to fit all brands of drums and hardware. The *Collarlock* Bar System uses 1" steel tubing in various lengths, which interlock with one

another to form a custom-angled bar for mounting tom-toms and cymbals. Three different connectors are used to build the *Collarlock* system:

1. *Angle connectors.* These are used to combine tubing lengths to create the bar shape you need. These joints operate on a lateral ratchet with a T-screw to adjust the angle. The tubing pipes fit into holes on either side of the connector, and are locked in via drumkey-operated screws.

The steel tubing itself is available in lengths ranging from 12" to 36". In conjunction with the angle connectors, these different lengths allow practically any shape of frame to be assembled, in order to conform to your setup needs.

2. *Quick-Release connectors.* Unlike Pearl's *Drum Rack*, which has its own legs, the *Collarlock* system uses your present cymbal stands as the means of support. Quick-Release connectors are used to attach the *Collarlock* bar frame to the stand height tubes. These connectors remain on the stands, and are hinged for easy setup and take down of the tubing bar. Three sizes are available: 7/8", 1", and 1 1/8". It's best to use double-braced boom stands as your anchor pieces for two reasons: They're sturdy and less prone to tipping over, and they will allow cymbals to be placed closely even if their stand bases are located away from the drums.

3. *Component connectors.* These are used to mount each rack tom (plus cymbal and mic' posts, if desired). They are basically key-operated split clamps, which may be placed anywhere on the bar. The component connectors come in five different hole diameters, so every brand of holder arm is provided for. Locator rings are also available to memorize position.

Collarlock has cataloged bar-systems for commonly used setups, but drummers can "custom design" their own bar-system. A template is provided for illustrating your own kit to a scale of one inch equals one foot. You can then choose tubing lengths, and the angle, component, and quick-release connectors you'll need to meet your design. *Collarlock* will easily handle Simmons pads, *RotoToms*, *Octobans*, and other "irregular" drum forms.

I tried a three-tom *Collarlock* setup, and found it to be very sturdy. The rack toms were placed exactly as before, and at the same angles as before once I finally got it set up. The initial construction of the bar-system takes a while, but once that is completed, future setting up and dismantling goes quickly. The system is very modern looking (or is "high-tech" the fashionable

word?).

Collarlock is an interesting alternative to common drumkit setups, especially since it makes use of your existing hardware. A setup for a five-piece drumkit retails at approximately \$200. For more information, contact Collarlock Canada, Inc., 13373 64A Ave., Surrey, B.C., V3W 7C8, Canada.

Profile Cymbals



For over 30 years, Roland Meinl has been busy making cymbals in West Germany. The Profile line, recently introduced in the USA, contains four distinct cymbal groups. Because of computer-controlled production, each cymbal has a consistent sound; one 16" crash from a certain group will sound virtually identical to another of the same size and weight. This is a big plus if you're trying to replace that favorite Profile cymbal of yours that was lost or stolen.

The *Hi-Tech* cymbals are lightweight and somewhat comparable to Paiste's *Formula 602*. They fit in nicely with jazz and studio work, due to their delicate response and crystal-like sound. The *Hi-Tech* bells are low-pitched. The overall cymbal sound has fast response and contains many nice overtones. *Hi-Techs* are available in 14" hi-hat, 11" splash, 16" and 18" crash, and 20" ride models.

Profile's *Rock Velvet* group is made up of medium-weight cymbals, good for rock or jazz. The *Rock Velvets* seem to be Profile's "all-around" cymbal. They have a brilliant, dynamic sound along with good power. I feel that they may fit nicely with electronic percussion. *Rock Velvets* are offered in 14" hi-hat, 16", 17" and 18" crash, and 20" and 21" ride styles.

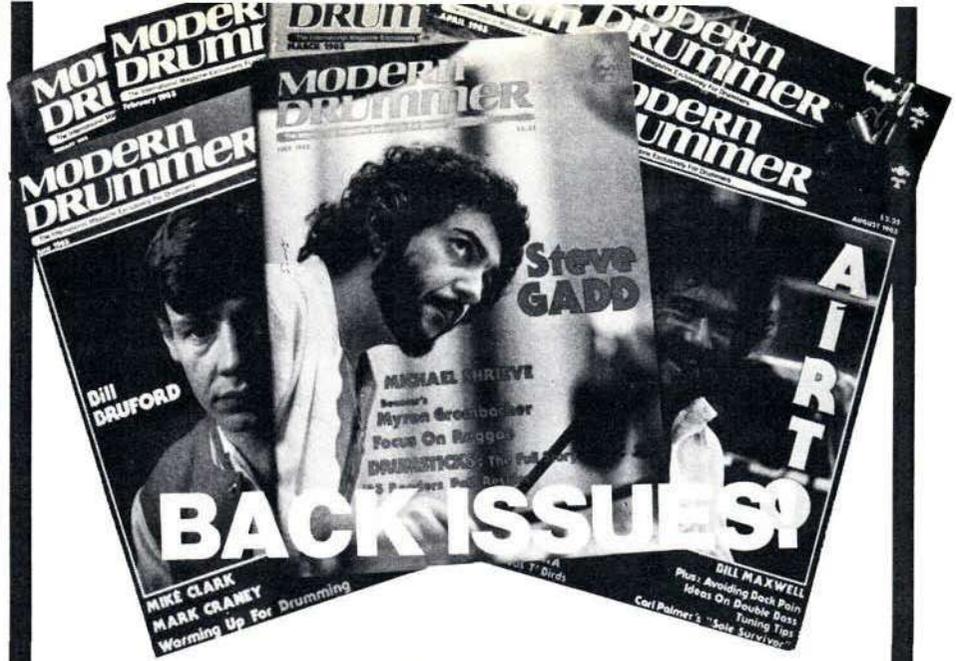
The *Volcanic Rock* cymbals are exactly what their name says. They are heavy in weight, and are expressly made for hard rock playing. They respond loudly and can

by Bob Saydlowski, Jr.

take a beating. The 20" ride is dry sounding with good stick definition, while the crash cymbals simply explode. The *Volcanic Rock* series included 14" hi-hats, 16" and 18" crashes, and a 20" ride.

Profile's fourth group is the unique *Dragon/China*. These cymbals approach the sound of genuine Chinese cymbals. Each has an extremely dark, sometimes gong-like sound. Jazz drummers might like to have a set of the *Dragons*, and rock players who are after some special effects should check out the splash and crash cymbals. The *Dragon* sounds are something we are not really accustomed to hearing, but they really do grow on you. The *Dragon* cymbal series is made up of 14" and 15" hi-hats, 10", 11", and 12" splashes, 14", 15", 16", and 18" crashes, an 18" crash/ride, and a 20" ride (in two weights).

Profile cymbals certainly merit consideration the next time you're shopping for cymbals. The quality and sound are there, and the price is competitive with other major brands.



- #12 - AUGUST 1979
Billy Cobham, Elvin Jones, Jimmy Cobb.
- #13 - OCTOBER 1979
Gene Krupa Tribute Issue, Michael Shrieve.
- #17 - JUNE 1980
Carl Palmer, Derek Pellicci, Great Jazz Drummers—Part I.
- #18 - AUGUST 1980
Chet McCracken & Keith Knudsen, Ed Greene.
- #22 - APRIL 1981
Hal Blaine, Gil Moore, P.I.T. Close-Up.
- #23 - MAY 1981
Jaimoe Johnson-Butch Trucks, Roger Hawkins, Buddy Harman, Paul T. Riddle.
- #25 - JULY 1981
Harvey Mason, Alan Gratzer, Bassists: On Drummers.
- #26 - AUGUST 1981
Billy Kretzmann, Mickey Hart, James Bradley, Jr.
- #27 - OCTOBER 1981
Shelly Manne, Tommy Aldridge.
- #28 - NOVEMBER 1981
Jim Keltner, Terry Bozzio, Ed Blackwell.
- #30 - FEBRUARY 1982
Philly Joe Jones, Stix Hooper.
- #31 - APRIL 1982
Max Weinberg, Narada Michael Walden, Danny Gottlieb.
- #32 - MAY 1982
Aynsley Dunbar, Alex Acuna.
- #33 - JUNE 1982
Max Roach, Keith Moon, Vic Firth.
- #34 - JULY 1982
John Panozzo, Graham Lear, Martin Chambers.
- #35 - AUG/SEPT 1982
Charlie Watts, Ed Mann, David Dix.
- #36 - OCTOBER 1982
Stewart Copeland, Ed Thigpen, Drum Book Reference Guide.
- #37 - NOVEMBER 1982
Vinnie Colaiuta, Barry Altschul, Liberty DeVitto.
- #38 - DECEMBER 1982
Elvin Jones, John Densmore, Miking & Recording Drums.
- #39 - JANUARY 1983
Peter Erskine, Chester Thompson, Jim Gordon.
- #40 - FEBRUARY 1983
Jeff Porcaro, Clem Burke, Billy Higgins.
- #41 - MARCH 1983
Kenney Jones, Kenny Clare, Ginger Baker.
- #43 - MAY 1983
Earl Palmer, Chad Wackerman, Eli Konikoff.
- #44 - JUNE 1983
Bill Bruford, Mike Clark, Mark Craney.
- #45 - JULY 1983
Steve Gadd, Myron Grombacher, Drumsticks: The Full Story.
- #46 - AUGUST 1983
Airta, Mark Herndon, Fran Christina.
- #47 - SEPTEMBER 1983
M'Boom, Eric Carr, Denny Carmassi.
- #48 - OCTOBER 1983
Alex Van Halen, Phillip Wilson, Frank Beard.
- #49 - NOVEMBER 1983
Phil Collins, Joe LaBarbera, Inside Sabian.
- #50 - DECEMBER 1983
Carl Palmer, Simon Kirke, Guide to Drum Computers.
- #51 - JANUARY 1984
Papa Jo Jones, Slim Jim Phantom, Studio Drummers Roundtable.
- #53 - MARCH 1984
Matt Frenette, Joey Kramer, Focus On Teachers.
- #54 - APRIL 1984
Neil Peart, Ralph Cooper, Drummers and Singers.
- #55 - MAY 1984
Larrie Londin, Chris Frantz, Inside Gretsch.
- #56 - JUNE 1984
Tony Williams, Tris Imboden, Willie Wilcox, Dino Danelli.
- #57 - JULY 1984
JOHN BONHAM TRIBUTE
Phil Ehart, Inside Simmons, Readers Poll Results.
- #58 - AUGUST 1984
LEVON HELM
Tommy Price, Bob Moses, Focus on Atlantic City.
- #59 - SEPTEMBER 1984
ART BLAKEY
Carmine Appice, Arthur Press, Joey Franco: On Double Bass.
- #60 - OCTOBER 1984
QUEEN'S ROGER TAYLOR
Jerry Spieser, Les DeMerle, Namm Update.
- #61 - NOVEMBER 1984
RUSS KUNKEL
Cozy Powell, Horacee Arnold, Focus on Teachers: Part 2.
- #62 - DECEMBER 1984
TERRY BOZZIO
Omar Hakim, Ian Paice, Inside Calato.

GIL MOORE OF TRIUMPH AND



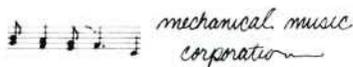
PRO CADDY RAX™

"What a fantastic idea! It's great to see a product designed by a drummer for drummers. Convenience plus."

The PRO CADDY RAX is part of a unique line of accessories designed for professional musicians.



"REFRESHMENT & CONVENIENCE WHEN PERFORMANCE COUNTS!"



622 Hickory Drive • Buffalo Grove, IL 60090
312/459-6727

JUNE 1985

Yes, I've missed some copies! Please send me the issues checked off below. All back issues are \$3.75 each. My payment for \$ _____ is enclosed.

- 12 22 27 32 36 40 45 49 54 59
- 13 23 28 33 37 41 46 50 55 60
- 17 25 30 34 38 43 47 51 57 61
- 18 26 31 35 39 44 48 53 58 62

SEND TO:
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIL TO: MODERN DRUMMER BACK ISSUE SERVICE
870 POMPTON AVE., CEDAR GROVE, NJ 07009

JAZZ DRUMMERS WORKSHOP

by Chuck Kerrigan

Solo Ideas For Hi-Hat: Part 3

In this article, we will construct 12-bar solos using a variety of time signatures along with many of the solo ideas presented in parts 1 and 2. Be sure to practice these solos with a metronome and play them evenly. Also, play the dynamics as written to make these solos more musical.

① ♩ = 84-100

p *f* *ff* *decrescendo* *pp* *crescendo* *ff*

② ♩ = 63-84

LR LR RRL RL LLR LR RRL RL L

RRL RL LLR LR RRL RL LLR

p R RRLLRRL LLRRLLR RRLLRRL LLRRLL *crescendo* *f*

mf R RRL LLR LR RL RRL LLR RL

R RRLLRRL LLRRLLR RRLLRRL LLRRLL

R L R LLRRLLRRL L R LLRRLLRRL

R LRLLR LRLLRRL RLRL RLRLRL

p RLRLR RLRLLR L RLRLR RLRLLR

L LRLR RRLR LRLR LRLR

ff

LRL R RLR L LRL R RLR L LRL R RLR L

decrecendo

LRL R LRL R RLR L RLR L LRL R LRL R RLR L RLR L

RL RL LR LR RL RL LR LR

pp

③ M.M. ♩ = 176-200

LR LR RL RLLRRLRRLRRLRRLR

f

p

LRLR RL RR LR

cresc.

LLRRL LLRRLLR RRLLRRL

f

p

f

R LR LR

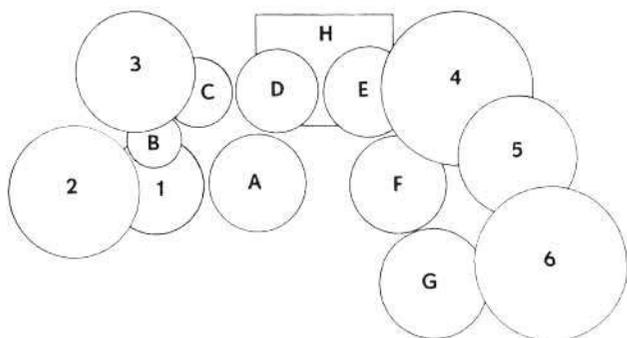
p

cresc.

f

SETUP UPDATE

Paul T. Riddle



Drumset: Gretsch, 6-ply wood shells in burnt-orange finish.

Cymbals: Zildjian

- A. 6 1/2 x 14 brass snare drum
- B. 8 x 8 tom
- C. 8 x 10 tom
- D. 10 x 12 tom
- E. 11 x 13 tom
- F. 14 x 14 floor tom
- G. 16 x 16 floor tom
- H. 16 x 20 bass drum

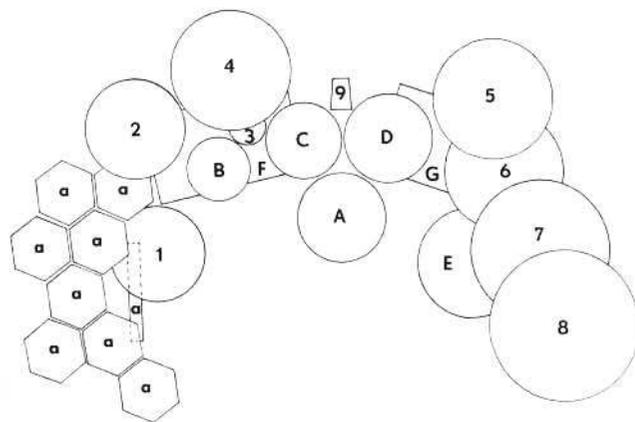
- 1. 14" Quick Beat hi-hats
- 2. 20" China Boy K
- 3. 18" medium-thin crash
- 4. 22" K ride
- 5. 18" thin crash
- 6. 22" swish (inverted)

Hardware: Gretsch stands, mounts, hi-hat (model #4849), and bass drum pedal (*Giant*) with felt beater.

Heads: Remo coated *Ambassador* on snare drum. Remo *Pinstripes* on batter side of toms and bass drum, Remo *Ebony Series* on bottoms. No muffling on toms; light blanket inside bass drum.

Sticks: Vic Firth *5D9 Drivers*, *2B's* and *5B's*, with wood tips.

Carl Palmer



Drumset: Yamaha *Recording Series* all birch shells in custom yellow finish.

Cymbals: Paiste

- A. 5 x 14 wood (birch) snare
- B. 8 x 10 tom
- C. 8 x 12 tom
- D. 10 x 14 tom
- E. 16 x 18 floor tom
- F. 14 x 24 bass drum
- G. 14 x 24 bass drum
- 1. 15" *Sound Edge* hi-hats
- 2. 16" 2002 crash

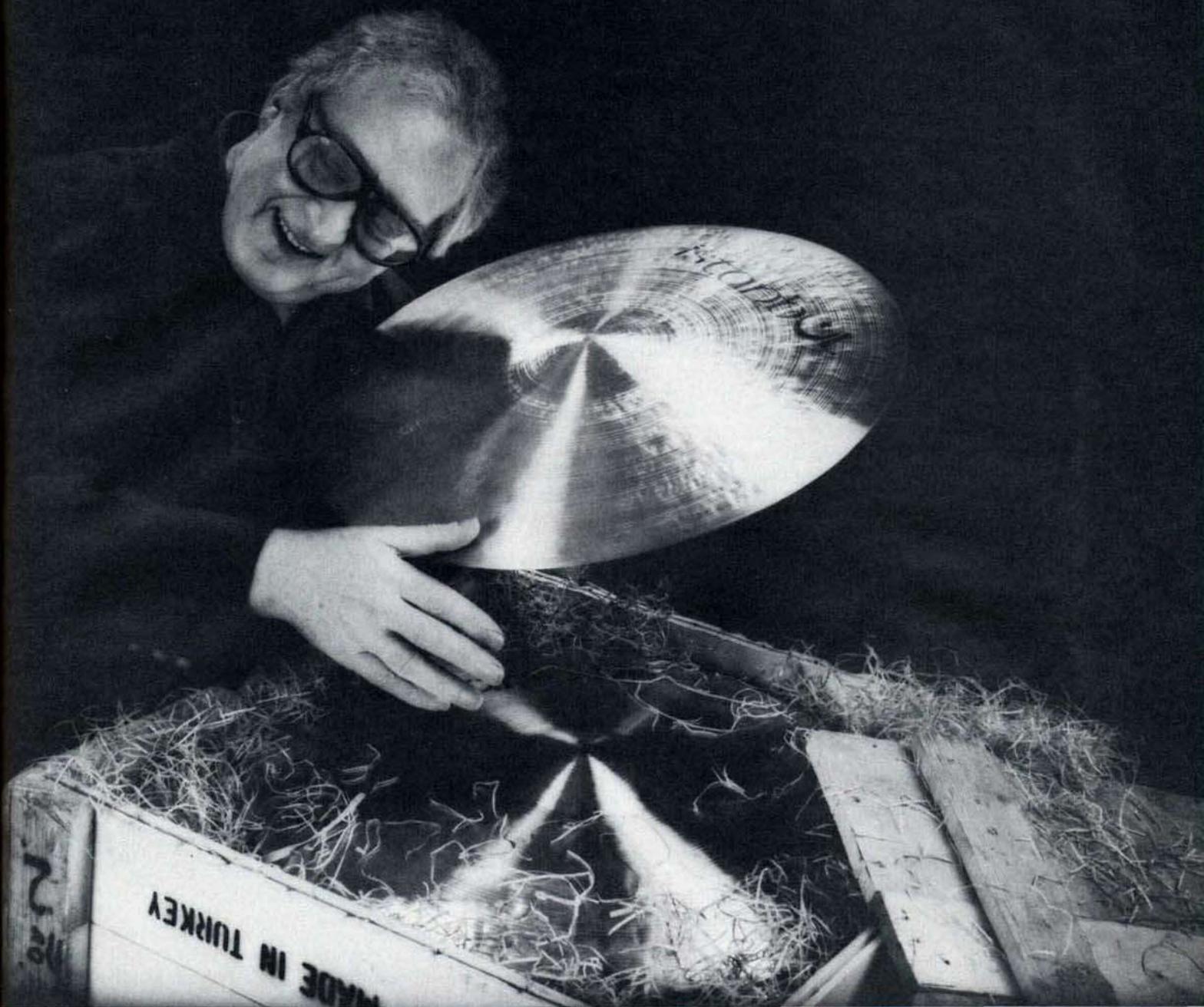
- 3. 6" Ice Bell
- 4. 20" 2002 crash
- 5. 20" 2002 crash
- 6. 20" 2002 ride
- 7. 22" 2002 medium crash
- 8. 24" 2002 China type
- 9. LP cowbell
- a. Simmons kit

Hardware: Yamaha *9000 Series* stands, mounts and hi-hat. Premier 252 bass drum pedals with felt beaters.

Heads: Remo coated *Ambassador* on snare drum. Remo *C.S. Black Dots* on toms and bass drums.



Mel Lewis and Istanbul. Love at first sound.



Mel Lewis has spent four decades pioneering the art of modern big band drumming. A subtle, dynamic drive and impeccable time are the trademarks of his legendary style. He has collaborated with fellow jazz greats on countless classic recordings. Throughout a prolific, twelve year association with Thad Jones, Mel Lewis gained distinction as a superb bandleader. Today he leads a

powerhouse 18 piece big band. Mel Lewis and the Jazz Orchestra perform internationally and have recorded a succession of Grammy nominated albums. The latest release, *Make Me Smile*, is available on Finesse/CBS.

Because Istanbul Cymbals are handmade, each one has its own unique sound. For Mel Lewis that makes Istanbul special. "Individuality is important to me.

When I play Istanbul I know that sound is mine alone. These cymbals have the epitome of a dark sound blended with brilliant definition. They are absolutely the greatest."

Listen to Mel Lewis and Istanbul. You'll fall in love with the sound.

istanbul
Handmade cymbals from Turkey.



managed Tom Dickie, whose album I had done right before G.E.'s. Tommy had been at a Tom Dickie session. He called and said, "Daryl and John need a drummer to finish off the *Private Eyes* album." Jerry Marotta was going away somewhere, so I went down and did a couple of days at Electric Lady with them. While I was in the middle of a session, Bob Clearmountain called me and said, "I just got a demo tape from this Canadian guy. You have to play on the record because it's perfect for you." We developed a real nice thing happening on G.E.'s record. The way he pulls drums out of a mix and the way I play are very compatible.

RF: Can you be specific?

MC: I play really hard and pretty simple. I use a lot of John Bonham licks. I've always looked at my playing as if I were a disciple of John Bonham, if you will. I've always admired him more than anybody else, aside from Danny Seraphine when I was younger. Bonham was the guy who turned me around, and it was easier for me to use his style of playing for the things I've done. When I got in the studio with Bob Clearmountain, for the first time, my drums actually sounded close to the Bonham thing. He was pulling that out of what I was playing. I heard what I was going for the first time—that big sound with a lot of air. We got along great. He called me to work with this Canadian guy, who turned out to be Bryan Adams. Two weeks after I finished with Daryl and John, I was in the studio with Bryan Adams.

RF: You must have been in a whirlwind.

MC: I was freaking out. It was all so new to me. I had all these people calling me, and I was thinking, "Wait a minute. Why didn't you do this three years ago? Why didn't you think of this when you were wondering what the hell you were going to do with yourself?"

RF: You probably wouldn't have been ready then.

MC: I probably wouldn't have been. That's why I think my five-year stint with the Scratch Band really set me up for all of this.

RF: From that to the major leagues.

MC: There was that period of almost a year between leaving the Scratch Band and trying to get G.E.'s thing together.

RF: What did you do on the *Private Eyes* album?

MC: I did "Private Eyes," "Head Above Water," "Looking For A Good Sign" and "Mano A Mano." After I finished in the studio with Bryan, I went on the road with G.E. That was my first tour, and it was great. It was a whole new world out here in L.A. All that stuff happened in the spring of '81, which was crazy. I was living in Connecticut, two hours outside of Manhattan, and I was driving in and out of Manhattan every day. I had nowhere to stay, I didn't know anybody in town, and I didn't know what I was doing. I was getting up at 5:00 in the morning, and I would buzz into Manhattan in a little Volkswagen. I was doing club gigs too with a girl named Amy Carter, who eventually did a record. I did some of it, but I don't even know if they used my tracks. I got to play with Will Lee, which was a big thrill for me, because he was a very well-known bass player.

RF: In your last *MD* article, you said that you felt that the bass player-drummer relationship was very important, but you didn't expound. Do you have any tips for playing well with a bass player?

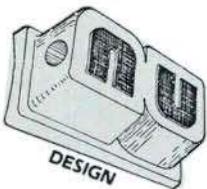
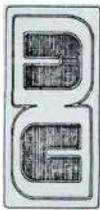
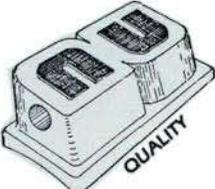
MC: I don't remember who it was who told me this, but somebody said that your bass drum and the bass line should always be exactly the same thing. You should play exactly the same notes the bass player plays. When I was little, I heard this from somebody, so I always went for that. That might be a good way to look at it. Lately, I don't even think about it, but Tom "T-Bone" Wolk is our bass player, and he is probably the best musician I've ever worked with. He can adapt to any situation. He can play guitar as well as, if not better than, he plays bass. He can play piano as well as, if not better than, he plays guitar. He can sing. He knows every song ever recorded, who wrote it, when, why they wrote it, and who they wrote it about. He is amazing. I also worked with Paul Ossola, the bass player in the Scratch Band, who was also that way. Those are the two main guys I've worked with, and I think between those two, I learned how to lock in with what they were doing. Paul taught me a lot about keeping the rhythm section as simple as possible and still driving the band. He used to yell at me because I was

Curry continued from page 19

together, and go out on the road. That same night of my last Scratch Band gig, I got in my car and drove to Manhattan, stayed at his house and got up early the next day to rehearse. We put this three-piece band together, went into the studio and recorded his album. The basic tracks were done in four days, and in less than two weeks, the record was completely finished. It was the first time I had met Bob Clearmountain. The record [*G.E. Smith In The World*] didn't really sell. The playing is really good and it's a raw record, but the record company wasn't really behind it.

Just after I finished G.E.'s record, I was in the studio with Daryl and John. Tommy Mattola, who manages Daryl and John, also

DC1000 PERCUSSION

- DC1000 HEAVY DUTY HARDWARE
- CHAIN DRIVE PEDALS
- POWER BRACED HARDWARE
- ADJUSTABLE POWER SPURS
- CHOICE OF BLACK-WINE RED-SILVER-WHITE

16 x 22
5 1/2 x 14
16 x 16
11 x 13
10 x 12

EXTENDED POWER SHELLS

\$499⁰⁰ THE SET

DESIGNED & PRODUCED BY DRUM CITY

1-402-397-1060
Joe Voda's Drum City
209 South 72nd Street
Omaha, NE 68114

1-214-438-1581
Grant's Drum City
426 E. Irving
Irving, TX 75060

1-512-856-4785
Kirk Scott's Drum City
10708 Perrin Beitel
San Antonio, TX 78217

Manny's

1935-1985

*50 wonderful years on West 48th Street,
New York's world-renowned Music Row*

*Now, as then, we are equipment and supply
headquarters for active musicians who
demand the best!*

Manny's



Manny's
Our 50th year



156 West 48th Street, New York, NY 10036

212-819-0576

doing too much with my foot. In order to keep my foot simple, he would play real simple bass parts.

The reason I said I don't think about it lately is because T-Bone and I have been together now for a few years, and we don't have to think about each other anymore; we're right there. The comment I get from a lot of players who come to see us is that T-Bone locks right in, and I'm surprised because I'm just flailing away pretty much most of the evening. It's very difficult when you're in a huge room to know how tight you're playing with somebody. But then again, all I have is bass drum, snare drum and bass guitar in my monitor, so that might be a reason why we can stay pretty tight. I'm glad you asked about drums and bass, because that's always been one of my big complaints with a lot of stuff. I think that's the magic of Motown and a lot of R&B stuff—stuff that makes people want to dance. The bottom end is tight and it's all right there.

RF: When did Daryl and John actually ask you to join them?

MC: While I was out on the road with G.E. and we were at this very hotel, Daryl and John's management called me to ask if I would consider going on the road in September. G.E. was already planning to go back with Daryl and John, so I said yes. We got back, I had about three weeks off, and then I went into rehearsals for the Private Eyes tour. That's when T-Bone came in, auditioned and blew everybody away. We've been this way for three years now.

RF: When you came in, did you get to do all the recording right away?

MC: Yeah, me and Mr. Linn. There is a lot of stuff going on on our records.

RF: The technology you're using is far different from what you were using when you first started with them.

MC: Yes. It's pretty much an expansion of what we started with, though. State of the art changes every day. When I started with Daryl and John, they were using very basic rhythm machines to do rough tracks. You have to understand something: These guys are songwriters first. Daryl writes amazing things, but the only way for him to keep everything together is to turn the machine on and go

through his changes on a piano. When he plays piano, he sings what he's playing. His brain, his voice and his hands are all the same instrument. He'll have a very basic drumbeat. He has a Linn machine at his house, John has a Linn machine at his house, and I have a Linn machine at my house. If one of them comes up with something, they might say, "Okay, let's do something with this. You come up with something, you come up with something, and I'll come up with something." They pretty much write the songs in the studio. When Daryl gets a song in his head, he doesn't have time to rehearse a band all day to get the arrangement right. He says, "Turn the machine on. I'll play the machine for you. If we need it, Mickey can come in and put drums over it." There are a lot of songs without drums, and there are songs with drums. I'm talking about acoustic drums. That's it.

Jimmy Bralower is brilliant. He is so far ahead of his time for what he's doing. He's taking a Linn machine to the outer reaches of music. He can come into the studio with a Linn machine and have a track done in about ten minutes, completely finished. It will be the best drum sound you've ever heard, with all the fills in the right place. He gets effects and sounds in his brain first, and then they just come out onto the buttons. It's fascinating to work with him, and he's a great guy. A lot of drummers don't like the idea of having someone like Jimmy, but I do not object to it at all, because the guy is brilliant. You have to appreciate people for their art.

RF: You don't feel that you can do what he does?

MC: Yes I can, but not in the given situation. It would take me a week to rehearse all the songs. I would have to learn the arrangements. It's so much easier when Bralower is in the studio. He punches out an amazing track on a Linn machine or whatever. Now we're way past the Linn. We're using a Linn, a DMX, we've got a Roland *Compu-Rhythm*, a *Doctor Click*, a Fairlight, a synthesizer with a lot of drum effects in the Fairlight, and a Synclavier. Everything's synced up to everything else, so you never know what you're getting. I know that Clearmountain sampled my snare drum and put that in one of the tracks of the new record. I know that one song is four bars of a track I played for another song that they looped. It's amazing what they did in the studio this time out.

Daryl will have these songs. I'll go to his house and he'll say, "All I have is a chorus," and he'll play the chorus for me. I'll play with his Linn machine, and we'll come up with some kind of basic groove—some kind of an idea for a rhythm part. Then when they get it in the studio, they write the song in the studio. They call in Bralower, he puts a whole track down, they write the song over the drum track, they cut it up where they have to—either Bralower does it or they splice the tape—and then I come in when they need me. The perfect example of how Bralower and I work together is "Adult Education." He came in and did a great rhythm track with T-Bone. They played together. I was there, but I wasn't playing. Then I went in and put the acoustic drums on the end of the song. We just set them up in the middle of the room, and I went into Bonham mode and wailed.

RF: Do you have any tips for working with machines?

MC: I think it's the easiest thing to do. It's a lot easier than trying to keep time. You don't have to think about the time. When I first started with the click track in the studio years ago, it was very difficult for me. I thought it inhibited my playing, and I couldn't do fills because I'd come out of them out of time. But if you discipline yourself, I really think it works out better having something else keeping time. You don't have to think about it. You just play. When a machine part is really complicated, it's hard for me to figure out what to do because there's no room. But that's another great thing about Bralower. He leaves so much space. There's so much air on his tracks.

RF: So you have all the freedom in the world to create the parts for the songs.

MC: Absolutely.

RF: Can you give some specific examples of tracks that might have been either very creative on your part or ones where maybe you were stumped?

MC: I've been stumped, believe me. In every song where I have to

THE ORIGINAL POWERGRIP™ FOR DRUMSTICKS

ENDORSED BY:

PHIL EHART; Kansas, LARRIE LONDIN; Nashville Independent, GREGG BISSONETT; Independent, BUN E. CARLOS; Cheap Trick, KENNY ARONOFF; John Cougar Band, JOEY KRAMER; Aerosmith, MICHAEL SHRIEVE; Independent, RAY BRINKER; Maynard Ferguson, PERRY WILSON; Independent-O'Jays, STEVE THOMAS; Shooting Star, MICHAEL WHITE; Independent-Rickie Lee Jones, KENNY BUTTREY; Nashville Independent, STU NEVITT; Shadowfax, DARRYL WOOLFOLK; Independent-DeBarge, BRYAN HOLMES; The Producers, BRUCE CRUMP; Molly Hatchet, ROD MORGENSTEIN; The Steve Morse Band.

DON'T YOU THINK IT'S ABOUT
TIME YOU TRIED IT?

Dealer inquiries welcome.

P.O. Box 940295
Atlanta, GA 30340
(404) 938-5367

\$5.95 Retail

©1984 POWERGRIP, INC.
ALL RIGHTS RESERVED.

be completely the rhythm part, I've been stumped. It doesn't take me a long time to play the part. It takes me a long time to think of what it is. I'm one of those people who look at it as if they have to play something completely different. I can't play the same thing on every song, so I think, "Get creative, kid. Here it is. This is your statement for this particular piece." I hate to say it, but it is an art and you have to deal with it that way. As much as I'd like to go in and just bash away, I really have to finesse everything I play.

I think one good example appears on *H2O*, "Open All Night." Daryl had the song and it was so slow. He had it to the simplest Linn part. It was just kick and snare without a hi-hat part. It was real simple. He had a piano part, but he didn't even have lyrics yet. He was just mumbling melody line, and then he'd kick into the chorus. He gave me the tape and said to come up with something. "Make it simple, but it's got to kick. It's got to be big." So I said, "Uh oh, I'm on the spot now," because I would just play a very basic part, which is pretty much what I played by the end of the thing. But it took me three days in the studio on and off, trying different things, to find what I was most comfortable with. It was really hard for me.

RF: Why was that song particularly hard?

MC: I think because it was such a simple song. When he writes a song to a Linn machine, that's how I hear the song. I have the demo at home of a Linn machine and piano. That's the only way I've ever heard the song, so after I try to come up with something, I might think, "I liked it better before."

Another good example is "Some Things Are Better Left Unsaid," which is on the new album *Big Bam Boom*. It's a great piece of music. I think it's one of the best things Daryl and John have ever done. I had to come up with some off-the-wall stuff. I was in the studio and Bralower had done an amazing rhythm track. T-Bone was still working on bass parts. They had a complete middle section of the song where everything turned around and Daryl said, "You have to come up with something really off the wall. You've got to be spastic. I want to hear bombs going off." I said, "Okay, sure." So Clearmountain, God bless him, came out and started tuning one of the tom-toms. He was just banging on the tom-tom and Daryl said, "That's it—something like that." He thought I was hitting a drum. Clearmountain looked at me and I looked at him. I said, "Okay, I get it now." So I just did little spastic things, completely out of time. I tried to put some cymbal texture things in. I tried to be artsy and it worked out great. And when I came into the song, I cut the time in half. It was a completely different section to the song. It built to where, by the end of the song, we were rocking out. It worked out well, but it was really hard for me to come up with that. If those few little things hadn't happened, I probably would have been there for a long time trying to figure it all out. It's good when you're done, because you look back and say, "That's really something! We actually did that. We got it out."

RF: The bass drum on the opening of "Family Man" is huge. What was done to get that sound?

MC: "Family Man" was done to a click track. There was no original Linn track on that. The song was written by Mike Oldfield, so we had his version of the song to listen to, and I pretty much copied the drum part. There were a lot of big tom-tom fills on the original track that we didn't do. We thought that, if we wanted them, we'd put them on later, but it was so close to the original version that we decided to leave the drums the way they were. We just set them up—a kick, a snare and a hi-hat—in the middle of the room at Electric Lady. Clearmountain hung a couple of mic's over the top, stuck one in the bass drum and I just wailed. It was all done on an overdub. The track was finished to a click track. I just put drums over the top, and it was done. The dance re-mix is really amazing. I don't know what they did to the drum sound, but it's huge.

RF: Do you often put the drums on last?

MC: Yeah. I did that on "Some Things" as a matter of fact.

RF: How do you like that?

MC: Well, it's just the way they work. Like I said, Daryl and John are songwriters first. They sit in the studio and write this stuff out.

Regal Tip®

Best Sticks in the World.
Go get 'em.

by
Calato

Send for
free
catalog:
Calato, Dept. MD
4501 Hyde Park Blvd.,
Niagara Falls, N.Y. 14305 (716) 285-3546

RESONANT Patented Drum Sticks

BEWARE!

—of imitations! The **RESONANT DRUM STICKS** are the **ONLY** drum sticks with a *permanent Built-in grip*. There's no tape to wrap or ridges to straddle. The gum rubber "inset grip" allows complete *freedom of hands & fingers*. The feel of security, beauty, & comfort make the **RESONANT DRUM STICKS** the "GEM" of drum sticks.

Available in Hickory in 2B, 5B, 5A, 7A, Jazz in Wood or Nylon tip, Rock/Roll Knockers also with grip: \$6.50 plus \$1.00 postage.

And Now! For the **HARD Rock Drummer**, Densiwood drum sticks in 2B & 5B, Wood or Nylon tip, and Rock has no tip, both ends butted. Densiwood sticks are heavier and longer lasting than Hickory and are **VERY LOUD!**

\$9.00 plus \$1.00 postage

RESONANT DRUM STICKS
3426 Temescal Avenue
Norco, CA 91760

Dealers write or call
(714) 734-0666



Rather than teach the band how to play the songs, they just want to do the songs, and have the band come in and do them later. *Big Bam Boom* was the only album that we didn't do a lot of live tracks on.

RF: Normally then, you do a lot of live tracks?

MC: Not a lot, but we do live tracks. On *H2O*, a lot of the songs are live tracks. "Man Eater" was a live track. That was a Linn machine, and I just played during the verses and choruses. We all played together on that pretty much. When I say live track, I mean bass, drums and guitar. Daryl puts a reference piano part down. "Go Solo" was done completely live. That's one of my favorite songs and one of Daryl's best, I think. That song has a great feel, but I think that had a lot to do with the fact that we were all looking at each other in the studio and playing together.

RF: You do a great deal of overdubbing, though.

MC: I do a lot of that.

RF: With all the technical stuff you're using now, you'd have to.

MC: That's the thing. There's so much going on that we could never pull it off.

RF: Do you find it's a more sterile way of recording?

MC: I think so. Personally, as a drummer, I sit behind the drumkit and play, but it is a much more sterile recording situation. It's been coming, though. I've seen it coming since the day I joined the band. I knew this was going to happen. We all did.

Sometimes I really feel like a dinosaur, because I'm in a category of people and there are very few of us if you look comparatively at the whole world. We're a strange breed. Anybody who chooses to beat on something for a living has got to have a different kind of brain pattern there. I just feel that sometimes I'm not as useful a tool as I could be. Due to the whole thing with the machines, not only are you now not the entire rhythm thing, but you're limited to a certain function in a rhythm section, which is kind of inhibiting at times. But it's one of the things you just learn to live with. I went through a heavy thing a couple of years ago when I started using machines. I thought I'd have to quit. "What am I going to do?"

This is taking over my life." But you just learn to deal with it and work with it, and you try to be creative within that framework. Once in a while you just get that, though—"Boy, am I really outdated?" You don't ever want to lose your status. I'm a drummer. I sit behind a drumkit and play. I make people dance.

RF: Since you've been with Daryl and John, have there been any tracks that are strictly acoustic?

MC: A lot of the *H2O* record, which was almost done completely live. *Private Eyes* was completely live. On *Big Bam Boom* "Some Things," when I come in at the end, and "Bank On Your Love" are acoustic drums. I think it's real obvious which songs are real drums and which are machines.

RF: Do you think Daryl and John will swing back to live acoustic music again?

MC: Yeah, I think they will. I think it's whatever the creative process is at the time. I didn't mean to sound like I'm doomed and only have another two years in the business. I don't mean that at all. It's just that, once in a while, when you sit and think about it, you have doubts about yourself, your position in life and all that crap. I really feel out of it, like I'm a bit removed. But that's the depressing side of it, which is maybe two percent of the whole thing. I don't like to dwell on that. Really, I think the machine thing is a step forward, not backwards, and it's not really going to put drummers out of business. It's another thing you have to deal with. It's like putting a horn section in your band. Sooner or later, you've got to learn to work with it. You might hate horns, but you've got to work with them. The alternative is that you can quit the band.

RF: Do you have any specific examples of something starting out one way and ending up to be completely different?

MC: Actually, some of the Bryan Adams stuff turned out a lot different than he originally planned.

RF: Are you on his current album, *Reckless*?

MC: I am on the single, "Run To You," and five other tracks. I love that album. There's a song on *You Want It You Got It* called "Jealousy," which is a good example of what you asked about. Usually Bryan is very well prepared when he comes into the studio. He's got demos that he has done with his partner, and between the two of them, they play all the instruments. What I do pretty much is listen to the demo, throw in my stuff when he wants it, and the record is done. "Jealousy" was not a finished record. He doesn't like to get it in the studio, but we came up with an off-the-wall drum thing. Clearmountain and I sat out playing with a snare drum for a while and came up with this part. The whole song is a fast, upbeat snare drum thing. He came up with a song that was completely different from what he had originally played for me. It had started out with an acoustic guitar and he was singing a James Taylor kind of thing. All of a sudden, it ended up being this Springsteen kind of thing.

RF: Let's talk about live playing.

MC: Oh boy, this is my favorite part.

RF: I sit?

MC: Oh yeah. I love live. That's where it's at.

RF: Why?

MC: Because you play. You play for two hours. It's that much more fun because you can just wail. It's over and forgotten when it's done. It's not a permanent record. It's not historical.

RF: Do you like being on the road, eating greasy bacon?

MC: Hotel food? Yeah. I love being on the road, actually. It's exciting to me. It's the thing I always dreamed about when I was a kid. Every time I sat behind the drums or I watched somebody on TV or I went to a concert, I'd say, "Man, that's it. That would be great. I really wish I could do that." Now that I'm doing it, I don't want to give it up. I do miss being home. I love it there. I miss my family when I'm not there, but I always know I'm going home, too.

RF: Also, this unit you're with now seems really down to earth. I've read articles about Daryl and John saying what nice guys they are and that they are very down to earth.

MC: They are just regular guys. It's just that . . .

RF: The world has made them be something other than that.

TALK TO A PROFESSIONAL About Drums

Call the Sam Ash Professionals. They know their equipment and understand your needs. And you're dealing with the biggest in the business - a 60 year old company with a \$7 million dollar inventory. Why not get the best selection, the best price and the best advice from the Sam Ash Professionals?

ALL THE TOP BRANDS including Ludwig, Tama, Pearl, Slingerland, Gretsch, Sonor, Rogers, Samson, CB 700, Latin Percussion and Cosmic Percussion. Cymbals by Avedis Zildjian, K. Zildjian, Paiste, Sabian, Camber

PLUS ALL YOUR OTHER NEEDS—case, covers, stands, pedals, hands, sticks, drum machines

718-347-7757

ON LONG ISLAND: (516) 485-2122
TWX 510-222-1630 SAM ASH HEMP

Since 1924
Sam Ash
MUSIC STORES

  124 Fulton Avenue, Hempstead, New York 11550

MC: That's right. But we're all the same kind of people. We're not crazy, we don't destroy hotel rooms, we don't throw furniture out the window, or burn cars. We're out here for fun, and that's not fun for us.

RF: Playing live, how much machine work is there?

MC: We use two Linn machines, although one is pretty much for a backup. All the parts are fed into that, so if something should go wrong with the first one, the second one can just take over. We have a *Compu-Rhythm* the little Roland rhythm-box thing which we use on "No Can Do." We use the Linn on "Adult Education," "Man Eater" and just the top of "Method Of Modern Love."

RF: When it comes to the actual programming, you said in your last article that Daryl and John programmed "No Can Do." Do you get in on any of this?

MC: That was before my time with them. But the thing is, Jimmy Bralower is the expert. I did the basic drum part for "Method Of Modern Love." There's a lot of percussion going on, but that was put on much later, after I recorded the basic drum part. Whatever machines are on *H2O*, I had a lot to do with. It was pretty much the three of us or whoever was in the studio at the time. Bralower entered the picture on "Say It Isn't So" and "Adult Education," which were on the *Rock And Soul* album—the greatest hits collection with two new songs. That was the album after *H2O*. He blew me away with the "Adult Education" track. It was that perfect groove. It was one of those things that makes you float in your chair. The potential for the song after we heard that was incredible, and when we put the Bonham stuff on the end of the track, forget it. I was in heaven. That was the perfect song.

But live, we use the machine on those four songs and I play over them. On "No Can Do," I just play drums over the top of the *Compu-Rhythm*. On "Adult Education," I pretty much wait. I do some fills here and there, but I wait for the end of the song before I really kick in, so we try to get the same effect that the record had, which is very difficult to do live. We try.

RF: What about when you were doing "One On One" live?

MC: I was doing all Simmons. I was doing the part that they did with a *Compu-Rhythm* on the Simmons kit. I had a separate kit set up. Now what I'm using live is a variation of that. We have a Simmons trigger in one of my bass drums, so that if I need it, it will sound like a Simmons bass drum. We have pads set up over my hi-hat.

RF: Can you get specific about your equipment?

MC: It usually varies from tour to tour, but on this tour, I'm using two 24" bass drums, 8 x 10, 10 x 12 and 11 x 13 rack toms, and 16" and 18" floor toms. I have six or seven snare drums that I take with me. Every night I use a different one. They're all Yamaha drums. Some are 6 1/2" chrome and some are 7" wooden. The cymbals are Zildjian, and I use 15" hi-hats, a 21" medium ride, a 16" medium, two 18" medium-thins, 19" and 20" crash cymbals, and a couple of various splash cymbals here and there. I have five Simmons pads over the hi-hat, two more over the floor toms, and I use Remo heads.

RF: Have you always played double bass?

MC: No, this is the first tour. I've always loved the way they look, so I said, "Why not go for it?" During rehearsals, I worked out some parts I could fit into certain spots in the show. The band gets a solo section in the middle of the show, and I get to play a little bit, so I use them there. I use them on "Going Thru The Motions," off the new album, and "Adult Education" in the bridge and various spots. It's really different playing two bass drums. My left foot is off my hi-hat all of a sudden, and my left foot has always just gone to my hi-hat. I'm not really aware of what my foot is doing over there, but when I get it on a bass drum pedal, it's a completely different feel. But it's fun.

RF: What are your goals?

MC: To own my own house, to have a couple of little kids, to have a dog, and to have horses. Those aren't goals; those are dreams, I guess. My main goal in life is just to be comfortable and be able to play drums all the time, until my last days.



**center rolls music
rolls music center
music center rolls
center rolls music**

 Percussion  Keyboards 
Guitars  Multitrack  Lighting
 Sound Systems  Amplifiers 

703-533-9510

"Competitive Worldwide"

1065 West Broad Street
Falls Church, Virginia 22046

**Write and I'll tell
you the best kept
secret about
BUDDY RICH
in the music
industry**

Mike Balter

write to: Buddy Rich Secret
MIKE BALTER MALLETS
P.O. Box 531
Northbrook, IL 60065

Steve Smith

In the past couple of years, much attention has been given to Steve Smith and his love for jazz. His solo albums, *Vital Information* and *Orion*, demonstrate his unique approach to jazz playing. However, Steve Smith can also rock 'n' roll, as is evident on his recent albums with Journey. He combines power with finesse and incorporates this well with the Journey sound. To see Steve in concert is proof that this guy can rock! The following examples come from his work with Journey, and are characterized by subtle cymbal variations with powerful execution of both bass and snare.

The first six patterns come from the *Evolution* album. This example is from "When You're Alone (It Ain't Easy)" and has a definite laid-back feel to it.

①

Open ○ R Cym Cr Cym
HH TT
SD FT
BD HH
w/foot TT

The following is from "Do You Recall," a straightforward rock 'n' roll pattern with a slight hi-hat variation.

②

This example is from the first and second verses of "Just The Same Way," in which the bass drum plays an important role in the song's overall feeling.

③

The next example, "City Of The Angels," shows the change in time signature at the song's end.

④

These two patterns are taken from "Lovin' You Is Easy." They show how a particular rhythm is elaborated upon, and how the hi-hat and ride cymbal play an important part in the groove.

⑤

On Bell

These three examples come from the album *Departure*. The following example is from "Stay Awhile," a 6/8 ballad that relies heavily on the change in cymbal pattern.

⑥

"Where Were You" is a driving rock 'n' roll song that highlights Smith's aggressive playing. Here is the strong introduction to the song along with the rhythmic pattern of the verses.

⑦

Escape has been an extremely successful album, and this example illustrates the energetic quality of Steve Smith as a rock drummer. The following is taken from "Stone In Love."

⑧

The hit single "Don't Stop Believin'" mixes the snare with the floor tom, and the accents on the cymbal provide for an interesting combination.

9 Accents on Bell

This pattern from "Hopelessly In Love (The Party's Over)" is found on the *Captured* album. In this example, the 32nd notes are played as an open roll.

10

"Chain Reaction" is from *Frontiers*, and is an excellent example of how the hi-hat, bass, and snare rhythms coordinate well with the song.

11

STATE OF THE ART BOOKS



The beats in this book encompass only the very beginning steps toward the goal of knowing your feel and how to use your capabilities. You must continue the journey on your own. Learning about yourself, and that never ends. Dom

Drum Set Duets can be performed between two players, and/or between teacher and student. The function of the recording is so the player can perform the duets on his own.

DRUM SET DUETS by Dom Famularo

Other books available from Drum Center Publications:
 The Art Of Modern Jazz Drumming by Jack De Johnette and Charlie Perry
 Polyrhythms Vol. I & II by Pete Magadini Time Capsule by Frank Marino
 Jass Rock Fusion Vol. I & II by Les De Merte Double Bass Drumming by Joe Franco
 Welcome to Odd Times by Michael Lauren

Drum Center Publications

2208 Jerusalem Ave., N. Merrick, NY 11566

5 1 6 • 7 8 1 • 1 3 4 5

G GROOVE TUBS

FLAT RINGS™

- Flattens the Ring
- Heavy Rubber
- Long Life

Groove Tubs,
 P.O. Box 4753
 Sylmar, CA 91342
 (818) 362-1554

Migirian
Oval Head Bass Drums!

Migirian Drum Company, Box 02524 Detroit, Michigan 48202

by Roy Burns

International Drummers' Meeting

For the third year in a row, Drumland (a division of the Pro Sound music chain in Germany) recently presented their International Drummers' Meeting in Koblenz. The director of Drumland—and host for this event—is Jurge Mader. Each year, Jurge brings drummers and percussionists together from all over the world. Some do clinics, while some just play and answer questions. Sometimes the artists just play together in a sort of uninhibited percussion jam.

This year's artists included Rick Latham, Jon Hiseman, Freddie Santiago (an excellent Latin percussionist who demonstrated congas, timbales and bongos), Willie Wilcox, European drummer Willy Ketzer, Alex Acuna, the dynamic bass and drumset duo of Helmut Hattler and Udo Dahmen, and myself. Corporate sponsors included Sonor, Yamaha, Pearl, Sabian, Paiste, and Zildjian. (I hope I haven't left anyone out.)

The event began early on a Sunday morning, with all of the artists on stage, setting up drums, selecting cymbals, tuning, muffling, and warming up. This set the mood for the entire day. Each one of us was laughing, playing, and testing new equipment all at once. At one point, Jurge was forced to say, "Boys, boys—not all at once. We have to be able to hear to finish setting up all the equipment." His comment was accurate; we were like kids having a great time. The feeling of fun and togetherness among all the artists was a joyful experience. Drummers don't often have the chance to play together in such a relaxed situation.

Once the setup was complete, our first task was to judge five young European drummers in a competition that took place around 11:30 in the morning. Each drummer came on stage and played a drum solo

in his preferred style, and each was given the time to play anything he wanted. One young man played a very thoughtful 5/4 rock solo with good time, interesting phrasing and a good, overall musical feeling. The last drummer to perform received the highest scores. Take heart, all you left-handers; this young man was hot! He played matched grip, left-handed and left-footed. He had very good independence, a lot of energy (but no lack of control), and good time feel. He also played a solo that made sense.

After all of the artist/judges had filled in their score sheets, we discussed what we had witnessed. Amazingly enough, there were no disagreements between the judges. We all wanted to be as fair as possible, and in fact, we felt a little badly that all of the contestants could not score equally. Each young drummer had something to offer, each did some interesting things, and each had worked long and hard to get to this point. But without exception, the drummers who scored the highest were the most *thoughtful ones*. Technique and energy are important, to be sure, but they are most effective when channeled into some type of musical format. The drummers who scored well also made intelligent use of dynamics.

The artists' presentations began around 12:30, with Rick Latham, who performed, demonstrated his inventive funk style, and answered questions. At 1:00 P.M. I played, answered some questions, and demonstrated some practice techniques. Then Rick and I played a spontaneous drumset duet, and the overflow crowd was really with us. They were having as much fun as we were.

At 1:30, Willie Wilcox performed with some contemporary taped material, exhibiting unusual accuracy, precision and

power—and I do mean power. This guy can really hit a drum hard, and still get a musical sound.

Jon Hiseman's clinic was funny, articulate, and practical. I loved Jon's line when he said, "I have no chops, but I am accurate." He then demonstrated how difficult it really is to nail a strong, accurate backbeat at a fairly slow tempo. Jon wound up his clinic by playing a solo which started in 10/8 time. Although he says he has no chops, don't you believe it; he gets around the kit very well, indeed.

Alex Acuna's session was especially interesting. He explained that his feeling for Latin music and Latin instruments (such as timbales and congas) had really influenced his approach to the drumset. He played all of these instruments with wit and energy, giving a dazzling display of rhythms and sounds, despite a bad case of jet lag. (Alex had flown in from New York the day before, but you would not have known it from his performance.)

The duet performance by Helmut Hattler (bass) and Udo Dahmen (drums) was intense and dramatic. It was a fitting climax to a day of clinics, drumming, and good feeling all around. The audience—drummers from all over Europe—was attentive and appreciative of each artist. They were open-minded and enjoyed every minute of the day's events. While other artists performed, Rick Latham and I sat in the audience, and enjoyed talking with a number of the people in attendance. Although it was cold outside, you wouldn't have known it by the feeling of the people inside. The performances were held in a nightclub that had been rented for the day. Many people sat on the dance floor, and on seats and bar stools around the room. The atmosphere was much more friendly and down-to-earth than that of a concert hall. We were all so close together (there were literally hundreds of people) that the crowd was *part* of the event. The communication between the artists and the audience was both immediate and relaxed. When the audience and the artists are together all day, and the audience members can actually come up and talk to the artists, they realize that an artist is more than a picture in a magazine: He or she is a human being, involved in music. And I think that makes the drummers from the audience walk out reassured.

An event of this kind was especially valuable to the drummers in this particular audience because European public schools don't have music education programs.

THE TRUeline GRIP



Trueline is the name to remember for straight, top quality drumsticks which are crafted from the finest American hickory. Send for free catalog.

TRUeline DRUMSTICK CO.
3950 Hicock Street • San Diego, CA 92110

There aren't any school jazz bands, marching bands, or orchestras. A music student must either study at a conservatory or take private lessons. So without a traditional format for music education, an event like this becomes that much more important.

Besides benefiting the drummers in the audience, getting so many artists from so many different musical areas together is good for the artists themselves. A problem that occurs with artists who are busy is that they rarely have a chance to get out and hear anybody else play. And even going out to hear someone else perform in a show situation is not the same as playing *with* other drummers, hanging out with them all day long, and making a point to catch their presentations. It's an enriching process for the performers.

Another advantage for the artists is that a meeting like this one gives them the opportunity to talk with young players. This provides artists with the opportunity not only to give information *to* the young players, but to pick up input *from* them as well. The questions asked by young drummers are an indication of what they're interested in. One of the worst things in the music business is getting behind, and this can happen to performers who become very successful doing one kind of thing. Drummers who do a lot of studio work are often called upon to do a lot of the same thing, because that's what they're known for. But while they're spending time in the studio doing their thing, there's another trend developing, and five years later, they aren't wanted there anymore. The world has passed them by. So I think that the interaction between the pros and the young players that took place at the Drummers' Meeting offered a tremendous benefit to the artists who took part.

It was also noteworthy that the particular group of artists who were assembled this year were not only cooperative with the event, but were also cooperative with each other. That sets an example for all the young players. For instance, I think it was good for the audience to see that Rick Latham and I could play a duet together without being competitive. The stage was completely open—there was no "back-

stage" area—so that the audience could see all the artists talking with one another, shaking hands and laughing. They could see our enthusiastic reaction when someone else was playing. I think that they could sense a *fraternity* among the professionals that is of great value to the young player. Sometimes the biggest problem we have in setting a good example for young people is the fact that good news is no news. A lot of characters in our business get attention by doing or saying outlandish things, whereas if a drummer is just a real friendly person and a professional who takes care of business and plays well, you can't write too much about that. (Nobody puts out a newspaper with the headline: "Airplane Landed Safely.")

That positive example was probably the single most significant benefit of this event for young players, even though it was sort of subliminal. Nobody got up and preached about it, but the audience could see what was happening among the artists, and people are influenced more by actions than by words. To see that comradery and cooperation among so many strong, professional players might make the young people walk away with the impression that there's no need to be competitive, or to be against anybody.

Later that evening, our host, Jurge Mader, took 40 or 50 of us to dinner at an elegant restaurant. We had a huge room to ourselves, and it was a great party. The artists, the people from Pro Sound, and the many company representatives from various countries all basked together in the warm afterglow of the entire day. I know that Jurge and his partners do not make a profit on the International Drummers' Meeting. It is a labor of love—a love for drummers and percussionists, no matter what musical style or country they represent. At the party, Alex Acuna said, "Jurge, this was beautiful. Anytime you would like me to come back, just send me a ticket. I'll play for free!" I think Alex summed up the feelings of all of us who were fortunate enough to be at this event. We need more drummers' meetings like this one, and we need more people like Jurge Mader in our business.



THE LP[®] FIBERGLASS CONGA. THE ONLY CHOICE.

Write for FREE "The Anatomy Of A Fiberglass Conga" for the facts.

Trust the leader

LATIN PERCUSSION, INC.
Dept. 130 160 Belmont Ave.
Garfield, NJ 07026

GEORGE'S DRUM SHOP Call (601) 981-9805

SALES • SERVICE • RENTALS • LESSONS

MISSISSIPPI'S ONLY PERCUSSION SPECIALTY CENTER

- CORDER • PAISTE • SIMMONS
- CAPELLE • WUHAN • GRETSCH
- SABIAN • DRUM CORPS EQUIP

3947 Northview Drive
Jackson, Mississippi 39206

VIDEO Drum Instruction
Beginners to Advanced • 1 Hour Tapes
Apply to Rock, Fusion, Jazz, Commercial

TAPE 1 SPEED/HAND CONTROL COMPLETE DRUMMER TECHNIQUE AND EXERCISES	TAPE 2 SYNCOPIATION AND STICK CONTROL UNLIMITED SET BEATS AND FILLS
---	--

\$29.95 each, \$49.95 for both, Add \$3.50 for P&H
FREE BROCHURE (SEND S.A.S.E.)
M & K PRODUCTIONS
601 Bunker Hill Rd., Harleysville, PA 19438

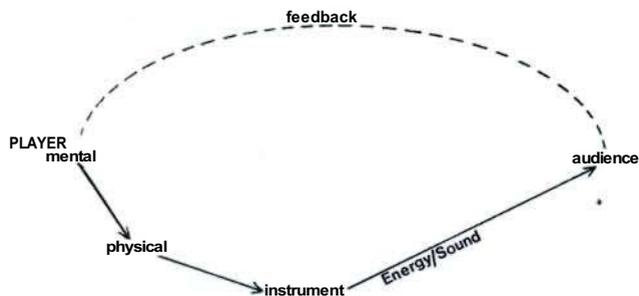
by Bill Molenhof

The Communication Cycle

This month, I would like to spend our time dealing with one of my favorite clinic topics—the Communication Cycle. Why do we play music anyway? What do you think about when you get up on the bandstand with your group? Do you have a clear picture of what you are trying to achieve?

I believe that all of the effort, thought, discipline, and practice boil down to one central issue: communication. I spend time on my music so that I am continually improving my ability to reach, touch, humor, illuminate and, hopefully, enrich the audience. If I can do *these* things, impressing people with the chops will take care of itself.

Consider this picture:



This cycle begins with your personality, talent, concept, and envi-

ronment, i.e., *Mental*. This is where your cultural heritage, intellect, and musical and life experience all trigger the *Physical* systems necessary to play music. At this point, your coordination, feel, dexterity, and physical well-being join in to operate your *Instrument*. Hopefully, your instrument makes the sound you want it to. Your sound then is produced by the interaction of these three elements (Mental, Physical, Instrument), and that sound signal is received by the listener. How successful you are as a communicator is determined by how clear, direct, strong, and memorable your signal is to the audience. This, in my opinion, is the "Main Event" and is worth your consideration. All the drum chops or mallet licks in the world may sound great to you in your basement, but the acid test remains on stage in front of the audience.

When the listeners are receiving your message, there is an unmistakable feeling that returns from the audience (feedback), and is felt or comprehended by the player's mental process. Similarly, when the music is not happening, it is (sometimes painfully) obvious in the response and lack of feedback from the crowd. This "signal sent—how well received?" awareness is crucial to how successful your playing and group will be. Every time you play in front of an interested audience, pay attention to sending your message out to the people, and to how well they return your energy back to you. Practice performing with this concept in mind as often as possible.

One of the major pitfalls to generating this communication cycle is *tension*. From the player's standpoint, tension occurs at both the mental and physical levels. The mental manifestation is fear of failure and harsh, critical judgment. The physical phenomenon is a constricting of your muscular playing system. The best antidote I know of for fear is a combination of action, adequate preparation, a clear concept, a positive self-image, and playing experience. If you have honestly prepared yourself as well as possible and are truly doing your best, no one can ask for any more. Remember, if you do not enjoy your playing, who else will?

At the physical level, I try to think of my energy as a water system that flows smoothly through the channels—my body, my instrument—out to the audience. Have you ever thought about what is happening inside when you are tight and tense? When we are physically tense, our muscles constrict, blocking an adequate oxygenated blood supply. The muscles are responding with a clear message for more energy and air. The player, if alert, can alleviate this problem *before* the audience senses the tension, by relaxing the muscle systems involved in playing. This is easy to say, but tough to do at first. I try to rethink my energy/water system by picturing wide-open, unrestricted channels, so that my energy/sound can smoothly flow through me and out to the audience.

What happens when we are nervous? How do we breathe? Deep, long, and slow? Of course not—we pant like a dog on a hot day. Consciously rethink your breathing, so that you furnish your muscular playing system with all of the energy it requires, and develop a feeling for a smooth, relaxed energy flow.

If you spend a little time considering this concept, it will become clear that, to communicate effectively, you need to know your material and your instrument so well that you can almost forget about the technical playing. When it is time to play a concert, the time for total concentration on *your* technique is over. Shift your attention to the larger picture of making the music happen as well as possible. Place your attention on sending that strong, clear signal to the other people in your group and to the audience. Don't focus so much on your drumheads; focus more on your listeners' heads.

"Expensive and Built to Sound that Way!"

Four years ago, we set out to make the best snare drum shell ever — we did it!

Our drum body begins with solid blocks from the heart of the finest Rosewood, African Padauk or American Walnut. All grains run in the same direction around the drum body creating a shell that is naturally round*, not bent into shape. Positioned vertically in the shell are 32 hardwood reinforcement dowels.

As a result of our unique construction, the SOTA drum body produces an incredible resonance, generates the maximum audible and most dynamic useable range known to today's drummer!

The SOTA shell is available in 3 types of wood, each offering its own acoustical characteristics from cool and flat to hot and brilliant.



Rosewood version shown.

"This is truly state-of-the-art. I cannot think of any other custom shell that surpasses it."

Bob Saydlowski
Modern Drummer, May 1984

* Unconditionally guaranteed never to go out of round!

Contact your local drum shop.

sota

Made in U.S.A.

STATE OF THE ART PERCUSSION

P.O. Box 528064 • Chicago, IL 60652

(312) 737-0439



Mark Anderson Bethalto, IL 747
Tim Bickel San Mateo, CA 707
Michael Blazy Willoughby, OH JAZZ
Maureen Brown Canada 808
Scott Buckman Randolph, MA 5A
Jeff Clayton Cherry Hill, NJ 747
Brian Coday Tulsa, OK PRO
Andre Dionne Laconia, NH 747

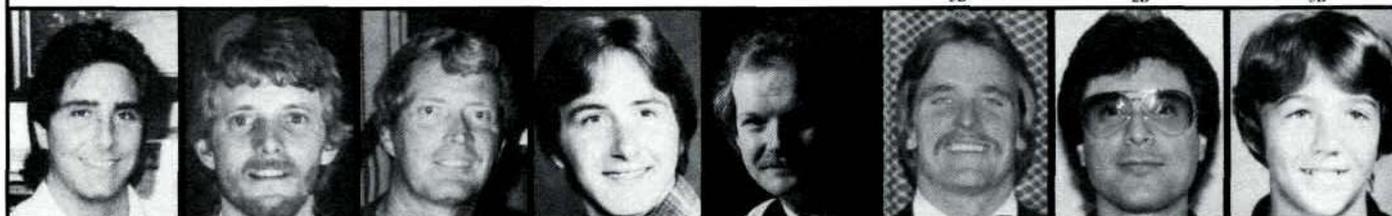
PRO-MARK SALUTES THE NEW GENERATION.



Bo Eder West Covina, CA 5A
Patrick Farnand Long Lake, MN 2BN
Linda Fredericks Ashland, OR 7A
Andrea Friedman N. Miami Beach, FL 5A



Kuulei Fukumoto Chicago, IL 5B
Funk-A-Billy Waterbury, CT 2B
Frank Geracitano Niagra Falls, NY 5B



Glen Greber Sarasota, FL 5B
Alan Handley Dallas, TX 747
Jack Higgins Sebring, FL 5A
Dale Hoke Blue River, WI 707
David James Wapakoneta, OH 7AN
Rod Jay Rolling Meadows, IL 5A
Mike Kelly El Paso, TX 5B
Shawn King Sarasota, FL 7A



David Libman Palmdale, CA PRO
Ronnie McHan Austin, TX JAZZ
O.J. Mewborn Tracy, CA 707
Marc Nelson Tulsa, OK 5A
Andy Niklaus Switzerland 747
Robert Nitti Australia 747
Matt Peiken Salinas, CA 2B

Reserved for You?



John Pepe Nutley, NJ 747
Tim Reeves Sulligent, AL 2B
Danny Roussin Canada 5A
Money Tatarow Clearwater, FL 5B



Matt Terrieri Keystone Hts., FL 747
Scott Unger Indianapolis, IN 747
Jon Vandenburg Racine, WI 2B
Brad Wasmus Harbour Hts., FL DC-10

Look at these faces and remember them!

They're all part of Pro-Mark's New Generation of "Not Yet Famous Drummers". Today's aspiring drummers and just maybe tomorrow's superstars. And all of them play Pro-Mark drumsticks.

If you'd like to be part of Pro-Mark's New Generation and be eligible to be pictured in an ad like this one, **write us today and ask for a free entry form for Pro-Mark's salute to the New Generation of "Not Yet Famous Drummers."** Who knows, your picture may wind up in an international publication like this.

Let us hear from you.

pro-mark
 The World's Class Drumsticks

10706 Craighead / Houston, Texas 77025 / 713-666-2525

connection in New York who took the demos to Coral Records, who liked us and released the demo. We should have re-recorded those tracks, but Coral just released them as they were—almost behind our backs. We sort of found out that the record was starting to break, and we didn't even know we had a record. At this point, we were called to play that first set of gigs at those black theaters. From there, we started touring the U.S. and Canada, playing a string of one-nighters. Back then, concerts would consist of about 20 acts, each playing a few songs and then getting off the stage for the next act to come on. We had two tour buses that traveled around with all these different acts. People like Fats Domino and the like were on those tours. We thought we had made the "big time" at that point.

WFM: Tell me about those early recording experiences.

JA: Well, we had done a lot of recording at a bunch of different studios and radio stations around Texas. Things didn't really happen for us until we went to Clovis, New Mexico, where we worked with Norman Petty. That's where we recorded a lot of our material. "That'll Be The Day" was one of the first songs we recorded there.

WFM: I've read that Norman Petty worked closely with The Crickets to try to create a new sound.

JA: Norman Petty was a fine engineer. When we first went to record with him, he pretty much just acted as an engineer, but as time went on, he did begin working closer with us. I think Petty tried to take a little bit too much credit for Holly. Petty used to say that he had found a diamond in the rough and refined us, but Buddy knew what he wanted all the time. Petty did help us a great deal, and he gave us a lot of time in his studio so we could experiment with sounds.

WFM: Did Petty actually help write "That'll Be The Day"?

JA: Actually, he only engineered that record. Buddy and I had written that long before we worked with him. I'm not sure how his name got on there. In all fairness though, he did help us. He was the person who had the connections in New York when we went looking for a record deal. If it hadn't been for him, we may never have

gotten on record. Later on, he also managed us too. He had had success in the record business with his own group, The Norman Petty Trio, so he understood the business end of it much more than we did. We were young and all we really cared about was the playing end of it. That's something I'd like to say: It's a good idea for anybody in music to try to get involved with the business side of what's going on. At that time, I was young and I wasn't interested. Because of that, there were times when I was taken advantage of. Norman Petty was older and experienced, so he helped us get the business end together.

WFM: What kind of equipment did you use back then?

JA: Back then, before we were really popular, I had a set of Premier drums. They were all small sizes. I only had one mounted tom and no floor tom. Back then, drummers didn't really play a lot of tomtoms. That's something I wanted to do. Once we were popular, I got a full set of Ludwigs, and I have always been quite happy with them. I still have the same set of Zildjian cymbals I was using back then! Getting back to the drums, once I did start using Ludwig, I started using four tomtoms. People used to come up to me and ask what I did with all that extra junk. I had those extra toms and some cowbells I liked to use. Most drummers back then had that typical, four-piece jazz setup. Most country drummers didn't even use any toms! I liked the extra sounds I could get. I also enjoyed playing a lot on the tomtoms and trying new things.

WFM: I read a quote about you that said you were one of the most innovative drummers for your time—that you used your set musically to enhance the song you were playing. For example, "Peggy Sue" was a tune where you played that driving tomtom part that really fit and made the tune happen.

JA: That was just paradiddles on the toms. At the time, I didn't really think about trying to be innovative. I just tried to play something that would fit the style of the tune and make it sound good. I guess that, since rock 'n' roll was still pretty new at that time, there were a lot of new things to try. There wasn't a set right or wrong way of doing things. We weren't limited by tra-

dition. In a way, maybe I got too much credit. The music we played was different, so anything that I played was unique *because* the music was different. A lot of times, my playing sounded better because of the fine engineering we had. Norman Petty used to switch the drum sounds within a song. He would record a part through the echo chamber and keep some parts dry. He would switch back and forth in different sections of songs. This made my drumming sound a little more complicated than it actually was. We tried a lot of different things in the studio. At that time, most groups would record with all of the members setting up in the same room. When we recorded, there were times when I would set up in the reception room of the studio with no baffling around me at all. That gave a real spacious sound. We also recorded a few of the tunes on cardboard boxes.

WFM: All of the drums were cardboard?

JA: No. We only used that for the tomtom sound on a few tunes. The microphone only hears; it doesn't see.

WFM: Do you remember any songs in particular that you used that on?

JA: I did that on a tune called "Not Fade Away," and we got a good sound with it. Using the boxes wasn't an idea I came up with, but maybe the sound I got was what people thought was so unique about my playing. I don't know. Come to think of it, I think Buddy Knox used the boxes on the hit "Party Doll," which happened to be recorded at Norman Petty's studio also. We did a lot of experimenting in that studio.

WFM: What was the situation with Buddy Holly signing with two different record labels, Coral and Brunswick?

JA: Norman Petty, like I mentioned earlier, was handling all of the business deals at that point. Buddy Holly & The Crickets had finished a lot of recording before we had gotten a record deal, so we had a lot of material that was available to be released. Petty came up with a way to release two albums at a time, one on each label. So Buddy Holly would release an album, and The Crickets with Buddy Holly would release another album at the same time on another label. There was some confusion as to whether or not The Crickets played on all of the recordings because of the different labels. The Crickets did play on all those albums; however, we didn't do the singing on those albums like a lot of people thought we did. The whole idea of the two labels was that The Crickets would record the songs that were more appropriate because of their group sound, and background vocals were added to help give it that group sound. Buddy's solo albums contained the songs that worked without the group vocals. Like I said, a lot of people thought we did do the singing. We even tried to fool people when we were out performing by lip-syncing the vocal parts, but

IN INDY
For Professional Products
And Professional Discounts
Stop By
McMAHON
DRUM STUDIO

Indianapolis, IN 46205
2020 E. 46th St. (317) 255-5200

**LOOKING FOR
SIMMONS DRUMS?**
IN STOCK:
SDS-8, SDS-7,
SDS-6 Sequencer,
SDS-5 Parts & Accessories
SDS-1, EPROM Blower

**Thoroughbred Music's
Percussion Unlimited**
2204 E. Hillsborough Ave., Tampa, FL 33610
(813) 237-5597
Florida's Largest Music Store!

we didn't have any microphones on us. After a few years, we finally did try using mic's live and singing the parts.

WFM: To quote Norman Petty, "Jerry Allison was, and probably still is, a very fresh and innovative drummer. He would play great rhythm patterns which were just excellent for such a young player." How did you come up with those interesting patterns?

JA: What I did was listen to Buddy Holly's rhythm guitar playing. He wasn't a technically great guitarist, but he played one hell of a rhythm guitar. I took my cue from what he was doing. He and I really listened to each other. We were talking before about how Buddy and I used to play as a duet. That was when I started adapting my playing to what he was doing. When the rest of the band joined us, I pretty much played with that same approach. That may be why whatever patterns I played sounded the way they did.

WFM: Most drummers key in on the bass player more than any other instrument.

JA: That's true. Bass playing was a bit simpler back in those days. Our bass player played an old upright, so it just played more of the bottom end. I found there was more to key in on with the guitar.

WFM: When you worked with Buddy, did he make any suggestions as to what you should play?

JA: Oh yeah. When we were first starting out together, Buddy would suggest things that would help my drumming. He was a little older than I, so he had a little more experience with the rock 'n' roll sound.

WFM: When I listened to some of the recordings by Buddy Holly & The Crickets, I heard a lot of Latin-influenced tunes. How did that sound get into your music?

JA: There was a lot of Latin music around west Texas at that time. The song "Words Of Love" was one of those Latin songs we enjoyed playing. The big bands were still playing at that point, and a lot of the music coming from them had a Latin sound to it. Stan Kenton was doing that sort of thing. On those big band recordings, there were always bongos, congas, cowbells, maracas—all sorts of Latin instruments. I wanted to use all of that stuff on our records, but it wasn't possible. So I spent time trying to figure out how to get those sounds happening on my drumset. We also tried using cardboard boxes on recordings to try to get that bongo-type sound. About the only accessory I had was a cowbell. So I used that, and I played on the rims of my drums to try to get some different sounds.

WFM: It sounds like you tried to be very inventive.

JA: I tried to come up with things that made the songs sound good. That's all.

WFM: What songs did you enjoy the most?

JA: Well, I always liked "That'll Be The Day," because that was the song that really got us started. It broke us big and helped our careers tremendously. It was

also one of the songs I wrote with Buddy, so I have a warm spot in my heart for it. Another song I enjoyed playing was "Peggy Sue." That one was fun because I got to use the toms a lot. "Everyday" was a real pretty song that I liked as a song, but not from a playing standpoint.

WFM: What was that "click" sound on that song? It sounded like horse hooves.

JA: All I did on that one was just hit my legs with my hands, and we recorded it! It ended up sounding pretty good. It was a nice little touch to that song.

WFM: You just mentioned that you did some songwriting back then. What did you write?

JA: I had a hand in a lot of that music. We wrote most of that material in the studio before we became popular. Once the records began to sell, we were constantly on the road, and that didn't give us the opportunity to write as much as we had previously.

WFM: Being a drummer, how did you contribute in the writing of those songs?

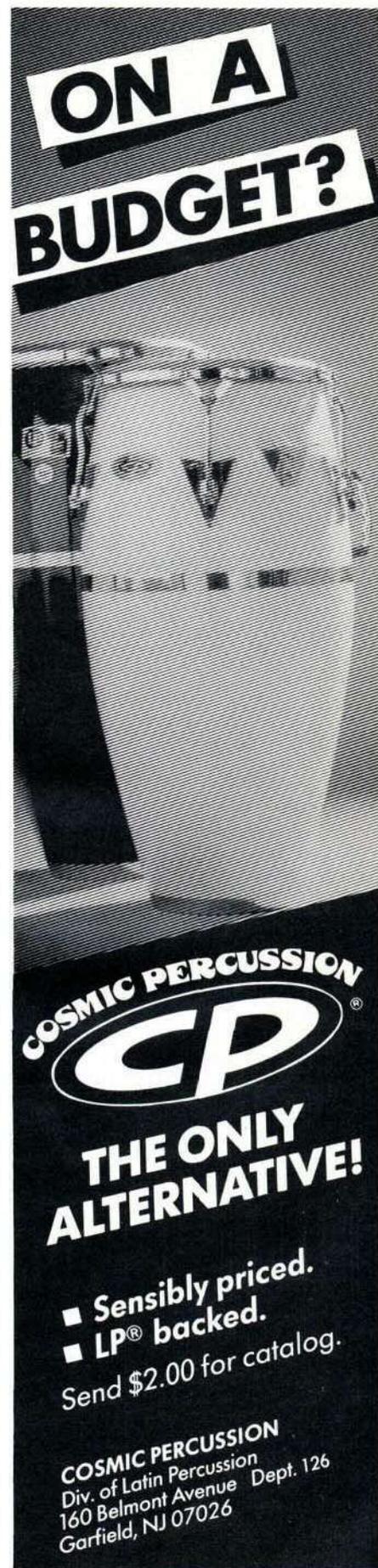
JA: Well, I can remember how we wrote "That'll Be The Day." I had just seen a John Wayne western, where he said the line "that'll be the day" about three times in the movie. It struck me as a good hook for a song. Buddy and I just took it from there. He and I made up the words, while he played guitar and I played the drums. We kept experimenting with grooves until we found one that was right. That song didn't take long at all. It seems that the songs that came easy and wrote themselves were the ones that sold well. When we sat down and pondered over a song for a long time, it never ended up being that popular. Back then, I worked more with lyrics and the overall feel and shape of the tune than I did with the chords and the melody. Holly would come in with a rhythm pattern or melody, and I would offer suggestions about words.

WFM: Did you like writing?

JA: I didn't mind it, and now I'm glad I did it. There's good money to be made in songwriting, and if a song that you write becomes popular, you sure can keep the cows in feed! [laughs] Sonny Curtis and I [Curtis replaced Holly in The Crickets after they split up] wrote a song that became popular a few years ago. The song was recorded by Leo Sayer. It was called "More Than I Can Say." We wrote that song back around 1959 or '60. It was nice to have a song that I had written become so popular.

WFM: It seems that Buddy Holly & The Crickets became popular overnight. How did that instant fame and fortune affect you?

JA: Once our first single was released, we started touring, and as the songs became more popular, we just kept playing dates, which of course got larger. In the first four months, we only had three days off! We wanted to strike while the iron was hot so to speak, so we kept working and playing



ON A BUDGET?

COSMIC PERCUSSION
CP

THE ONLY ALTERNATIVE!

- Sensibly priced.
- LP® backed.

Send \$2.00 for catalog.

COSMIC PERCUSSION
Div. of Latin Percussion
160 Belmont Avenue Dept. 126
Garfield, NJ 07026

as much as we could. And back then, the tour buses were nothing like they are today. It wasn't all that comfortable. Many of the gigs would be over 500 miles apart, so it was like we lived on those buses. Except for those first three weeks when we were booked as a black act, all we seemed to play was one-nighters. We eventually did get some time off. I went off and got married. Buddy got married also, and he moved up to New York.

WFM: Did that cause problems with the band?

JA: It sure did. We were all going to move up to New York too, but then Norman Petty talked to Joe Mauldin and I about going on apart from Buddy. So we stayed in Texas. Unfortunately, now that I was married, the idea of the band wasn't as important to me. Once you get married, all of your spare time is taken up with that. The band didn't hang out together like it once had. Also, I suppose that I was too young to handle the success of it all. I had a good deal of money, and I thought I was pretty important. I started worrying less about the music and more about what color my next car should be. When success hits that fast, it does tend to change a person. I turned 18 during that first tour, in 1957, so I really was young. We were just a bunch of kids running wild across the States.

WFM: What were the audiences like back then?

JA: The audiences were pretty excited when we played. It was a rush to get out on stage with all of those fans who appreciated our music. It seemed like we were popular wherever we went.

WFM: How do you explain the group's phenomenal success? Just about all of the other groups or performers at that time were into image. People wore flashy clothes and had that certain look, but Buddy and the rest of you guys just wore suits and looked very normal.

JA: I think you just pointed out one of the reasons for our success. All of the fans who listened to music back then had a hard time relating, on regular terms, to the idols. No normal, or I should say regular, person looked or dressed like Elvis. It was beyond the reach of regular people. Buddy

Holly & The Crickets were just like the boys next door. Once people saw us, they realized that you didn't have to be "different" to play music. If normal people like Buddy Holly & The Crickets could play, then anybody could get up on stage on a Saturday night at their local union hall and be like The Crickets. It didn't have to be flashy—just some good ol' boys playing some good music. When we performed, we had as many male fans as female. It wasn't just screaming teenyboppers. We weren't idol-type material. I always thought of us as one of the first truly ugly bands. [laughs]

WFM: The bottom line to whether or not a band is successful is the music.

JA: That's true. It's a good thing the music was pretty good. I didn't realize it at the time, but looking back, I think one of the main reasons for our success was that our music had a real positive attitude about it. It sounded that way because we were playing the music for the sake of playing music. That was our motive. We loved playing, and that came across in what we played. Our music reflected that attitude, and people picked up on those feelings. Even when we were on the road for months on end, we still loved the playing part of what we were doing. Early on, we never tried to figure out how profitable it would be to do a certain thing. We just played and had a good time. We didn't think about growing up and having to be serious.

WFM: Why did Buddy Holly & The Crickets split up?

JA: Like I said, Buddy went to New York once he got married and we stayed in Texas. We hired Sonny Curtis to replace Holly, and Buddy got another band together. Waylon Jennings played bass in his group. The Crickets cut an album at that point which didn't sell at all. Buddy released an album with an orchestra on it just a few months before his death. At that point, his album wasn't doing that well either. It's strange. When Buddy Holly & The Crickets first came out, we were at our peak as far as popularity is concerned. We gradually sold fewer records. As time went by, we kept making records that were more technically correct and more elaborate with special arrangements, but they were hardly ever as popular. The early record-

ings—the ones that were very simple and straightforward—were the most popular. The slicker the records got, the less they sold.

WFM: When Buddy & The Crickets split up, neither of you were as successful. Did you try to get back together?

JA: We were in the process of trying to get back together when Buddy passed away. Waylon Jennings told me that Buddy wanted the real Crickets to do his next tour with him, but it never happened. Although we did split, we were never really mad at each other. It was just the circumstances.

WFM: Buddy Holly passed away February 3, 1959. How did that affect you?

JA: It was tough, because we had been good friends. The Crickets stopped playing for a while, but then we started to get calls. Sonny Curtis, Joe Mauldin and I went on the road with the Everly Brothers for a good while. We toured the States and England with them, and we recorded with them. With all this happening, we decided to leave Texas and move to L.A., because we thought that was the place to be. I started playing a few sessions at that point.

WFM: When was this?

JA: This all happened in the early '60s.

WFM: What made you go to L.A.?

JA: Nashville was more the place to be if you were into country music. Since rock 'n' roll was what I played, I went to L.A. because that's where it was happening. I worked with Roger Miller for a couple of years, back when he was more of a pop star. He was definitely popular, but what he wanted from a drummer was more of a country music-type sound—real simple. The music wasn't that much fun to play, but Roger is a very funny guy. Working with him was very enjoyable, even though the music wasn't very fulfilling for a drummer.

WFM: It sounds like you really tried to stay true to rock 'n' roll.

JA: I tried to when I could afford to.

WFM: What other types of things were you doing at that point?

JA: Besides playing sessions, The Crickets kept cutting records, but they weren't very popular. We changed record labels a few times and band members changed. We had some great session players with us, including people like Glen Campbell. The list of players who have passed through The Crickets would be long. We did have some success after a time. We had a single that reached number two on the English charts. That tune was called "Don't Ever Change." We were quite popular in England. We had a string of songs that made the top 20 in England, but the songs did poorly in the States. We toured England a lot back then because of it. Since we kept having a bit of success over there, we just kept on cutting records. We also toured the Midwest a lot.

WFM: Did you stick to the original Crickets sound, or did you try to progress?

JA: When we tried to progress, nobody lis-

Looking For TAMA ?

IN STOCK:

- Techstar Electronic Drums
- Artstar
- Superstar
- Imperialstar
- Swingstar
- Hardware
- Parts And Accessories



TS 305 TS 306 TS 200

THROUGHBRAD MUSIC'S PERCUSSION UNLIMITED
2004 E. HICKBURN AVENUE, TAMPA, FL 33610
813 • 237 • 5597
FLORIDA'S LARGEST MUSIC STORE

VALLEY DRUM SHOP (Everything For The Drummer)

SALES—SERVICE REPEARLING

Always a sale on new & used drums, cymbals, stands, pedals, cases, etc.

We build custom 7" x 14" Maple Snare Drums.

(818) 994-1755

13536 Burbank Blvd. Van Nuys, CA 91401

tened. People wanted us to stay the same as they remembered us. We tried playing surf music when that was popular, but we weren't thinking. We more or less just followed trends. We stopped trying to develop our own thing, and that was that.

WFM: Are The Crickets still performing?
JA: We have played on and off since we started. Now we can play when we want to. We get together and do gigs occasionally, or we go to England and play. Paul McCartney has a Buddy Holly tribute thing once in a while. Paul bought all of the rights to Buddy's music a few years ago, so he puts on this festival. The Crickets get together and play that.

WFM: What other types of playing have you been involved with?

JA: I mentioned that Waylon Jennings had played with Buddy Holly back when we first split with Buddy. In 1972, Waylon wanted to record an album with The Crickets and play the old tunes. We did some work on it, but it was never finished. In 1978, Waylon called and said he wanted to finish it, so that album was completed. The album was released, and Waylon asked me if I would like to go on the road. I said sure, and so did the rest of The Crickets. We thought that was supposed to last about five days, and it ended up lasting five years! Actually, The Crickets didn't stay with Waylon that long, but I did. I've also played on a few of his albums.

WFM: You have been involved with recording, specifically recording drums, for almost 30 years. Obviously, things have changed drastically, but are there any specific items that come to mind that have changed?

JA: I think what has happened is that the music coming out lately doesn't sound like it was played by a human being. It's basically either a machine or someone trying to sound like a machine. In the studios now, so much of the musicality of a player is created on the board. When we recorded in the old days, we played the dynamics; they weren't done by the engineer and the board. Also, if a song rushed a bit, it was alright as long as it sounded okay. Some songs should swell a bit. Those types of things are what give the music its life. Now, the top studio players are hired to play their instruments in perfect time with the click tracks, and to play each note at the exact same volume. I realize this is done to help the sound quality of the recording, but something is lacking. Studio players pride themselves on being able to make that needle peg the same, no matter what note they are playing. I think it's great that they can do that; the musicians today are able to play and read in a much more technical way, but many lack an individual sound. There's a freshness in the songs recorded 20 years ago, because occasionally, there is a surprise or two. There are a lot of perfect records out there these days. There are a lot of drummers who play perfectly, just like a drum machine,

and now the machine is replacing them. Nobody misses a lick. I take pride in missing licks.

WFM: It sounds as if you might not have enjoyed playing sessions.

JA: I enjoyed it because it was a different type of playing. My strong point is playing rock 'n' roll drums. I would be called to do sessions for music that I didn't enjoy as much, and that made it hard work. I didn't have the best attitude about it back then. Luckily, on most of the sessions I played, I was called by folks who knew how I played and they wanted my sound.

WFM: Since we are just about up to date, what did you think of the motion picture, *The Buddy Holly Story*?

JA: To be honest, I hated it. Too much of it was made up—fiction. They changed the names of all of The Crickets. There were a bunch of major errors made. There were some legal problems too. I was informed that my life could not be depicted on screen without a name-likeness release, but they did it anyway. The film violated our trademark and copyrighted items, but we couldn't stop a major studio like Columbia Pictures. As far as Gary Busey goes, I had worked with him previously. I knew him from a project I had worked on a few years earlier. A fellow named Tom Drake and I wrote a screenplay for a movie called *Not Fade Away*. It wasn't the Buddy Holly story. It was about the first tour we went on, when we were booked as a black act and all of those experiences. We actually went into production on that film, receiving a budget from 20th Century Fox. We completed about half of it when the studio shut us down. They changed their minds about the project. Anyway, Gary Busey was brought in to play the part of me in the movie. That's how I know him.

Getting back to *The Buddy Holly Story*, the people who put that movie together had more fiction in that film than truth. I mean, they showed mountains in Lubbock, Texas! In a way, I am happy they made the movie because it exposed the music to a lot more people. It helped in that way, but I wish they would have gotten the facts straight. All it would have taken was a few phone calls, but they didn't bother.

WFM: Even if the movie wasn't very accurate, it did remind people about the music of Buddy Holly & The Crickets. It also reminded people of how great an influence you were on the groups of the '60s. You were, in part, responsible for a lot of the rock music that followed. How do you feel about that?

JA: I saw an interview with John Lennon once, in which he said that the name the Beatles came from The Crickets. I'm proud of the fact that our music influenced people or helped them to enjoy music more. Being involved in music is rewarding enough. It would still be rewarding, even without all of the success I've been lucky enough to have had.

THE WOODWIND & THE BRASSWIND

announces it's

ALL NEW

FREE DRUM CATALOG

CALL: (219) 272-8266 or mail the coupon today

Please send me your NEW, FREE PERCUSSION CATALOG

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

THE WOODWIND & THE BRASSWIND

50741 U.S. 31 N., South Bend, IN 46637

MOVING TO A NEW ADDRESS?

Attach your present mailing label here, or write in your old address. Please include customer code number.

New Address

NAME: _____

ADDRESS: _____

CITY: _____ STATE _____ ZIP _____

Individual Hand Control

An effective way to develop control and strength with two hands is to look at the hands individually, one at a time. This is a good way to identify the problems in each hand and to concentrate on the solution without having to worry about the other hand. The following exercises can be done individually or as a unit.

The wrist-rebound-finger stroke concept is nothing new. In fact, you may have stumbled upon it without knowing it. It is an extremely efficient way to execute multiple strokes with one hand.

The idea behind the wrist-rebound-finger stroke is that the first stroke of the pattern is executed with the wrist. The second stroke is the rebound or "free" stroke. The third and remaining strokes are executed with the fingers. Thus, the first three strokes in a pattern are executed by three distinct mechanisms. Because these mechanisms are distinct, great speed and control can be achieved.

Three-, Four-, and Five-Stroke Rolls

When practicing the roll exercises, crescendo each group slightly. Do not accent the first wrist tap. If the first tap is executed too hard, the stick will bounce the rest of the strokes, which defeats the entire purpose of the exercise. The tempo markings are to be used as a range of optimum tempos. Do not be discouraged if you cannot play the exercises within the range specified. The exercises must be played relaxed and evenly if they are to be effective.

W = wrist R = rebound F = finger

① (120-184)

② (104-188)

③ (126-176)

Continuous Stroking Patterns

The exercises appearing in the next group are designed to develop a continuous stroking technique. The first stroke in each series is accented. The following strokes decrease in volume. Try to maintain the wrist-rebound-finger concept while playing these exercises.

④ (108-135)

⑤ (72-120)

⑥ (120-168)

Variation Patterns

The following exercises are variation patterns on the wrist-rebound-finger concept.

⑦ (72-120)

⑧ (72-160)

⑨ (72-104)

The coordination gained in mastering these concepts will greatly enhance your overall playing ability. Remember to practice the exercises slowly at first, and then gradually increase your speed as your individual hand techniques increase.

Thanks for a GREAT TOUR! from

SIMMONS "SDS 1985" CLINIC TOUR and "TEXAS" Tim Root

JUNE

JUNE 13, 1985
Bizarre Guitar, Reno, NEV
JUNE 15, 1985
R. H. Music, Woodland Park, CO
JUNE 16, 1985
Apple Music, Portland, OR
JUNE 17, 1985
American Music, Seattle, WA
JUNE 18, 1985
Guitar Center, Oakland, CA



MARCH 23, 1985
Discount Music, Orlando, FL
MARCH 24, 1985
Modern Music, Ft. Lauderdale, FL
MARCH 25, 1985
Thoroughbred Music, Tampa, FL
MARCH 27, 1985
Bill Hardin Music, Macon, GA

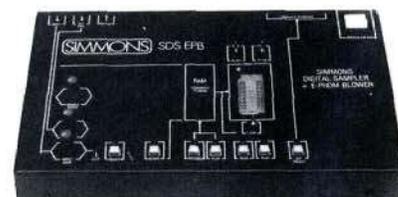
FEBRUARY

FEBRUARY 15, 1985
McMurray Music, St. Louis, MO
FEBRUARY 16, 1985
Quigley Music, Kansas City, MO
FEBRUARY 20, 1985
Sound City, New Orleans, LA
FEBRUARY 21, 1985
Sound City, Baton Rouge, LA
FEBRUARY 23, 1985
Lightning Music, Austin, TX
FEBRUARY 24, 1985
Kirk Scott's Drum City,
San Antonio, TX
FEBRUARY 25, 1985
The Drum Shop, Houston, TX
FEBRUARY 26, 1985
Brook Mays Music, Dallas, TX
FEBRUARY 28, 1985
Mel Hart's Music, McAllen, TX



APRIL

APRIL 15, 1985
Sam Ash/Drummer's Collective,
New York, NY
APRIL 16, 1985
House Of Guitars, Rochester, NY
APRIL 18, 1985
Washington Music, Wheaton, MD
APRIL 19, 1985
Joe's Drum Shop, Johnson City, NY
APRIL 21, 1985
The Music Place, Sea Girt, NJ
APRIL 23, 1985
Robbie's Drum Shop, Mahwah, NJ
APRIL 25, 1985
Swissvale Music, Pittsburg, PA
APRIL 26, 1985
Medley Music, Philadelphia, PA
APRIL 27, 1985
Creative Music, Wethersfield, CT
APRIL 29, 1985
Daddy's Junky Music, Manchester, NH



JANUARY

JANUARY 7, 1985
Guitar Center, Hollywood, CA
JANUARY 10, 1985
K&K Music, Sacramento, CA
JANUARY 13, 1985
Guitar Center, San Jose, CA
JANUARY 14, 1985
Guitar Center, San Francisco, CA
JANUARY 16, 1985
Pro Music & Drum, Las Vegas, NV
JANUARY 21, 1985
Creative Drum Shop, Scottsdale, AZ
JANUARY 22, 1985
Guitar Center, San Diego, CA

MAY

MAY 1, 1985
Ezra Sound, Rutland, VT
MAY 2, 1985
Daddy's Junky Music
Boston, MA
MAY 4, 1985
Ace Music, Dayton, OH
MAY 5, 1985
Mayfield Music, Cleveland, OH
MAY 6, 1985
Far Out Music, Jeffersonville, IN
MAY 8, 1985
Huber & Breeze, Frazer, MI
MAY 9, 1985
Guitar Center, No. Chicago, IL
MAY 11, 1985
Drums Ltd., Chicago, IL
MAY 12, 1985
Rosselle Music, Rosselle, IL
MAY 13, 1985
Bay Music, Saginaw, MI
MAY 29, 1985
Hanzel Music, West Allis, WI
MAY 30, 1985
Roger Dodger, Minneapolis, MN

MARCH

MARCH 4, 1985
Sound Stage, Fresno, CA
MARCH 14, 1985
Nuncie's Music, Birmingham, AL
MARCH 15, 1985
Music Matters, Montgomery, AL
MARCH 16, 1985
D.O.G. Percussion, Nashville, TN
MARCH 19, 1985
Music Warehouse, Louisville, KY
MARCH 20, 1985
Reliable Music, Charlotte, NC
MARCH 21, 1985
Metro Music, Atlanta, GA

Enjoying The Great Outdoors

by Rick Van Horn

For those of you who may be wondering at this month's title: No, I haven't developed a Euell Gibbons complex. But in light of the fact that summer is upon us, I did think it a good idea to discuss an aspect of performance unique to this season: playing outdoors.

Over the years, I've performed outdoors for various reasons, and under widely different circumstances. It might have been something as simple as doing an afternoon wedding party on one of my off days in order to pick up a little extra pocket money, or it may have been a situation where the club in which I was working decided to do some sort of outdoor promotional night. I played for two summer seasons on what my band called a "patio gig," where we performed from 6:00 until 10:00 P.M. on an open-air patio/dance area. On one or two rare occasions, my band was involved in a large-scale outdoor concert. Each of these situations presented me with physical, emotional, and musical challenges that were tremendously different from those I normally faced on my regular indoor gigs. Let's take a look at some of those challenges, and what you might do to prepare yourself to meet them should you be doing any outdoor playing this summer.

1. *Drum sound and volume.* The first thing you'll notice, when you take your kit out of the club in which you're used to hearing it, is that the drums sound very weak. This is simply due to the fact that, when played in the open air, your drums have nothing surrounding them to contain or reflect the sound. It's a simple matter of physics, and there's really very little you can do to the drums to overcome the problem. If you generally use a very flat, dead tuning, you can tune the heads a bit tighter than usual and remove any muffling, in order to maximize the natural resonance and projection of the drums. But this will likely be only a minimal improvement. As thunderous as drums may seem within the

confines of the club, they just aren't designed for loud or long-range projection in the open air. Consequently, depending on the nature of the gig, you may need some sort of amplification for the drums. If you're involved with a large-scale concert where a pro sound company's system is provided, you can generally rely on the sound technician to mike your drums satisfactorily. If you normally mike your drums in the club, and your regular sound system is capable of handling the increased projection and fidelity demands of an outdoor situation, then you're also likely to be adequately prepared. In some cases, more or larger amps or speakers are required to augment a band's regular P.A. in order to create an acceptable outdoor system; it may also be necessary to add mic's to your drum miking arrangement. If you normally use only kick drum, snare drum, and tom mic's when inside, you may find that outside you'll also need overheads to pick up your cymbals, and either a separate mic' for the hi-hat or the repositioning of the snare mic' to also pick up the hi-hat. Just remember that your kit is virtually naked out there; if you want your audience to hear all of it, you'll need to *mike all* of it.

If you're not used to miking your drums, this may all be very new. It isn't necessary to employ a huge mixing board with multiple channels if that's not what your band normally employs. If there isn't room in your P.A. for drum mic's, consider renting a decent-sized keyboard amplifier and speaker cabinet, with either multiple-channel capability (the type popular for multi-keyboard use) or with a small mixer as an outboard accessory. Don't use either a bass or lead guitar amp; you need something with a wider frequency response to cover the range from bass drum to crash cymbals and hi-hat. Using this system, you control the amplification of the drums yourself, and put the sound source alongside the other musical instrument amplifiers. This may, in itself,

be enough amplification; if not, the "drum amp" can be miked into a single channel of the main P.A. This "drum amp" system is a little tricky, since there may or may not be a sound technician out front to balance the sound. If there isn't, try to listen to the amplified drum level, and be sure that it's balanced with the level of the other amplified instruments.

Let me stress that all of the above goes in large open-air situations where additional volume is obviously required. But before you go crazy with amplification, be sure that it's necessary. If you're doing an outdoor gig in a band shell, or other semi-enclosed or semi-covered area designed for musical performance, you may find that the acoustics have been engineered for the purpose, and the drums may project adequately by themselves. In another case, you may be playing a small private function at a residence (at poolside, perhaps), or in the patio area of a country club or restaurant. In such locations, you may find that enough volume is the *least* of your worries. You may have to be concerned with how to keep the volume *down* low enough to avoid disturbing the neighbors, and attracting the local constabulary. Remember that when playing outdoors, you don't have the security of four walls and a roof containing your sound; it's out there for everyone in the immediate vicinity to hear, whether they want to or not. Sometimes in our enthusiasm at doing an "outdoor show" (something I'll touch more on later), we forget that it's just a low-key private party, and not the US Festival. Keep things in perspective, and keep the volume appropriate to the needs of the situation.

2. *Emotions.* As I just mentioned, playing outdoors—when it isn't what you're used to doing—can create some emotional conditions worth considering. Personally speaking, I always got a big kick out of outdoor gigs, primarily because they were something different for my band—something out of the ordinary (and we all know what a rut we can get into, playing the same room night after night). So I always approached such gigs with a great deal of enthusiasm, and perhaps a little bit of "pop festival" fantasy. But while enthusiasm for a gig is generally beneficial, it must be controlled, so that your playing technique and volume level don't suffer. If the gig is a big-time showcase or outdoor concert, then naturally some hard, flashy playing is called for. Just be sure to pace yourself, and perhaps do a bit more warming up than you'd normally do for an evening in the club, so you don't blow yourself out

LOOKING FOR
Zildjian CYMBALS?

IN STOCK:
 A ZILDJIAN
 K ZILDJIAN
 AMIR
 IMPULSE
 GONGS
 CROTALES
 and
 Accessories

**LARGE
 INVENTORY**

**SAME DAY
 SERVICE**

THOROUGHbred MUSIC'S
 PERCUSSION UNLIMITED
 2204 E. Hillsborough Ave.
 Tampa, Florida 33616
813-237-5597

Florida's
 Largest
 Music Store!

**Do you need
 a one piece
 Rock Maple Snare?**

with Solid Brass Hardware and
 Die Cast Rims

NOBLE & COOLEY CO.
 Water St., Granville, MA 01034
 Established 1854

Write or Call for Dealer Nearest You.
413-562-9694
 Dealer Inquiries Welcome



in the first two numbers. Be aware that your added enthusiasm can create an adrenaline rush that can, in turn, boost the tempos a lot. Don't lose your control or your groove; keep your performance professional.

On the other hand, remember that a small wedding party, whether outdoors or in the local Elk's Hall, is still a wedding party. Approach your playing accordingly, as I mentioned earlier.

3. *The elements.* This is obviously the single greatest factor that you'll find different from your indoor club gig. Dealing with the elements is also what most drummers tend to forget about when they prepare for an out-of-the-ordinary outdoor performance.

Many outdoor performances are held on warm summer afternoons. Assuming that you'll be setting up, playing, and tearing down under the sun, that's a long time to be exposed. You should be prepared against the threats of sunburn, dehydration, eyestrain from glare, and heat prostration, any one of which can serve to ruin the fun of an otherwise "hot" performance. You should dress appropriately, including some covering for your head and face. If possible, try to provide yourself with some sort of shade, as there may be no covering for your playing area. Bring your own supply of thirst quencher; something like *Gatorade* is recommended. Have a pair of sunglasses; there's nothing worse than playing a set staring into the setting sun. Be sure to have a good supply of sunscreen or suntan lotion (depending on your sun tolerance). Nothing spoils the memory of a musical day in the sun faster than a painful sunburn to take home with you.

All of the above suggestions are just to take care of *you*. Don't forget about your drums! Setting up in an unshaded area plays havoc with drumhead tension, and can result in drums that sound like soup kettles. Shells and plastic finishes can be damaged if left in direct sunlight too long. And although cymbals and hardware would have to get incredibly hot before they are likely to suffer damage, don't forget that reflective chrome and bronze surfaces get hot enough to cause skin burns fairly quickly. I'll admit to having had a few fingers scorched on hot rims and cymbals.

Obviously, a drape of some sort to cover the set when you aren't playing would be a very good idea; a canopy that protected the set and you as well while playing would be even better. If you can find out beforehand what type of area your band will be playing in, it might be a worthwhile investment to go to a party-supply company and rent a lawn tent or similar awning to protect the entire band from the sun.

Of course, outdoor gigs don't just risk problems with the sun. Many such performances take place at night, when a whole new set of problems exists. Nor-

mally, summer nights are quite comfortable, which is the reason for outdoor evening shows in the first place. But summer nights can be fickle; be prepared for the possibility of chilly air at some point. In some areas, summer evenings are accompanied by high humidity, dampness, and even fog. Depending on your proximity to a source of moisture (especially in the cases of beach or pool parties), you may find dampness settling on your kit. While this is generally not a tuning problem with plastic heads, it doesn't do the hardware or the drum finish any good, especially if you're near salt water. Again, a between-set cover is called for, and the kit should be wiped dry with an absorbent towel prior to being packed up.

Be aware that damp evening air can also create problems in your muscles, as well as your respiratory system. Nominal attention to the weather forecast for the evening of the gig, along with a little commonsense information gathering about the playing location, should allow you to be dressed appropriately for an evening's performance under the stars.

An element of evening performance not related to weather, but with which you should be concerned, is darkness. If you're playing some sort of organized concert, stage lighting—including backstage work light—is likely to be provided. But if you're doing some sort of informal outdoor function, like a beach party, pool party, or promotional spot, you may find that you don't have any light to perform in, much less to set up or tear down by. I've run into situations where my band arrived ready to set up, only to discover that there was no electrical power whatever! Your only real insurance against this sort of problem is to make sure the employer knows your power requirements thoroughly beforehand, so that generators or extension cords may be provided. As for adequate lighting, if you can bring along a few portable floodlights, such as are used in patio ornamental lighting, you may find them very useful (if for no other reason than to give you work light by which to pack up your kit at the end of the night). At the very least, bring along a strong flashlight.

The two greatest problems that you're

likely to face from the elements on an outdoor gig—day or night—are rain and wind. Rain generally dictates its own solution: You quit playing, pull the plug, and get yourself and your equipment under shelter as soon as possible. Luckily, in most cases your audience and/or employers will be doing the same, so nobody is going to blame you for doing it. However, wind is a different problem. While a fair breeze may cause no difficulty for the audience (and, in fact, none for your guitar player, either), it may be enough to tip cymbal and mic' stands, and to create wind howl in drum mic's. If you normally play on a drum riser, and can use bunji chords, turnbuckles, or other means of anchoring your stands to the riser's top, you should be in good shape. Otherwise, be prepared to weight down your stands in some manner. In the past, I've used bricks, sandbags, tape, and several other methods—some very much on the spur of the moment. I heartily recommend preplanned preparation over on-the-spot creativity. Wind howl from microphones can usually be controlled by foam windscreens that either come with the mic's or can be purchased for them. In a pinch, a sock over the end of the mic' can serve, although the fidelity (not to mention the cosmetic appearance) of the mic' will be reduced.

There are a few unusual circumstances that can occur on outdoor gigs, some of which bear no real possibility for preparation. I've been caught in a sandstorm, had ashes from a forest fire 20 miles away settle on my kit, had to play amid swarms of mosquitoes and gnats, and once actually had to relinquish the bandstand to a skunk. I don't have any real advice for situations like this; you'll just have to improvise.

I don't mean to imply from all these "problem" stories that playing outdoor gigs is more trouble than it's worth. Quite the contrary—I've found them to be a great break from the normal routine and, generally, a lot of fun to do. I simply encourage you to take a moment to think about the special requirements of such gigs, and be prepared to meet them, so that you can spend your time on the gig enjoying the great outdoors!



FREE
P.M.I. '85
MUSICAL
INSTRUMENT
DISCOUNT CATALOG

Est. 1939

The most complete listing of major brand instruments and accessories—lowest prices. Write P.M.I. Dept (MD), P.O. Box 827, Union City, N.J. 07087



THE PERCUSSION
CENTER

NEW LOGO - SAME SERVICE
That You've Come to Expect

Call or write
to be included on our mailing list

1701 N. Harrison • Fort Wayne, IN 46808
Phone (219) 424-1125

Drew continued from page 27

fives, which tend to become meaningless. A person can be a very good player without being fantastic. There are a lot of things that are not fantastic but people are sometimes afraid of voicing their true opinions for fear of what others might say. There is a lot of bullshit in this business, and I think that some of these clouds should be blown away. You can either play your instrument or you can't.

SG: Does playing with someone of Niels' caliber spoil you as far as playing with other bass players is concerned?

MD: Oh no. Ron Mathewson has a kind of excitement in his playing, which I have rarely experienced with anybody else on bass, except Niels and Ray Brown. He doesn't have Niels' chops, but he has an excitement and feel in his playing that just floors me. So, in that way, he is fantastic. I know the incredibly high standards of players that are around and the kind of players that I would like to emulate. I know, also, that I probably never will, but that doesn't stop me from trying.

I read a quote from Bjorn Borg, who is one of the finest tennis players who ever lived. He said that, if you accept limitations, then you will *have* limitations. It's saying that you can do things which, on the surface, seem impossible. In my heart of hearts, I know that there are things I can't do, but if the opportunity presents itself, I will still have a crack at it. If I don't have a crack at it, I am not giving myself the chance to overcome it. Playing very fast tempos is an example. I can do it, but there was a time when I couldn't. So I practiced playing fast tempos, and now I can play them. It was a limitation I refused to accept.

Every musician has what I call "brick walls." You get to a stage where you think, "Oh God, I can't get any further. I can't do this. I can't do that." Then suddenly, you break through that piece of wall and

you progress until you come up against another one. But you always have those walls there—something for you to break down—something for you to tackle.

SG: Can you give any examples of things you have developed recently?

MD: I used the traditional left-hand grip from the time I started playing up to about three years ago. Then I decided to try matched grip. I was practicing four hours a day to try to get it together, and I couldn't play a roll for four months. I got it together to a reasonable extent, and I was knocked out with the improvement. It gave me another dimension; I wasn't necessarily playing better, but I was playing differently. Originally, I had to play differently, because my left hand was nonexistent. It wouldn't work. But with practice, I got it up to the level of my traditional left-hand grip, and I also had this new dimension. But recently when I was on holiday, I was sitting on the ground with my pad on a little table, and it was awkward to play matched grip, so I played traditional grip. I found that there are things that I can do better now with that grip than with the matched grip. So I have now gone back to playing with the traditional grip. I still use the matched grip, because three or four years ago I could only play one way. I had no technique with matched grip at all; now I have. It was a revelation to me. While using the traditional grip, I found myself doing things that I never thought I could do.

I don't walk around with my head in my hands, thinking of things to do all the time. There is more to life than playing. It just happens that playing is a very important part of it for me. Another thing, as far as improving my playing is concerned, is that I always learn from experience. I feel that I am playing with Oscar much better now than I was when I first played with him. It's a constant learning process. It happens with whomever I am playing with. I have had a lot of experience. I'm 39 1/2 now—that sounds better than 40—and a kid of 18 can't have had that experience. That's nothing against that kid of 18. As you know, with each generation kids pick things up faster. I hear kids who are 12, 13, or 14 years old, and I know for a fact that I could never play like that when I was that age. In some cases, I can't play like that now! But I have experience, which you can't buy.

You get the geniuses—people like Elvin Jones. I know drummers with better chops than Elvin, but his approach to playing the drums is genius. Sax players, like John Coltrane and Charlie Parker—sure they had incredible chops, but they had a kind of genius that the majority of people just don't have. It's no fault of theirs; it's the way life is. But with geniuses, it is the way they are and the way they project through their instruments that gives them a certain

uniqueness. This can't be duplicated, although certain aspects can be copied to a certain extent. My own playing has gotten to the level it has through practice, but also through experience, and a willingness to accept that experience and interpret it in a positive manner.

SG: Having talked about the things that you can't buy, could we now switch the subject to the things you can buy and talk about the gear you use?

MD: I use all Pearl equipment. It's good stuff. I don't think any company makes bad equipment. These days, I don't think they can afford to. One of the reasons I went over to Pearl initially was that, previously, I used to find that having to schlepp my own gear about was sometimes a problem, but if there was some Pearl gear to use, I knew I would be okay. If it was anything else, I had to mess around with it. But if it was Pearl, I could get on it and play. Then I started thinking, "Why don't I use this stuff in the first place?"

Their attitude is great and they are very obliging. For example, I played for years with a 22" bass drum, and then someone suggested an 18". It goes in the back of the car easily. So I used that for some time, and I was very happy with it. Now I've gone to a 20" bass drum. Pearl swapped over the two bass drums I have, and that was it—no big deal.

Cymbals are very personal. I play Sabian cymbals. I have an old original Turkish K., which I love. I don't use that one with Oscar though, because it is very low in pitch, and he doesn't care for it. So I use a different ride cymbal with him. I have just started to use 13" hi-hat cymbals, because I like to *hear* my hi-hats, and these are great for that. My 22" Sabian heavy ride is an absolute dream, and I use a 22" Sabian swish, which unfortunately, has a couple of cracks in it, but it is one of the most beautiful cymbals I have ever used. With Oscar, I use a 20" Sabian sizzle instead of the K., and when I do a rock or big band gig, I add a 16" crash.

SG: When you are playing jazz, you get your cymbal accents by playing with the shaft of the stick on the ride cymbal?

MD: Yes, that's right.

SG: Could you give us a rundown on the drum sizes and heads you use?

MD: Well, as I said, I have recently switched to a 20" bass drum. On that, I use a *Pinstripe* batter head, and an *Ambassador* on the front with a hole cut in it. There is a pillow with 75% of the stuffing taken out of it. I have this held against the batter head with a piece of metal, which I bolted on by using the same bolts that hold the tension brackets in place.

The snare drum is a 5 1/2" metal-shell drum. I use an Evans, coated, heavy-duty *Rock* head—not the oil-filled sort—on the batter side, and the usual *Ambassador* snare head. I have coated *Ambassadors* on

FUNK DRUMMING IDEA SERIES BOOK 2 & CASSETTE

by Chet Doboe

*Creative funk in the styles
of today's leading drummers.
"Each Idea Cooks!"*

**Currently used at North
Texas State University.**

Send \$10.50 for book & cassette

DOBOE PUBLICATIONS
427 Uniondale Ave.
Uniondale, NY 11553

*Write for Free Catalog
Dealer Inquiries Welcome*

all the tom-toms, top and bottom. The sizes are 12" and 13" mounted on the bass drum, and a 16" floor tom. I have recently started using that instead of a 14".

SG: What about tuning? The jazz tuning is often higher in pitch than rock tuning.

MD: Jazz tuning has much more leeway. It is more individualistic. If a drummer turns up at a jazz gig with a drumkit that rings like hell, that's the way it is and nobody gives a damn. But if that person takes the same kit to a rock gig or to a studio, people start thinking, "This drummer's an oddball." Now, I'm not saying that that attitude is right. What I am saying is that there is a certain kind of approach, as far as sound is concerned, where certain things are required. I originally had to concede it, but now I find that I enjoy it. I like playing my rock kit. I like the sound that I get out of it. It's nothing like my jazz kit, but I really like it.

Tuning for the studio is a very specialized thing, if you want to do it properly. Like so many jazz drummers, I used to think that it was just a matter of taking the bottom heads off and leaving it at that. I prefer to leave the bottom heads on, in most situations. Steve Gadd has his bottom heads on. I'm not saying you should do it because he does it, but there is a column of air inside the drum, which is contained between the two heads. When you hit the top head, the air hits the bottom head and bounces back. I am convinced that this throws the stick off the drum more quickly than if that column of air just goes straight out at the bottom of the drum. I have found that, when I play single-headed drums, they slow me down, apart from which, I don't like the sound. You can get a nice tension on the top head, and vary your sound by using the bottom head.

SG: Do you have your drums miked up when you play in big halls?

MD: Very, very rarely. The majority of sound engineers tend to be deaf, and they are *sound* engineers! I've found that, in big halls, I can produce enough sound to blend in with anything that Oscar is playing. I don't need to be miked up. Sometimes though, they do put a mic' on the bass drum, one on the snare, and one above me. Then I just have to trust to God that they get it right. I have played football stadiums with Oscar with just one mic' on the piano and one on the bass.

SG: Do you find that you have to play harder?

MD: Oh no. We don't have any monitors on stage. We are a purely acoustic group. If I can't hear the piano, I am too loud, so I play more quietly. If Oscar wants more of me, he will give me a sign to play louder. It's the same with Niels. It could be said that we use the same kind of dynamics wherever we play. We have played in a nightclub in Chicago one night, and a couple of nights later, we were in a football

stadium in Spain. The amount of acoustic volume we produced in each case was virtually the same. Arguably, in order to fill a football stadium, Oscar would have to jump up and down on the piano to produce the volume required. Conversely, if there is slight miking on the piano, and the audience shuts up and listens, which they did, you are alright. There was an American band on before us. They obviously thought that they had to be loud to fill the place, and the *noise* was insanity. You should have heard it. We went on with one mic' on the piano, one for the bass, and, I think, one overhead for me. You could have heard a pin drop.

SG: You have a project as a bandleader at the moment, haven't you?

MD: Yes. The band is led by myself and the piano player, John Critchinson, with Ron Mathewson. We have Dick Morrissey on sax and Jim Mullen on guitar. I call it Our Band at the moment, but I am going to call it the Martin Drew Quintet to avoid any confusion with another band run by Dick and Jim called the Morrissey/Mullen Band. The Morrissey/Mullen Band is a jazz/funk outfit that is really great, but it's not my band and I don't play in it! I would like to have a band like this myself one day and a Latin band as well, but I can't do everything at once! I like leading. I don't necessarily mean bossing everybody about, but I like making decisions and organizing things as I have some experience on what does and does not work. I have never shirked responsibility. I don't mind carting people around, getting them out of bed, and putting them to bed! If they play the gig as well as they can, I don't mind all that aggravation, which basically, of course, has nothing to do with the music, although some people will tell you that it has everything to do with the music. I don't know. While I can do without all of the hassles that one gets running a band, I don't mind as long as the end result is worthwhile. I will do almost anything to achieve that end result. If at the end you still fall short, it's alright, as long as everybody tried. The most important thing to me is trying. And I get very mad with

myself and everybody else if we don't try.

One of my handicaps is that I never learned piano. So I can't write proper music. I can write drum music until it comes out of my ears, but not melodic music. I rely on the guys in my band to contribute the sort of music that we want to play. This is not always easy for one reason or another.

SG: You seem to have a very wide taste in music.

MD: Yes, as long as it is, in my opinion, good music. I love Latin music. I started out playing a lot of that, and it never leaves me. Modern jazz-funk music has its rhythmic roots in Latin. In Britain, I enjoy a lot of this music because the majority of it is unpretentious and groovy, unlike some jazz played here. I really like to identify with it, and very much wish to be a part of it in addition to what I already do.

Of course, there is a lot of conventional jazz that I listen to which is *fantastic*, and I am a part of that. I love good, straight-ahead jazz, but when I hear some of the good jazz-funk bands in this country, like Morrissey/Mullen and Paz, I think, "I really like that, and I would like to play some of that." I don't have any boundaries. I either like it or I don't, and I don't care what it is. I love reggae! We went to the Notting Hill Carnival, and there were some of those steel bands that knocked me out, absolutely. I love it. When I'm with certain jazz musicians, I feel that I have to apologize for liking that kind of music—and *that* is rubbish. If I like it, why should I be ashamed? If it is good music, played by good people, and I like it, that is all I need.

SG: You are involved in playing some good music with good people, yourself.

MD: Yeah, right. Playing with Oscar is the finest gig I have ever had in my life. It has been, it is, and I hope it will continue to be. I love playing with the man. I love playing with Niels. It's the high point of my career. There will be different jobs, but there will never be a better one. I must be the envy of so many people, and I'm extremely flattered, and honored to be playing drums for Oscar.



NEW JERSEY PERCUSSION

80 Rt. 46 East
Dept. MD
Rockaway, NJ 07866



CENTER

(201) 625-8134

SEND FOR
FREE CATALOG

"For Your Drum and Percussion Needs"

LISTENER'S GUIDE

Lenny White

Q. For readers who'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
Big City	Lenny White	Nemperor/Atlantic	441
Bitches Brew	Miles Davis	Columbia	PG-26
Caliente	Gato Barbieri	A&M	4597
Where Have I Known You Before	Return To Forever	Polydor	6509
Romantic Warrior	Return To Forever	Columbia	PC-34076
No Mystery	Return To Forever	Polydor	6512
Adventures Of Astral Pirates	Lenny White	Elektra	121
Streamline	Lenny White	Elektra	164



Q. Which records do you listen to most for inspiration?

Album	Artist	Drummer	Label	Catalog #
Milestones	Miles Davis	Philly Joe Jones	Columbia	PC 9428
A Love Supreme	John Coltrane	Elvin Jones	Impulse (MCA)	29017
Miles Smiles	Miles Davis	Tony Williams	Columbia	PC 9401
Live At Birdland	John Coltrane	Elvin Jones	Impulse (MCA)	29015
Empyrean Isles	Herbie Hancock	Tony Williams	Blue Note	84175
Aja	Steely Dan	Various	ABC (MCA)	AA-1006
Greatest Hits	Sly & The Family Stone	Gregg Errico	Epic	PE-30325
Four And More	Miles Davis	Tony Williams	Columbia	PC 9253

John Stacey

Q. For readers who'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
That's What I Like About The South	Cates Sisters	MusicMasters	MM-6S-1068-1069
Fragile Handle With Care	Cristy Lane	Liberty	7777-51112-1
I Miss You Already	Jerry Wallace	BMA	771001
Holiday With Ace	Ace Cannon	Gusto	GT0099
Jack Sings His Best	Jack Greene	EMH	LP 1003
If You Ever Get To Houston Pictures	Don Gibson	Hickory	AH 44007
Audiograph Alive	Atlanta	MCA	MCA 5453
	Dick Feller	Audiograph	AA 6014



Photo by Douglas Richardson

Q. Which records do you listen to most for inspiration?

Album	Artist	Drummer	Label	Catalog #
Loving Arms	Dobie Gray	Kenny Malone	MCA	MCA-371
Drift Away	Dobie Gray	Kenny Malone	MCA	DL7-5397
Cut The Cake	Average White Band	Steve Ferrone	Atlantic	SD-18140
Weekend In L.A.	George Benson	Harvey Mason	Warner Brothers	2WB-3139
Fragile	Yes	Bill Bruford	Atlantic	2D-7211
Simple Dreams	Linda Ronstadt	Rick Marotta	Asylum	6E-104
The Dynamic Duo	Jimmy Smith & Wes Montgomery	Grady Tate	Verve	V 8678
When You're Hot, You're Hot	Jerry Reed	Larrie Londin	RCA	LSP-4506
High Adventure	Kenny Loggins	Tris Imboden	Columbia	TC 38127
Heavy Weather	Weather Report	Alex Acuna	Columbia	34418

Readers Platform continued from page 4
 standing by many drummers in the rock 'n' roll capital of the world—Cleveland, Ohio. They are currently available from Stickloops, P.O. Box 209, North Ridgeville, OH 44039-0209.

Butch Baker
 Cleveland, OH

SWING DRUMMERS IN THE MOVIES

I enjoyed the article "Swing Drummers In The Movies" in your February issue. I am concerned about the loss of these fine films. I want to ask MD what individuals can do to help preserve them.

Joe Buerger
 St. Louis, MO

Author Tracy Borst replies, "The question has no easy answer. If fielded it to Howard Hayes of the UCLA archives, and his reply was involved but quite logical. As with most educational institutions, UCLA accepts various forms of grants and financial donations. This can be arranged through the university, though donors should take care that any such funds are earmarked for a specific purpose, such as preservation of big band short subjects, or perhaps specific musical pictures. Since this may involve tax or legal questions, prospective donors should seek guidance from their advisors on these matters.

"Howard states that, while such donations are commendable, they are not very realistic. The music world is notably short of financial 'angels.' Also, individual

donations do little to help the viewing audience that is available now. A far more practical approach is to create a demand for the product, thus triggering the copyright owners into action for something they understand profit. In other words, the easiest way to ensure a film's longevity is to get copies made.

"Most major cities have movie theaters that show film revivals, sometimes including cartoons and newsreels. If requests, particularly in written form, were sent to theater owners, asking them to book big band short subjects or even musical films, the message would probably become clearer.

"In this era of VCR equipment, the same can be done with video manufacturers. Requests for specific musical movies or big band shorts again in written form will almost always gain notice. Most business people read their mail, and if potential profit is indicated, they will act. For example, Wally Heider, the well-known West Coast recording engineer and producer, tried for years to convince film owners that a market existed for big band short subjects and he enlisted a letter-writing campaign from his customers. In October of '84, his Swingtime Video catalog appeared. In it, 33 bands were listed on nine video cassettes, with both TV spots from the '60s and short subjects from earlier years. In March of this year, three more cassettes became available in a second catalog.

"The market for the product exists and is responding; it just needs to be expanded. Perhaps MD's readership could mount an effective campaign to rescue and get distribution for this hidden history of drumming."

BEATER SUGGESTION

I would like to inform you of an idea that I came up with recently as to a "completely new" bass drum sound. Since many stick tips—and some entire sticks—are synthetic, I was trying to come up with a bass drum sound that sounds like a synthetic stick tip on the bass drum. It is my opinion that, if we use wood or nylon tips on the snare, toms and cymbals, why should we hit the bass drum with a felt ball? While searching for the sound I wanted, a wild thought came into mind: What if one were to use a golf ball as a beater? It is harder than felt, has natural rebound, and is synthetic like nylon stick tips. After trying one on my 20" bass drum, I found it to have a better attack sound on the drum than felt balls. I have also found that the solid, molded golf balls (those made out of two halves glued together) are better for this purpose than the rubber-band-wound balls, since the solid balls are much easier and cleaner to drill through.

I hope this may be of help to other drummers looking for a new sound out of the bass drum

John Cooney
 Erie, PA

DISCOBET DRUM WORLD

3301 GARDENIA ST. ORLANDO, FLA 32805
 (305) 843-2025

LARGEST AND MOST COMPLETE DRUM AND PERCUSSION SHOP IN THE SOUTH

- WE CARRY ALL MAJOR BRANDS
- CALL AND COMPARE OUR PRICES
- IMMEDIATE DELIVERY
- CASES AND SMALL PARTS
- COMPLETE PERCUSSION LIBRARY
- RENTALS
- VISA & MASTER CHARGE ACCEPTED

Logos include: RotoToms, YAMAHA, ROGERS, Avedis Zildjian Co., Slingerland, TAMA, dii DECATUR INSTRUMENTS, Werco, Remo, CAMBER, Premier, DURALINE, KRUT, PAISTE, pro-mark, D'ALEO'S OF CALIFORNIA, SAUL GOODMAN, Per-Del, Playa Azul, Gon Bops of California, GOOD VIBES MALLETS, ROSS MUSICAL INSTRUMENTS, ISLAND MUSICAL SUPPLIES, AFRICAN IMPORTS.

WHO IS THE... MOST RECORDED DRUMMER?

HE SWITCHED TO TIGER CYMBALS!



BY ATLAS/UFIP



ATLAS CYMBAL WORKS

JIM ATLAS SALES 319 West John St., Hicksville NY 11801

516/433-2390
 516/433-2260

DRUM MARKET

Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—55¢ per word. 100 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

FOR SALE

ALL REMO, LUDWIG & EVANS Drumheads at a huge savings!!! All **ZILDJIAN & PAISTE** cymbals at lowest prices! Huge Drumstick savings on the following: All Promark, Fibes, Bunkens, Pearl & Regal Tip, and we Roll 'em!!! Amazing low prices on all drums & accessories. Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702 331-1001) Plus, No Sales Tax on Out of State Sales!

DRUMMERS: BRAND NEW AMAZING NYLON FINGER RING INVENTION—TWIRLS DRUMSTICKS! FITS ALL. ONLY ONE IN THE WORLD. MAKES NICE GIFT. TWO RINGS WITH INSTRUCTIONS \$7.95 ppd. ALSO DRUMSTICKS "TWIRLERS" WITH BUILT-IN CONTROL TWIRLING RINGS \$13.95 pr. ppd. TWIRLASTICK, BOX 5126, Dept. M.D., POLAND, OHIO 44514.

RECOVER YOUR DRUMS in classic black or white at the **LOWEST PRICES AVAILABLE**. A five piece set costs less than \$50.00. Send 50¢ for samples, information and prices. **PERCUSSION SERVICES**, 3115 Hanna Ave., Cincinnati, Ohio 45211

SUPER GLOSS DRUM COVERING MATERIAL! All colors and wood finishes. For 5 piece sets \$50-75. Step-by-step instructions included. Singles available. Sam (602) 254-3928 evening, Phoenix, Arizona

EAMES HAND MADE NORTH AMERICAN BIRCH DRUM SHELLS—select from 150 different shell configurations in one of our 15 Natural Wood Finishes or unfinished/drilled or undrilled. All shells are 100% hand made in our factory as they have been for the last 35 years from bending to finishing. Check out Bob Moses, Carl Allen, Bob Gullotti, Gene Melendreras, Keith Copeland and hear the difference yourself. Write for our new brochure today. Eames Drum Co., 229 Hamilton St., Saugus, Mass. 01906 (617) 233-1404

LET THE MACHINE DO THE WORK! Linn, Oberheim, Drumulator, Drumtrax, Roland, Simmons, Techstar, Dynachord, E-Drum, Digisound. **LET OUR EXPERTS EQUIP YOU FOR THE FUTURE!** Gand Music & Sound, 780 Frontage Rd., Northfield, Ill. 60093, call 312-446-GAND.

LOOPERS!! LOOPERS!! LOOPERS!! DRUMMERS: DO YOU EVER LOOSE CONTROL? DO YOU EVER THROW A STICK? BEGINNERS AND PROS GET IT TOGETHER. THE LOOPER IS A QUALITY PRODUCT OF THE '80s TO CONTROL AND SPIN YOUR DRUMSTICK. IT'S ONE PIECE SOFT AND LIGHTWEIGHT DESIGN SLIPS EASILY ONTO MOST DRUMSTICKS FOR MAXIMUM COMFORT AND PERFORMANCE. JUST SLIP YOUR FINGER THROUGH THE LOOP TO INCREASE CONTROL THEN SPIN FOR SHOWMANSHIP. FOUR LOOPERS \$4.00. SEND TO STICKLOOPS, P.O. BOX 209, NORTH RIDGEVILLE, OHIO 44039-0209.

ATTENTION DO-IT-YOURSELFERS: Corder Drum Company has what you are looking for in maple drum shells, covering material, and hardware. Write for free catalog. Corder Drum Company, 3122 12th Avenue S.W., Huntsville, Alabama 35805.

SAVE ON HI-QUALITY PREVIOUSLY OWNED NAME BRAND DRUMS AND DRUM EQUIPMENT FOR BEGINNERS AND PROFESSIONALS. ZILDJIANS, PAISTE, CAMBER, PEDALS, STANDS, CASES. ED... 718-296-8723 QUEENS, N.Y.

CYMBALS FOR SALE! 1—Zildjian K 22" Ride w/8 rivets (Very Dark). 1—Zildjian 27" Med. Ride. 13 years old. Perfect condition. Great stick definition. Will sell for best offer! Chuck's Drum Shop, Weinberg Arcade Rm. 17, Galesburg, IL 61401. (309) 342-9233.

SIMMONS SDS V 6 piece double-bass drumset. Red. Excellent condition. \$1,950.00/offer. Serious inquiries only. (402) 475-2203. Evenings.

SHOWTIME CYMBAL CLEANING—SERVING THE AMATEUR TO THE PROFESSIONAL. REASONABLE PRICES, FAST SERVICE. LOS ANGELES AREA. BY APPOINTMENT ONLY. (213) 539-9798.

BOSTON AREA ONLY: Drums and equipment, **JOHN HERRIGAN SCHOOL OF MODERN DRUMMING** 472-6672.

1920 Ludwig Black Beauty Snare Drum; Excellent. (203) 236-5583.

RUPP'S USED DRUMS—DENVER. Call for affordable used sets, we ship anywhere. Buy—sell—trade, 303-691-0454. **WANTED:** Trixons and/or Haymans.

ATTENTION COLLECTORS: TRIXON 1950s S.D., WFL 1940s S.D., VINTAGE LUDWIG BRASS SHELL S.D., LEEDY, GRETSCH. LIMITED QUANTITY K. ZILDJIANS ISTANBUL, CONSTANTINOPLE. ED... 718-296-8723 QUEENS, N.Y.

"SPACE CASE DRUMMER'S THRONE." AN AMAZING NEW IDEA COMBINING A SEAT AND CASE TOGETHER MAKING FOR A LIGHTER LOAD FOR TODAY'S CLUB DATE DRUMMER. THE PATENT RIGHTS ARE AVAILABLE FOR OUTRIGHT PURCHASE. FOR FURTHER INFORMATION WRITE: GEORGE ISER... 9406 82nd Place, Ozone Park, N.Y. 11416.

MUSICIANS SAVE ON ALL MUSICAL SUPPLIES! STICKS: Promark, Regal Tip, Dean Markley, Vic Firth, Fibes, Darco. **DRUMHEADS:** Remo, Duraline, Evans. **CYMBALS:** Zildjian, Paiste. **FRENCH'S MUSIC**, P.O. Box 884, Cleveland, TN 37311. (615) 476-3016 CALL Jeremiah!!

SIMMONS SDS V ELECTRONIC DRUMS. 3 TOM PADS, 3 TOMS MODULES AND POWER RACK. COOK CHRISTIAN SUPPLIES, 219 PROSPECT, ALMA, MI 48801. (517) 463-4757.

Guaranteed—New from The Music Place, Sea Girt, NJ (201) 223-8452. Simmons SDS8 buy 1 kit at special price, get 2nd kit FREE. Also applies to SDS7 & SDS1. Special prices available for single kits. Shipping & handling charges not included.

JAG DRUMS HANDCRAFTED PERCUSSION * Professional African Series Includes: DONDO (talking drum), AXATSE (rattles), GUNGON (Afro Bass Drum), GANKOGUI (Afro Double Bell), MBIRA (Thumb Piano). Endorsements by BOB MOSES and DAVID LOCKE. Write for your FREE Brochure today! **JAG DRUMS** 88 Hibbert St., Arlington, MA 02174. (617) 648-6456.

MARZDYKE Cymbal Cleaning Service. New company offers Fast, Reliable Polishing. Protect your investment and have your cymbals look great. Call Jeff (516) 681-9556, NY.

PRECISION LATHE TURNED SOLID ALUMINUM PRACTICE STICKS CUSTOM MADE TO CLOSE TOLERANCE. INTRODUCTORY OFFER \$18.00 PLUS MAILING. U.S.A. ONLY. PRICE SUBJECT TO CHANGE. ED... 718-296-8723.

ROGERS' LONDONER 5, SILVER SPARKLE, 5" DYNA-SONIC, 12, 13, 16, & 22. ALL HARDWARE. SHOW ROOM NEW! ALSO 8 & 10 SLINGERLAND CHROME OVER WOOD CONCERT TOMS & STD. GOOD CONDITION! (314) 388-1524.

Beautiful Collection of "vintage snare drums" for sale; original covers or completely restored. Assorted brands, consisting of "Radio King," "Slingerland," "WFL," "Gretsch," "Ludwig & Ludwig." Complete 4 pc. classic drums are also available. We recover in original factory covers & also chrome. Colors available include: white, pearl, gold sparkle & grey pearlized. Call Tony Soto please at (305) 635-6262.

LEEDY 1940s 3 pc. Drum set with accessories. Exc. cons. \$350.00 (718) 961-2341.

DRUM SETS AND ACCESSORIES—NEW AND USED—Bought, Sold, and Traded. Huge selection. All name brands. Lowest Prices guaranteed. Beat any price on Zildjian and Tama. Before you buy or sell call "Stik's Place" anytime. Flushing N.Y. Nick Savene. (718) 961-2341.

1964 Brooklyn Gretsch Kit, Silver Satin Flame. (408) 476-9339.

Ludwig drumset: gloss black 6", 8", 10", 12" concert toms on stands. 13", 14", 15" double headed toms on bass drums. 16", 18" floor toms. 6 1/2" snare. Two 24" bass drums. Six Zildjian cymbals. One year old, must sell! (319) 391-5318.

Vintage Drums For Sale, Slingerland Radio King, Slingerland Trap Set 1940s Wood Lugs—All good condition and reasonable. Chuck's Drum Shop, Weinberg Arcade Rm. 17, Galesburg, IL 61401. (309) 342-9233.

SELL OR BUY ANY EQUIPMENT FAST!!! WE MATCH YOUR "ADVERTISEMENT" (8" x 11" sheet description) WITH BUYERS OR SELLERS! BUYER LOCATED... \$10.00. SELLER LOCATED... FREE!! ADDITIONAL INFORMATION... SASE. Fee-line Records Ltd., 604 E. Madison, Knoxville, IA 50138.

PERSONALIZE YOUR BASS! 6 1/2" HIGH SHIELD WITH YOUR INITIALS! Made from quality die cut vinyl. Specify color: white, black, red, blue. Send \$15.00 to: Grafic Productions, P.O. Box 41122, Chicago, IL 60641.

Syracuse NY. All Brands. Drums, Accs, Books, Mics, Used Drums. RW Drum & Music Supply. (315) 682-5164.

ATTENTION DRUMMERS—Large Selection! Drum Products—"DISCOUNT PRICES"—For Prices write: BEAR MUSICAL ESSENTIALS, P.O. BOX 28473, Phila., PA 19149.

ONE MONTH ONLY! Special savings on select KEPLINGER STAINLESS and BRASS snare shells. Soundynamics, P.O. Box 31973, Seattle, WA 98103. (206) 632-5496.

PREMIER 1950s BUTTERSCOTCH SNARE, BRASS FITTINGS. EXCELLENT CONDITION. \$69 OR BEST OFFER. (515) 472-8617.

VINTAGE 6 1/2" W.F.L. CLASSIC, PEARL V.G. CONDITION. \$115/BEST OFFER. (515) 472-8617.

STUDY MATERIALS

Call *Dial-a-Drum* (516) 292-0838 A recorded message of hot drum ideas & drum talk, all for the price of a phone call!

EASY READ JAZZ—At last!—a drum book explaining different Jazz styles—includes 3/4, 5/4, 12/8. Solos, fills, accents, Latin/Jazz, even brushes. GREAT for teachers—even better for students! Fold-out charts teach you to read: \$9.95 for book, \$9.95 for EASY READ JAZZ cassette (includes music with and without drum track)—\$18.00 for entire package. Another book that WORKS from PERCUSSION EXPRESS, P.O. Box 1731, Rockford, IL 61110

EASY READ ROCK—The book that teaches you to read... painlessly! Open doors to your future with this exciting new TWO COLOR concept (for beginners—teachers—pros.) Endorsed by Louie Bellson—Larrie Londin—Jim Chapin. Includes accents, fills and never before published Rock licks. \$9.95 for book, \$9.95 for EASY READ cassette (complete with music) or \$18.00 for entire package, ll. res. add tax. Write for free brochure. PERCUSSION EXPRESS, P.O. Box 1731, Rockford, IL 61110

IRON MAIDEN DRUM TRANSCRIPTION. SEND MONEY ORDER FOR FOUR DOLLARS TO: MIKE TARICONE JR., 149 N. INDIANA AVE., LINDENHURST, NY 11757.

THEE BEAT BOOK: \$15.00 JOHN HORRIGAN SCHOOL OF MODERN DRUMMING. 12 Goddard St., Quincy, MA 02169.

TWIRL DRUMSTICKS the way top pros do (Appice, Aldridge) NO DEVICES NECESSARY! This drummers TRICK is so EASILY learned, THREE PAGES (including diagrams) describes entire technique. Send \$7.00 to HEIRBORNE, BOX 26051, INDPLS, IN. 46226

ROCK DRUMS OFF THE RECORD 96 pages 3 hour tape cassettes transcribed funk beats—solos GADD, COBHAM, GARIBALDI, MASON & OTHERS. Complete \$26.45. Book alone \$9.50. JOBBING-DATE HANDBOOK with 3 hour tape cassette. All styles LATIN—ROCK—ETHNIC—SOCIALTY beats with vocal/band accompaniment complete \$26.00. Book alone \$8.00. TONY CASELLI PUBLICATIONS, 79 E. WILDWOOD DR., BARRINGTON ILL. 60010

3 Unique Concept Oriented Books: *INTERPRETIVE STICKINGS*—Professional level sticking material, Rock to Avant Garde. \$10.00. *ALL METER SYNCOPATION*—Thousands of syncopated rhythms, artificial groups, polyrhythms, polymeters, ametric notation, etc. \$8.50. *POLY-RHYTHMS*—Extensive study of applied motion, superimpositions, syncopation formulas, \$11.00. Send check to: Martin Bradfield, Box 216, Spring City, PA 19475

VIDEO TAPES—Half Price of most Drum Set and hand control methods—Limited Quantities. Free Brochure. Send self addressed stamped envelope to: M & K Productions, 601 Bunkerhill Road, Harleysville, PA 19438.

"THE SHOWDRUMMERS' BIBLE" Illustrated Twirling Techniques. "The Best Drummers' Best Kept Secrets." \$6.00, BENTLEY SIMPLISTIX, Box 864, Newton, Iowa 50208.

AFRICAN SET APPLICATIONS: Practical approach to using African techniques in set playing. Basic concepts to four part polyrhythmic structure. Useful in any situation. \$9.95. Schariau, 8641 Oketo, Chicago, IL 60648.

NEW FROM BRADFIELD PUBLISHING: *Co-ordinated Grooves—Vol. 1* Compilation of rock—jazz—funk—odd meter grooves. Thousands of variations. Includes a full discussion of the concepts involved in their creation. \$8.00. *Co-ordinated Grooves Vol. 2*. Workbook of current grooves broken into components with concepts for unlimited variations. Great for teachers. \$8.50. Martin Bradfield, Box 216, Spring City, PA 19475.

SOMETHING NEW FOR DRUMMERS. Drum charts by RUSH, VAN HALEN, YES, MISSING PERSONS—hundreds others. Complete and easy to read at an affordable price. For free catalog and examples, send request to SOMETHING NEW FOR DRUMMERS, P.O. BOX 515, CUPERTINO, CA 95015-0515

ATTENTION DRUMMERS! Here's two excellent Drumset Books. These books are for fill-in and Solo Power. "Drum Control With Sixteenth Notes," \$3.49, recommended by Jim Chapin. And, "Drum Control With Triplets," \$5.50. Dennis Venuti, 1212 Molbore Terrace, Philadelphia, PA 19148.

INSTRUCTION

In the S.F. Bay Area JOHN XEPOLEAS author of STUDIES FOR THE CONTEMPORARY DRUMMER will accept serious drum students. Develop all the needed skills for today's drumming. Call (415) 881-5432.

THE CHET DOBOE CORRESPONDENCE PROGRAM. Study thru the mail. A *personalized* program using cassettes, books & charts. Rock, Funk, Reggae, Jazz, Solos, Reading & More! All levels. Write for free information. 427 Uniondale Ave., Uniondale, NY 11553.

LEARN RECORDING ENGINEERING by top pros. Free brochure. JTM Workshop of Recording Arts, (814) 797-5883, Knox, PA 16232.

Drum Instruction! Rock, Jazz, Reading. Beginners to Advanced. First Lesson FREE. Check it out! Morgan-Phila. area (215) 843-0691, Media area (215) 566-1619.

SCHOOL FOR MUSICAL PERFORMANCE Specializing in Drumset and Mallet instrument Studies. Private instruction on all instruments. Voice, theory and songwriting. Jazz and Rock Ensemble Workshops—Rehearsal Space Available—Musical Director, David Kovins, B.A., M.A., M.S.M., 910 Kings Highway, Brooklyn, NY 11223. (212) 339-4989.

BOSTON—QUINCY—MARSHFIELD—WALTHAM—MALDEN—JOHN HORRIGAN SCHOOL OF MODERN DRUMMING, GUITAR, BASS, KEYBOARDS—PROFESSIONAL TEACHERS—RECITALS—ENSEMBLES—CLINICS—CONTACT SERVICE—(617) 472-6672.

DRUM INSTRUCTION: Endorsements for Jim Payne's "Funk Drumming"—BERNARD PURDIE—"... one of the best conceived books I've seen in a long time." MIKE CLARK—"... takes you from the very roots of rock and R&B drumming to the highly complex multi-directional funk styles of today... I highly recommend this book." ANDY NEWMARK—"Jim's book is a valid representation of what people want to hear from a drummer in a working situation—live or in the studio." MODERN DRUMMER—"... stand(s) out above the rest... highly recommended." JIM PAYNE is teaching privately in New York City. (212) 226-7899.

DRUMMERS!!! How did Cobham, Peart, Phillips, Bozzio, Palmer, Bonham, Williams, and Gadd attain their great Speed, Power, Coordination and Creativity? I teach these concepts extensively. My course deals with highly specialized studies based on these Great Players. Covering—Solos, Fills, Polyrhythms, Odd time, funk, record transcriptions, Melodic Drumming, Studio, Gladstone, Finger Molar techniques. Get Positive, creative results. Jeff (516) 681-9556.

DRUMMERS: Learn ALL styles of drumming on ALL the percussion instruments, including mallets. Call for appointment. JOHN BOCK PERCUSSION STUDIO, 914-592-9593.

Connect with the Future.



Collarlock, the most advanced mounting system ever; the only product compatible with every brand of drum equipment. Collarlock connectors and adaptors make any brand of mounted toms, floor toms, cymbals, electronic drums, and microphones fit the system. The frame, which supports your equipment, is comprised of various lengths of 1" round,



mirror finish stainless steel tubing and Collarlock angle connectors. With The Collarlock System, your frame can take on almost any shape imaginable. All Collarlock Connectors feature an extremely durable granite finish. From classic sets to the most innovative, The Collarlock System is the only choice. When you buy Collarlock, you are buying the future.

COLLARLOCK™

Hung up on Excellence.

For complete information contact:
Collarlock Canada Inc., 13373 64A Avenue, Surrey, B.C. Canada V3W 7C8 (604) 591-2472
Dealer inquiries welcome.

Baltimore: Grand Menefee's Studio of Drumming. B.M. Berklee College of Music, Instruction, repairs. 247-0411.

Syracuse, NY, Professional Drum Program, Audio, Video, Studio-Live Concepts. Free Brochure: Rick Woods Drum School (315) 682-5164.

DRUM INSTRUCTION! Beginners, intermediate, advanced—all styles. Fully equipped studio, convenient Manhattan location. A comprehensively applied program designed to develop all aspects of drum technique. CHARLES DAVIDMAN (212) 242-0485.

WANTED

Find bands to join. Find Musicians and gigs. Write Musicians National Hot Line, Box 7733, Murray, UT 84107. Phone 801-268-2000.

CASH PAID FOR DRUMS. COMPLETE SETS OR PARTS. CYMBALS, PEDALS, HARDWARE. ANY DRUM EQUIPMENT. ANY MAKE, ANY CONDITION. N.Y.C., L.I. AREA ONLY. ED . . . 718-296-8723.

CAMCO DRUMS—12×16, 14×18 OTHER SIZES OR CATALOGS, (314) 388-1524.

Absolute highest prices paid in cash for used drums or any drum equipment. Call "Stik's Place" anytime. Nick Savene, (718) 961-2341. (New York Area Only)

ST. LOUIS METROPOLITAN AREA: 14×22 LUDWIG, BLUE VISTALITE BASS DRUM IN GOOD CONDITION. MR. McALLISTER, ROUTE ONE, BOX 400, WARRENTON, MO 63383. (314) 456-2019.

LYRICISTS & SONGWRITERS Win! Cash Awards, Free Demos, Certificates, Promotions For Info/Entry Form send SASE to: Music World Song Contest, Donna Tilton, Manager, P.O. Box 785, E. Hampstead, NH 03826.

Gretsch—5½ snare, 14×24 bass—round badge—pearl or sparkle. Mark Gebhart, R.R. #1, Box 83, Solomon, Kansas 67480.

BOSTON AREA ONLY: Drums, equipment, Istanbul K's, JOHN HERRIGAN SCHOOL OF MODERN DRUMMING 472-6672.

DRUM CHART TRANSCRIBERS CALL: JOHN HERRIGAN SCHOOL OF MODERN DRUMMING (617) 472-6672.

*Let's
make
music*

The complete
music store
in your
mail box

Send \$1.00
for catalog
applied to
first order

DRUMS and more

Fire • Stage Effects • Disco Lights • Fog
Machines • Stage Lighting designed for
musicians

41 Shore Drive
Huntington Bay
New York, 11743

FREEDORT MUSIC

AQUARIAN DRUMSTICKS NOW AVAILABLE WITH ALL NEW SHOCK-GRIPS™

- The first stick designed with a cushion grip for electronic drums and heavy players.
- Triggers electronic sounds more accurately and consistently than wooden sticks.
- Protects the drummer's hands against shock, vibration, friction and fatigue.
 - No sacrifice in sensitivity.
- Will not absorb moisture or deteriorate.
- Contoured grip for maximum comfort.
 - Exact same weight and feel as premium wood drumsticks.
- Depending upon the player, X-10's™ will outlast wooden sticks by up to 10 times or more. Lites™ will outlast wooden sticks by up to 5 times or more.
 - Consistently straight with no warpage.
- Due to consistent weight from stick to stick, patterns can be played more evenly, especially on electronic drums.

ALL NEW

Formula X10's™ are precision tools for the contemporary drummer who demands the most from his equipment and himself. Only \$27.95 per pair with Shock Grips. Models include: Combo, Funk, Rock and Concert.

ALL

NEW Lites with graphite™ are for the drummer on a budget who wants the feel and durability of graphite in his hands. Only \$17.95 per pair with Shock Grips. Models include: 5A, 3A, 2B and 5B

**"IF YOU ARE PLAYING THE
STATE OF THE ART IN DRUMS,
YOU SHOULD BE PLAYING THE
STATE OF THE ART IN
DRUMSTICKS."**

Roy Burns

AQUARIAN

Printed in USA

1140 North Tustin Ave., Anaheim, California 92807

(714) 632-0230

IT'S QUESTIONABLE

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

Q. I have seen various drummers who play cymbals with a portion cut off. Are certain cymbals made this way, or can it be done by hand? How does this improve the sound quality of the cymbal? Should this be done on quality cymbals or not, and what is the procedure for doing it?

B.W.

Montreal, Quebec, Canada

A. *With very few exceptions, you have probably seen drummers trying to salvage the use of a cymbal that has cracked, rather than buying a new one. In many cases, a crack can be ground down in a manner that leaves one side of the cymbal flattened; in other cases, the cymbal is ground all the way around, creating a slightly smaller diameter. In isolated cases, a "notch" is created just in the area around the crack. While a cymbal can still be useful and can last an indefinite time after this procedure, it certainly is not something we would recommend doing to a "healthy" cymbal in an attempt to improve or otherwise modify its sound.*

If you have a cracked cymbal, seek the advice of a good machinist as to the best way to grind it out; too much heat built up during the grinding process can ruin the cymbal entirely, regardless of the size of the crack.

Q. I just purchased a Tama Swingstar kit. I've decided to expand the kit, but I'm finding out that I can't get the drum sizes I want. I'm looking for 10 x 14 and 12 x 15 rack toms, a 16 x 18 floor tom, and a 14 x 22 bass drum. Please tell me if I can special order these drums, and if possible, how much they would cost. Do I need to contact Tama directly?

M.L.

Burbank, IL

A. *The sizes you're looking for were not included in any of Tama's Swingstar kit packages, but are in fact available as "add-ons" through their regular catalog, with the exception of the 12 x 15 tom. That would have to be special ordered, and you should allow at least 90 days for delivery (the other items could be shipped immediately). Place your order through your regular dealer, and obtain cost information at that time.*

Q. I play a 1943 Slingerland Radio King snare that was given to me by my group about a year ago. The other day I was putting a new drumhead on the snare, and noticed with great surprise that my Radio King doesn't have a seam in the shell. What's the deal? Why doesn't this drum have a seam?

B.G.

Boston, MA

A. *Your drum doesn't have a seam for the simple reason that Radio King drums were constructed of solid maple. There were no plies or laminations of any kind; each drum was made out of a single piece of wood. This made the shell an integral vibrating body, and gave the Radio King drums the tone and resonance for which they are so highly prized today.*

Q. I recently switched from matched grip to traditional, and I find the traditional much easier for snare work. The only problem is that I find it extremely difficult to move around my toms effectively with the traditional grip. Do you have any suggestions as to how I can solve this problem?

B.B.

Owatonna, MN

A. *There are a couple of solutions you might try. One is to put your toms in a slightly lower and flatter arrangement (similar to what you might see on a big band kit) than what you have now. This conforms a bit better to the plane in which the left stick moves when using the traditional grip, and requires less angle readjustment at the wrist when playing tom fills.*

The other solution might be simply to change your grip to suit your playing needs. This just means: When you're playing on the snare or just playing time, use the traditional grip. When you want

to work primarily on the toms, flip the left stick and use the matched grip. Many top players employ both grips, simply switching at appropriate moments to facilitate the type of playing they wish to do. For very quick switches, it's easy just to turn the left hand over, playing with the butt end of the left stick forward, and then turn it back for the tip of the stick on the snare. In this way, you don't actually reverse the stick in your hand.

Q. How does one find out when and where auditions for touring acts are held? I'm especially interested in the situation where a record company has a solo performer who needs a band for the road.

M.P.

Atlanta, GA

A. *Occasionally, audition notices will be printed in trade publications such as Billboard, and in the journal of the American Federation of Musicians, The International Musician. Also, notices for auditions are sometimes posted on bulletin boards expressly for that purpose in the offices of major AF of M locals (such as L.A. and New York). Naturally, access to these notices is limited to union members.*

The most common method for word of auditions to get out is by word of mouth; the pro music business in each major city is a pretty tight enclave. Most major artists or groups have a fair idea of who they might want to audition, and they make contacts themselves. In the rare cases of open auditions, you might hear about them by "hanging out" with other musicians or at studios (especially the one where the auditioning act normally rehearses), or by contacting the management office or record label of the artist concerned.

Sandy Gennaro gave some excellent tips on this subject in his article, "Getting Your First Big Break," in the September '84 issue of MD.

Q. I heard somewhere that Ludwig discontinued making clear acrylic shells due to cracks which formed in the bass drums. I was wondering whether I could have just tom-toms made in blue clear acrylic on a special order? I would need sizes 5 1/2 x 6 down to 14 x 16, without hardware.

M.F.

Yonkers, NY

A. *Ludwig no longer manufactures the acrylic shells, which were known as Vistalites, and thus cannot fill special orders. However, many of these drums are still around, either used, or in some cases new, in drum shops and private collections across the country. Check some of the drum shop ads in MD and do a little detective work. You might be surprised at what you could uncover.*

Q. I use vinyl soft cases to transport my drums, but I find that I end up replacing them twice a year, due to wear. I really don't need fibre cases. Does anyone make a good, durable soft cover case that will last more than one year?

B.B.

Bridgeport, CT

A. *There are several case companies offering soft-side cases with reinforcing of some sort, either through padding and space-age material, or through the inclusion of a hard-side material within the soft-side layers. Cases worthy of examination include Beato Bags, by Beato Musical Products, (see their ads in MD), Hybrid Cases, 1121-20 Lincoln Avenue, Holbrook, NY 11741, and Undercover cases (for cymbals and accessories only) by Dando, P. O. Box 27057, Denver, CO 80227.*

However, from your description of your case problems in the past, we might question your statement that you "...don't need fibre cases." Although you may not need them in terms of protecting your drums, if you've been going through two sets of vinyl soft cases per year, no matter what the brand, then you need more durable cases for their own protection. We would certainly suggest your considering fibre cases on that basis.

"I'm using Pearl's Free Floating System Snare Drum with my new band King Kobra and I'm blown away by the 'bite' and 'attack' that it gives me! Our engineer couldn't believe the incredible sound it got in the studio. And live, it cuts through better than any snare drum I've ever used! The drum is incredible!"

CARMINE APPICE/KING KOBRA



"With incomparable power, tone and clarity, the Snare Drum of the future is here today! Pearl's got the right one for you. Believe it!"

FRANKIE BANALI/QUIET RIOT



"FFS" ... BELIEVE IT!

Pearl's revolutionary Free Floating System Snare Drum may be the last snare drum you'll have to buy! Interchangeable shells made of Brass, Steel, Copper or Maple let YOU change sounds quick and easy. And since there are no lugs attached to the shell, the shell material can now contribute its own "unique properties" to the sound.

Pearl's FFS is HEAVY METAL, HARD ROCK or anything you need it to be. Carmine and Frankie believe it. You will too! Test drive an FFS today at your nearest Authorized Pearl Dealer...in whatever "flavor" you need!

Don't get left behind, look at PEARL first.....
All the other drum companies do!

Pearl[®]

For a full color catalog, please send \$2.00 for postage and handling to:
In U.S.A.: Pearl International, Inc., Dept DFFS, P.O. Box 111240 Nashville, TN 37222-1240
In Canada: Pearl Dep., 3331 Jacombs Road, Richmond, B.C. V6V 1Z6

UPDATE

In response to the large number of requests we've received regarding the condition and playing status of Def Leppard's **Rick Alien**, who lost his left arm in an auto accident last January, we have this report from Bill Ludwig III, Artist Relations Director for Ludwig Drums, and Rick's longtime personal friend:

"Following the Frankfurt Music Fair last February, I flew to Manchester for a visit with Rick and his family. We all went out to dinner, which was one of the first times that Rick had gotten 'out and about' since leaving the hospital. Later that night, in my hotel room, we got out a practice pad and fooled around a little bit; we played paradiddles, with me playing the left-hand part and Rick playing the right. That was the first time he'd ever done anything like that, and he was encouraged.

"During my visit Rick had a hospital appointment to X-ray his right shoulder, which had been broken in the accident. They said that new bone is growing, which is good news, since due to the nature of the

break, there was some fear that he would lose the use of that arm as well. While I was there, they took the bandage off and gave Rick a light regimen of exercises to begin building up his right arm. The next day, he flew to Amsterdam, Holland, to go back into the studio with the band and help them with some backing vocals for the next album. His drum tracks were already done. I think it's pretty remarkable for him to be back in the studio working, seven weeks after the accident. At 21 years old, he has quite a lot of work ahead of him, but he is on the mend quite well, his mental attitude is great, and he can't wait to get back and play.

"It looks like Rick will be coming over to New York at some time in the near future to see a specialist, and at that time, I plan to escort him to see Joe Morello for a week, partly to help him develop his right arm, but mostly to develop coordination and improve his technique in his feet. The way it stands now, Rick is going to have a specially designed kit with four electronic

foot switches for tom-toms and one for snare drum. He'll also have two acoustic rack toms, two floor toms and a bass drum, as well as an acoustic snare drum set up on the right side where a ride cymbal would normally go. Between his feet and his right arm, he's going to play!

"While I was with Rick at his parents' home, he was sitting around tapping—as we all do to music—but he's now tapping with his feet. From what I heard, he's not going to have any problem adapting at all; he's got a good pair of feet. He's got the dedication, and he's got the drive; that comes from the heart, and his heart's fine!

"Rick also wants to thank everybody for all the support in the form of cards, letters, and calls he's received—bushel baskets full of them. He really appreciates all that. He wants to let everyone know that his goal is to get back into playing, not just to 'recover.' And as things stand now, he's still the drummer with Def Leppard."

— *Rick Van Horn*

"They've drastically changed our way of writing," claims **Phil Collins** about the presence of drum machines in Genesis' creative process. As the group's steady exodus from complicated song structures continues, the trio of writers has found that "beat boxes" help facilitate minimization.

"When we started using them, our music began to space out a bit, and become more loose and simple," Collins recounted. "Before we used drum machines, Tony Banks had to create a rhythmic part on the keyboard to give the impression of rhythm when he was writing a song, and to keep the impression of rhythm when he played it to us. But with a drum machine, he is able to leave much more space."

Their latest album, *Genesis*, developed from a spontaneous approach to songwriting. The liability of having a drummer doing double duty as lead vocalist during the process was bypassed by using machines to keep the beat.

"We went into the studio without any

music written, and started to write and record at the same time. We captured songs on tape very early, before they were over-arranged," said Collins. "Sometimes there's a danger of living with a song for too long a time, getting bored with it, over-arranging it, and then blowing it. Since we used a drum machine, it meant that I could sing while we were writing. If you don't have the sound of a voice, you tend to do things you wouldn't normally do."

Collins also used a variety of drum machines to help produce his newest solo album, *No Jacket Required*. "I use different machines for different purposes," he explained. "I start off working with tempo, because I think that the speed is the most important thing. Certain tempos are more infectious—more exciting to listen to—than others. I use some drum machines to work on tempo, and other ones when I want to add a more percussive or hypnotic sound. I've got three or four Roland drum machines, and I think they're very good because each drum

sounds different. If I wanted a real drum sound for a demo, I'd use the Linn or the *DMX*."

Collins even uses the machines to create basic structures for songs. "That's how I write," he said. "When I did my first solo album, *Face Value*, I made all the demos at home on 8-track, and then took them into the studio and used them for masters. I started off by playing the drums first on tape, and sort of hummed along so I'd know where I was. After I bought drum machines, things changed, of course. I could actually play the piano first. It's a very useful tool for me, to the extent that on *No Jacket Required*, there are four or five songs I don't play drums on at all. I think that the hypnotic quality of the drum machine becomes an integral part of the song. I also found that, when I went to replace the drum machines, I couldn't be as disciplined as they are!" —*Susan Borey*

Roger Hawkins is on two tracks of Alabama's last album, including the spring single, "There's No Way." He is also on Mink DeVille's new LP and is in the process of producing Golden Spear (with Muscle Shoals sectionist David Hood), which is comprised of Oakridge Boys' Bill Golden's sons, Rusty and Chris (along with Mark Spear).

The big project he's done recently, however, is Julian Lennon's *Valotte*. The basic tracks were recorded in Muscle Shoals. "If my memory serves me correctly, Julian recorded his album here for the specific

reason of not having any press. In other words, sneak off to Muscle Shoals to record Julian Lennon, so no one will know what's going on," Roger explained, pointing out one of the attractive features that Muscle Shoals has always offered. "Wherever there's real drums, I played most of them, I think," Roger laughs. "It's different now. People go different places for different things. I was glad we got to do that much. I expected them to keep on going, sifting through songs, writing songs, and recording and recording. I expected that we'd end up with one or two from here, so

I was glad to have that much action on the record."

He would have actually liked to have programmed the drum computers as well. "I'm really good at it. Last year, I probably made one-fourth of my yearly gross with a *LinnDrum*, which I like, as a matter of fact. The only thing I don't like is that I miss the session comradery if I'm writing a drum part. I'm usually here in the office for a few hours by myself, trying to anticipate what's going to happen. Usually I'm right, and then I go into the studio and hear the players play with the drum track I've cre-



TS500 (Lenny White)
Tama breathes new life into the 5 piece electronic drum set. Snare, Rim shot, 3 Tom Toms and Base Drum form the nucleus of today's drum sounds.

TS600 (Roger Taylor)
Powerful, percussive, performance can be added to any acoustic bass and snare with the complete TS600 arsenal. 4 thundering Tom voices. Synth drum for bizarre space sounds and a rousing chorus of Handclaps make this set "one of a kind."

TS200 (Denny Carmassi)
The most cost effective way to add the power and punch of electronic drums to your present set up. TS200 dual voice

modules let you select just the sounds you need. Dual Tom Tom voices, Snare/Rim shot voices or Synth/Handclaps voices represent the widest array of sounds at the most affordable prices.

3 Different Drummers, 3 Different Styles... All Distinctly Techstar

ated. That's when I get my satisfaction."

After the basics were recorded, Julian Lennon and crew took the tracks to the Hit Factory in New York, where **Steve Holly** programmed the computers, and overdubbed Simmons and percussion. (He did, however, completely record the tune "Jes-sie.")

About working with Julian, Holly said, "It was uncanny. I could close my eyes and think it was John. Once I got past that and realized that it obviously wasn't, it was quite interesting. Julian is quite talented," he said, mirroring Hawkins' opinions. "He really does have something. It's not just trumped up."

At the beginning of last year, Holly was working with Ian McDonald in an ill-fated attempt at putting a group together. Then he auditioned with Tommy Shaw. "We got on famously from the word go, and I decided to pledge myself to that situation.

A lot has happened to **Jackie Santos** since we last heard from him in the January '84 issue of *MD*. Perhaps the greatest change is that he has become "bi-coastal," commuting between his family home in Massachusetts and his new residence in Los Angeles. This move has enabled Jackie to become involved in several recording projects. Recently completed records include one where Jackie shared the drum chores with friends Harvey Mason and Steve Smith. Another saw Jackie drumming on a fusion album with friends from Tavares and other top players. That album should be released this spring.

Speaking of Tavares, Jackie is still involved with that group. "Tavares has slowed down in the past couple of years, as far as touring goes, although we did a couple of weeks in Reno and Lake Tahoe this past April, and we do weekend dates regularly across the country. But we have a new album out; hopefully a hit will come from that, and then we'll start touring heavily again. But the fact that Tavares has been off quite a bit lately has given me a lot of room to do the other things I want to do," says Jackie.

Those "other things" include the aforementioned album projects, along with a clinic tour for Yamaha. Also, Jackie is looking forward to expanding his West Coast recording activities. "I've got a 2 1/2-year-old son now, which makes me push even harder to do the things I've set out to do. I'm not going to stop until I get what I want." And what is that? "First of all, it's having my peers respect me; I think that's the number one measure of success. Second, it's playing with people I really admire, like Quincy Jones; he's number one on the list.

"I'm having fun doing what I'm doing, and I think a lot of good things are going to happen. I think that if you have talent and determination, it can only equal one thing, and that's success." — *Rick Van Horn*

We cut an album [*Girls With Guns*] in America and England in May of last year. We cut tracks in Chicago, and the rest of the album was completed in the Townhouse Studios in London. At the same time, I was doing an awful lot of session work. I've been doing a lot of TV shows and commercials—stuff of that nature—and then I started working with Phil Ramone on the Martin Briley album, *Dangerous Moments*. In October, I went on tour with Tommy and his West End Band.

"Apart from very small club dates around town, I hadn't done a serious tour since the Wings tour, which wound up about the beginning of 1980 with the ill-fated trip to Japan [where McCartney was busted and jailed for the possession of marijuana]. So it had been four years since I performed for an arena audience, and I was starting to crave that. You can take chances on stage that you can't on a

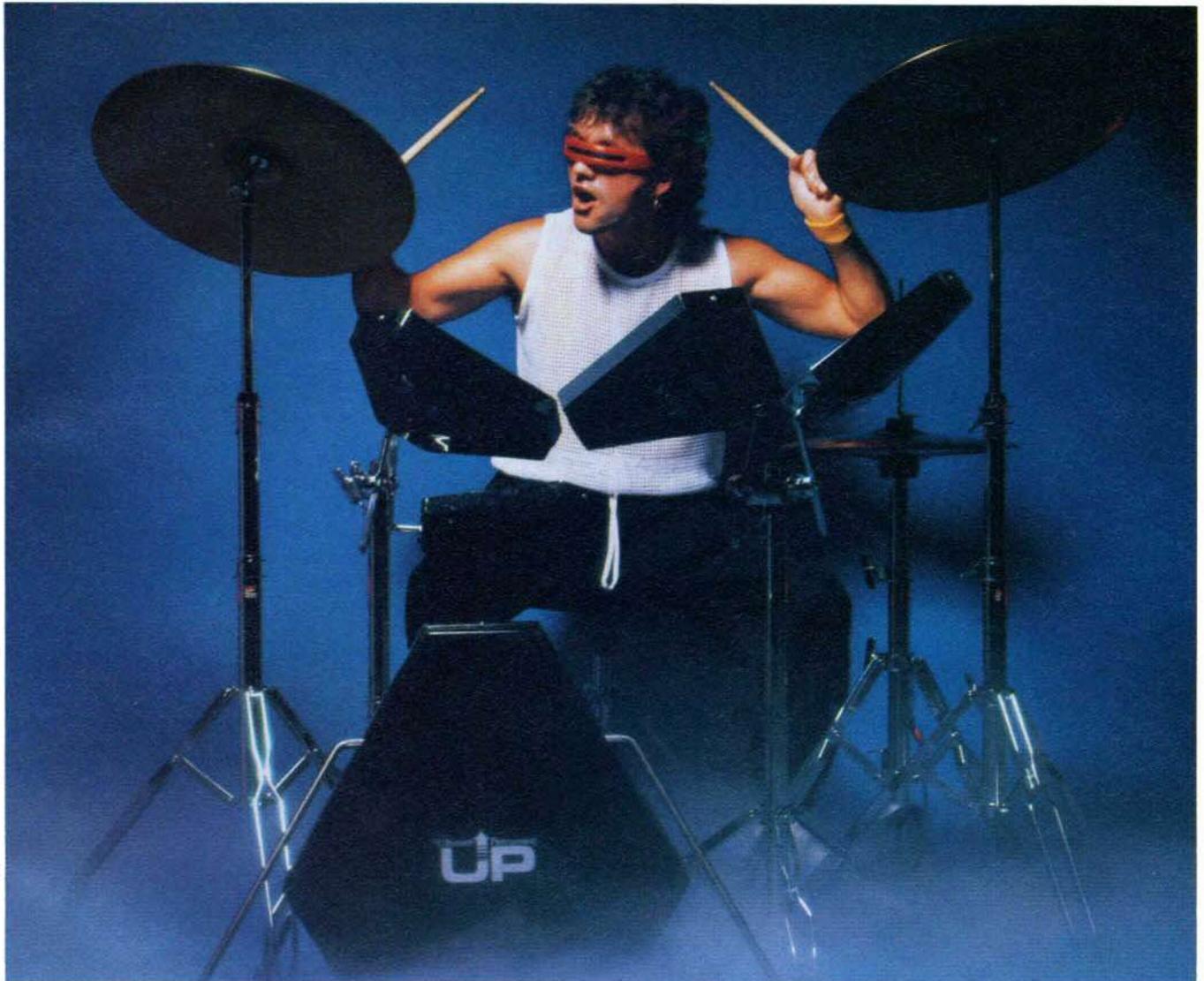
Rick Marotta has been busy working with Jackson Browne, Donald Fagen, Joe Walsh, and Stevie Nicks. He recently worked with Larry Carlton in Europe, from which a live album was recorded. He is also enjoying doing some producing these days, having produced Sherry Thomas with Greg Ladanyi, three tunes for Silent Partner, and a reggae album for Denroy Morgan on RCA. **Jerry Marotta** has been working on albums for Peter Gabriel and Paul McCartney. **Larry Bunker** is going out on the road as Shorty Rogers' drummer this summer. **Sue Hadjopoulos** is handling the percussion on Teena Marie's world tour. **Jimmy Fadden** and **Eddie Bayers** on Nitty Gritty Dirt Band's forthcoming release. **Kenny Malone** on Bella Fleck's upcoming LP. **Mark H. Presley** is playing with Terri Gibbs. **George Grantham** has left Ricky Skaggs to resume his former drum chair with Poco. **Martin Parker**, formerly with Gail Davies, has been working with Ricky Skaggs. **Alan Kerr** is out on the road with Ronnie Milsap. **Freddie Edwards** out with Charlie Daniels. **Mark Morris** out with Floyd Cramer. **Craig Krampf** has been working with Robbie Benson. On the heels of the Madonna tour, **Jonathan Moffett** will be doing a world tour with Jermaine Jackson beginning the 28th of this month. The tour will last for six months, and include such stops as China and Moscow. For most of the past year, **Frankie LaRocka** has been working at Atlantic Records in an A&R capacity. He is also still doing sessions and demos, as well as producing new talent. Make sure you catch the debut album by Southern Pacific, of which **Keith Knudsen** is a member. **Tommy Cozart** is out with Kathy Mattea. **Jeff Danley** is with the Wrong Band. Last month **Butch Miles** played in Bern, Switzerland, as well as the St. Regis Hotel in New York with Joe Bushkin, where he will also play this month. **Doane Perry** is working with the

record. Sometimes you get to stretch on a record, but it's much more common on stage. I find that, within two or three weeks, I'm using heavier sticks and heavier heads. Then, I like the sound of my drums when I go back into the studio, because I play harder from the road experience. I tend to get a little softer and more self-controlled in the studio. However, I enjoy the studio because I like seeing a song from its conception to its completion. The concert is past once it's been played, but a healthy balance of the two is what I've been looking for for a long time. I suppose my ultimate desire would be to be in a group that lasts for a long time and develops. That's something that hasn't happened, because I've always been a sideman until now." Tommy Shaw and the West End Band are currently in the studio working on their second album. — *Robyn Flans*

Australian band, Dragon. **Rod Morgenstein** has been busy working with the Steve Morse Band, recording for Asylum Records and should be going on the road with that band by the end of this month. In addition to his work with Morse, he also recorded a fusion album with Mark O'Connor and three songs on T. Lavitz' five-song EP. **Eli Konikoff** played on the other two tracks. **Randy Castillo** has joined the new group, Stone Fury. Castillo joined the band in time for some recent dates, the shooting of the video, and rehearsals for their upcoming national tour. Castillo comes to Stone Fury after a year's stay with the Lita Ford Band. **Jim Keltner** has been working with Bob Dylan, as well as Phil Keagy, Phil Driscoll, and J.J. Cale. He was also the drummer for music from the newest muppet movie, along with percussionists **Larry Bunker**, **Kenny Watson**, **Emil Richards**, and **Vince Charles**. **Cozy Powell** has left Whitesnake, and has joined Keith Emerson and Greg Lake to form a new band. **Steve Duncan** with Roger Miller. **Marvin Kanarek** has been working with the Bone Daddies, who have a track on Columbia films' *Ladies Man*. Kanarek has also been doing some tracks on the Kerry Brown project and for the Honeys. **Jamie Oldaker** spent February and March in Europe on the road with Eric Clapton, after which he played on Clapton's newest album, *Behind The Sun*, which was produced by Phil Collins. Currently, he is on a U.S. tour with Clapton. **Jim Blair** is just home from a long State-side tour with Shalamar, and they are beginning work on their new LP. **Omar Hakim** on Sting's upcoming solo album. Congratulations to Darlene and **Vinnie Colaiuta**, who were married on Valentine's Day. **Liberty DeVitto** has been working on Andrew Lloyd Weber's new film project. **Rob The Drummer** recently did a 16-city tour of Japan for the Yamaha Music Foundation. — *Robyn Flans*



INTRODUCING UP FIVE.



Specifications, appearance and price subject to change without notice.

THE SOUNDS WILL BLOW YOU AWAY. THE PRICE WON'T.

The new UP FIVE electronic drum set lists for only \$995. And if you think that's amazing, wait until you hear the incredible range of sounds it can produce.

What's more, the UP FIVE features: Easy to use control board, with eight of the most wanted pre-set sounds. Floating rubber heads. Outstanding dynamic response. Solid, high quality construction. Manufactured in Britain by ULTIMATE PERCUSSION'S master craftsmen who have been designing and building electronic drums for over 8 years.

Clearly, the UP FIVE is today's best value in quality electronic drums. So if you're looking for rock solid percussion, try them out at your local dealer or contact us for more information.

Ultimate Percussion
UP

ALDEN

CHARLES ALDEN MUSIC CO., INC.
P.O. BOX 231, WALPOLE, MA 02081
TEL: (617) 668-5600
Exclusive distributor for U.S. & Canada

INDUSTRY HAPPENINGS

STANFORD JAZZ WORKSHOP

An all-star faculty of jazz musicians who are also outstanding educators will be in residence at Stanford University for two weeks this summer, leading workshops for jazz players ages 12 to adult. A Jazz Camp is offered for young students, while advanced high school and adult musicians will study and play with the members of Bebop And Beyond, including Eddie Marshall on drums. The curriculum includes small combo improvisation, theory and arranging, big band, mas-

ter classes, and individual instruction. In-depth programs are offered, though any musicians who know the major scales can qualify for a beginning group.

Bebop And Beyond will be in residence August 4 through 10; the Jazz Camp will be held August 11 through 17. Room and board are available; commuters are welcome. For more information, write Stanford Jazz Workshops, Box 11291, Stanford, CA 94305, or call Jim Nadel at (415) 386-8535.

PEARL ANNOUNCES EXPANSION

Pearl International, Inc. recently announced the opening of an East Coast distribution facility. With corporate offices and main warehouse in Nashville, Tennessee, Pearl now has branch warehouses on each coast. John Gestautus manages the West Coast facility, which began operations out of one unit three years ago and has undergone a second expansion move into a third unit at its 7629 Fulton Avenue, North Hollywood, California address. Ken Mills has been appointed manager of the new East Coast facility located at 97-A Fairfield Road, Fairfield,

New Jersey.

"We anticipate similar success with P.I.E.C. as we have enjoyed with P.I.W.C.," stated Walt Johnston, President of Pearl International. "Dealers appreciate the ability to save on freight and delivery time, as proved in Southern California. Our new P.I.E.C. is right off Highway 46, quick and easy to get to for 'will calls,' and should prove very beneficial to many of our dealers on the East Coast." For more information, write or call Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240, (615)833-4477.

MUSICIANS INITIATIVE

Three internationally prominent musicians, Cecil Taylor, Oliver Lake and Lester Bowie, have formed a new artistic cooperative based in Brooklyn, New York. The cooperative will be known as the Musicians

of Brooklyn Initiative, Inc. (M.O.B.I.). The goals of the organization are to increase the cultural awareness in America of indigenous American art forms, to raise the level of cooperation between the artist

and the general public, and to increase the appreciation of the regional musician. These goals will be realized through education, improved communication, and the creation and performance of new works.

M.O.B.I. will also work in cooperation with other organizations of similar intent. For further information, please contact Musicians of Brooklyn Initiative, Inc., P.O. Box 355, Pratt Station, Brooklyn, NY 11205.

Drum History Just Took Two Steps Forward

5 years ago Drum Workshop began producing the now famous Chain and Sprocket bass drum pedals. The 5000C quickly established itself as a favorite of jazz, rock and studio drummers around the world. It was praised for its smooth operation and lightweight, but durable, design which allowed effortless speed and control.

This year we introduced the DW 5002 Double Bass Drum Pedal which continued the original chain drive tradition of excellence. The 5002 is also fast becoming an essential part of a contemporary drummer's kit. Here's what a few of the top players are saying about it:

"The action of the DW 5002 is smooth and precise - comparable to what I've experienced playing double bass drums for 15 years. I like the idea of having one kick drum yet still being able to play double bass licks, especially in the studio."

MARK CRANEY (Gino Vannelli)

"Ever since I started using the DW 5002 it's become an indispensable part of my drumset. Without changing my set-up or carrying a second bass drum I have full use of both feet."

CHAD WACKERMAN (Frank Zappa)

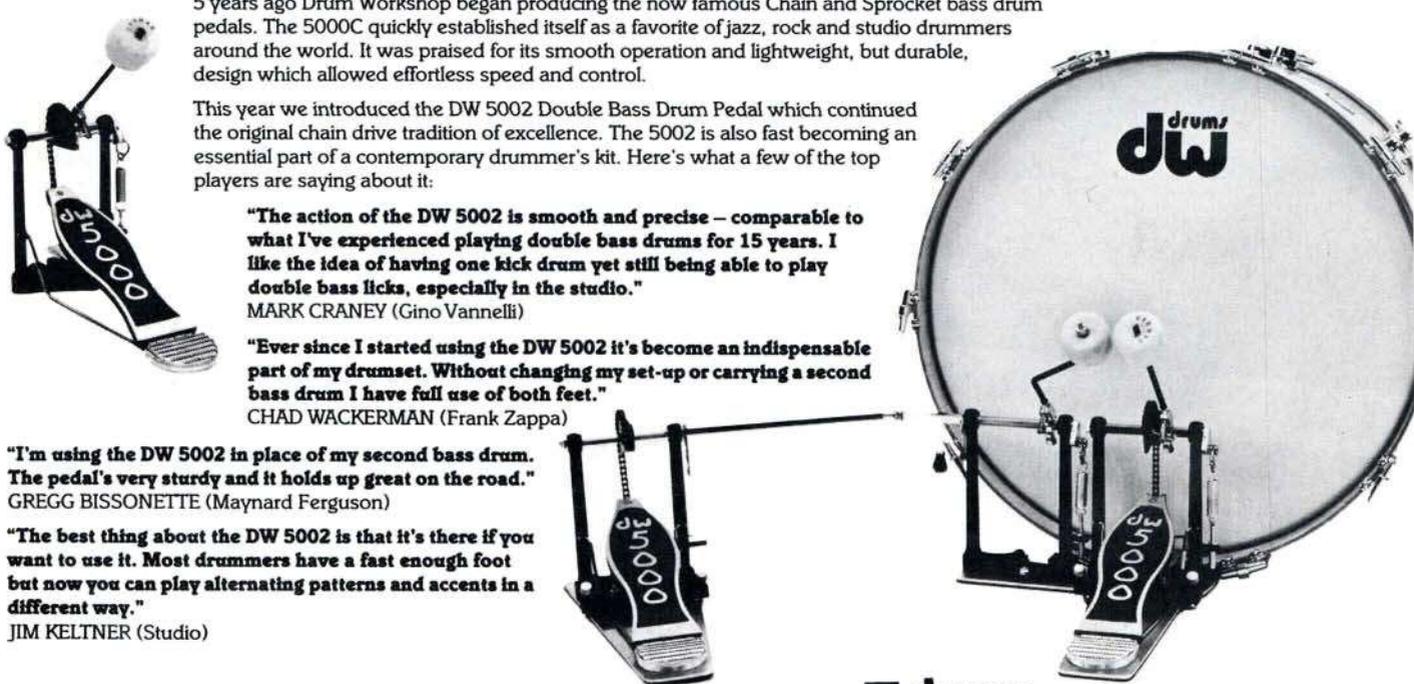
"I'm using the DW 5002 in place of my second bass drum. The pedal's very sturdy and it holds up great on the road."

GREGG BISSONETTE (Maynard Ferguson)

"The best thing about the DW 5002 is that it's there if you want to use it. Most drummers have a fast enough foot but now you can play alternating patterns and accents in a different way."

JIM KELTNER (Studio)

For the latest DW catalog and a set of fact sheets send \$2 for postage and handling along with your name, address and zip. Add another \$1 and get the new "DW ARTIST" poster.



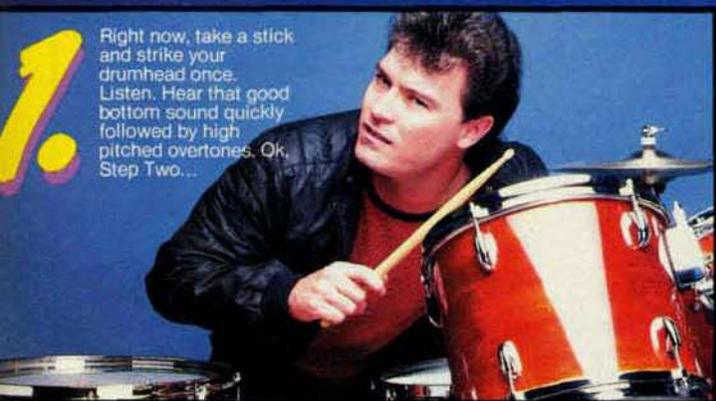
drums
dw

Drum Workshop, Inc.,
2697 Lavery Ct. #16,
Newbury Park, CA 91320 U.S.A.
(805) 499-6863

TAKE THE 2 MINUTE RIMS TEST NOW

Sound thief.

Since forever, drum companies have bolted mounting hardware to the shells of acoustical drums. Odd because everybody knows the shell is supposed to resonate with the vibrating head to project the fullest tone and sound clarity. Dampen that resonance with sound restricting hardware and the purpose of the drum shell is defeated. There is a better way!



1. Right now, take a stick and strike your drumhead once. Listen. Hear that good bottom sound quickly followed by high pitched overtones. Ok, Step Two...

Free floating drums.

Resonance isolation mounting system (RIMS)TM are fancy words which simply mean your drums *float* in mounting cradles. The drum and the hardware *never* come in contact. The result is uninhibited resonance and unbelievable sound clarity. You get a total fundamental sound without undesirable overtones.

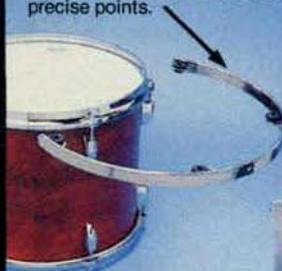
Other benies.

RIMS fits most all acoustic drums made. All sizes; 8", 10", 12", 13", 14", 15", 16", including floor toms and roto toms. RIMS lets you update new hardware to your old drums or mix and match hardware. It takes a few basic tools and about 10 minutes — no big deal. RIMS will save your drumheads because you won't have to play as hard to get that total sound. How good are RIMS? Within a few years shell mounted drums will be a thing of the past — just watch.

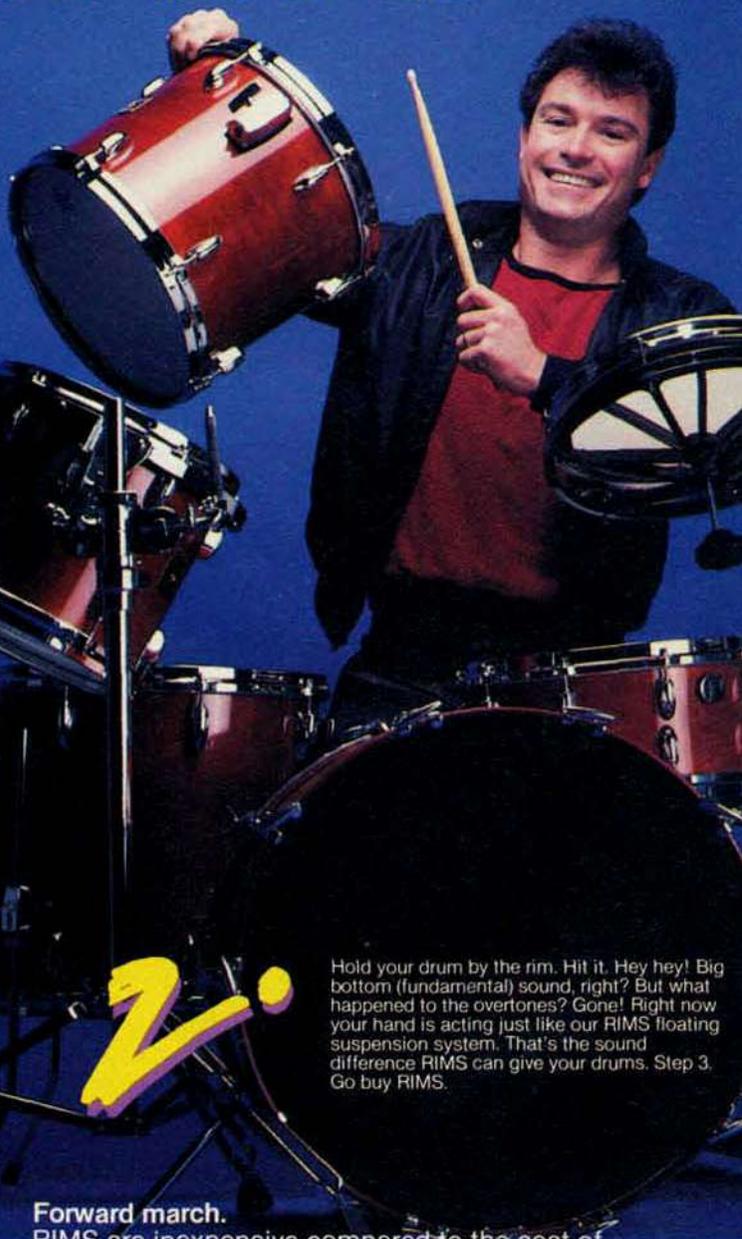
Mounting cushion. Special elastomer material prevents solid contact between drum and hardware.



Suspension arm. Fits most standard drum sizes. Cushions your drum at acoustically precise points.



Mount plate. Plate attaches to suspension band (not shell). Predrilled to fit most hardware.



2. Hold your drum by the rim. Hit it. Hey hey! Big bottom (fundamental) sound, right? But what happened to the overtones? Gone! Right now your hand is acting just like our RIMS floating suspension system. That's the sound difference RIMS can give your drums. Step 3. Go buy RIMS.

Forward march.

RIMS are inexpensive compared to the cost of your drum set. Without RIMS you won't unlock the total sound of your drums. Take action. RIMS are sold at most music stores. If you can't find an outlet or you need to be convinced, call us on our toll-free line . . .

(800) 328-0263

RIMS available through better music stores and Gretsch dealers.

A product of PureCussion, Inc.



RIMSTM

5957 W. 37th Street, Minneapolis, MN 55416

(612) 922-9199

© 1985, PureCussion, Inc. Patented. Foreign and other patents pending.

SABIAN AND ALDEN JOIN FORCES

Robert Zildjian, President and Chairman of Percussion Ltd., parent company of Sabian Ltd., is pleased to announce the acquisition of the Charles Alden Music Company Inc. of Walpole, Massachusetts. The joining of Sabian and Alden is the culmination of 35 years of mutual respect, support and friendship between Robert Zildjian, Charles Alden and their families.

The Alden Music Company has been an established part of the North American music industry for 35 years. The company distributes many major product lines throughout the U.S., including Sabian, Remo, Vic Firth, and Ultimate Percussion, and is the exclusive U.S. agent and distributor of the Sonor Drum Company of Aue/Westphalia, West Germany.

While terms of the acquisition remain confidential, it is known that Charles Alden will remain as president of the Alden Company, which will operate as an independent subsidiary of Sabian. Assisting Mr. Alden in management are his daughter, Debra Alden (who,

as Vice-President, is key in spearheading company sales and marketing programs), his wife, Mrs. Ruth Alden (a key administrator who closely monitors company credit policies), and his son, Randall Alden (active in all facets of sales, administration and operations). Having two generations of the Alden family run the business was vital to Robert Zildjian in finalizing the acquisition.

According to a Sabian spokesman, "From Sabian's standpoint, we could not have found a better partner in style or substance. Alden provides Sabian with a solid U.S. marketing base, most notably in the large eastern U.S. markets. In turn, Sabian provides a manufacturing core and broad experience in international marketing. Jointly, the two companies look forward to expanding sales and service to friends and customers, old and new. Sabian warmly welcomes the Alden Music Company to our fold and looks forward with confidence to years of allied friendship and great success!"

CHESTER THOMPSON COMPLETES CLINIC TOUR

Pearl artist/clinician Chester Thompson (Genesis/Phil Collins Band) recently completed a five-month clinic tour spanning ten states. The tour started at Paragon Music, in Sarasota Florida, and some of the many dealers hosting clinics along the way were Town & Country Music (St. Charles, MO), Mom's Music (Louisville, KY), and Veneman Music (Rockville, MD). The last stop was Whittier Music in Whittier,

California. For the tour, Chester performed on Pearl's *MLX Series* drums, supported by their *Rack* system. Dave Beck at Mom's Music said, "Our Chester Thompson clinic was a huge success. Customer response has been fantastic. It was wonderful having an artist of Chester's caliber 'blow us away' with his drumming, and yet be so kind, gracious and easy to work with. We thank Chester and we thank Pearl."

SAMSON TO DISTRIBUTE TOSCO BY SABIAN CYMBALS

Samson Music Products has been named the exclusive distributor of "Tosco by Sabian" cymbals for the U.S. market. The cymbals are manufactured in Italy to the exacting standards of the Sabian Cymbal Company of Canada. Tosco cymbals are cast from high-quality tin and copper into molded discs of bronze. They are then hand and machine hammered by experts to ensure that the cymbal "profile" is correct for the features required. Each cymbal is then machined to ensure that the

tonal qualities are perfected. In the last stage of processing, every cymbal is electronically tested for sound and shape, as well as to detect any possible defects.

Scott Goodman, National Sales Manager at Samson, says, "I'm quite excited about Tosco cymbals becoming a strong division of the ever-growing Samson line. We have become successful in the area of drum hardware over the past two years, and we see the Tosco line as enhancing our line of percussion-related items."

MUSICIANS' WORKSHOP OPENS IN TORONTO

The new Musicians' Workshop recently opened in Toronto, Canada, as a private music school offering individual instruction, master classes, theory lessons and ensemble performance programs. Emphasis is on learning to play with other musicians.

The Workshop occupies 2,200 square feet at 563 Queen Street West in Toronto, sharing facilities with parent organization Toronto Percussion Centre, Inc., and The Guitar Centre. The Workshop will utilize the well-established contacts of Toronto Percussion Centre to attract the very best teachers and performing artists to ensure that students are exposed to high-level playing and instruction. Among those artists involved in the percussion curriculum are Mark French, John Hughes, Tony Azzopardi, and Jorge Santo on

drums and percussion, with Terry Clarke a featured guest artist/instructor. Mallet percussion is taught by Arnold Faber (Director of Education for Musicians' Workshop) and Allan Molnar (who also directs the Percussion Ensemble). Master session series include the talents of John Adames, John Cheeseman, Rick Gratton, and Claude Ranger. Ensemble programs include jazz-rock, Latin percussion, percussion, and stage band, while private instruction is available on drums, congas/bongos, timbales, Latin percussion, mallet instruments, chart reading, and theory. Clinics and workshops with guest artists are a regular feature of the Musicians' Workshop program. For further information, contact Arnold Faber at Musicians' Workshop.

SCOTT K. FISH CLINIC PROGRAM

Scott K. Fish is offering a clinic program entitled *So, You Want To Be A Rock 'N' Roll Star*. Mr. Fish's program is designed to aid young musicians in the areas of character building, human relations and coping with success. "I compiled a list of 74 famous rock stars who have died since the 1950s," Scott said. "The average age of these 74 musicians at death was 31. The youngest was 18; the oldest was only 47. Most of a young musician's education is centered on instrumental technique, or the nuts-and-bolts of contracts, managers, agents and equipment. This is both valuable and necessary. But musicians probably face more

pressures, tensions and insecurities in their day-to-day living than people in most other professions; only a very small percentage of their time is actually spent in the recording studio, the rehearsal hall or on stage. I've spent many years living through those social demands, and also discussing them with professional and semi-professional musicians. It's a situation that needs addressing, and that's why I created *So, You Want To Be A Rock 'N' Roll Star*."

For more information, contact Scott K. Fish, at P.O. Box 168, Washington Depot, CT 06794, (203) 868-7669.

FRED HOEY JOINS REMO

Fred A. Hoey, veteran percussion industry executive, has joined Remo, Inc.'s marketing team. The announcement by President Remo Belli stated that Hoey will oversee Remo's planned San Antonio, Texas, distribution depot and will participate in product design, development and sales direction.

Hoey recently took an early retirement from his position as VP-sales for C. Bruno & Sons, a division of Kaman Music Distributors. He is credited with being the originator and driving force behind the highly success-

ful CB-700 percussion concept.

Commented Remo Belli, "Fred and I have been percussion buddies for over 25 years, and I enthusiastically welcome him to the Remo team." Hoey said the appointment offers "... exciting new opportunities for me, both professionally and personally." Hoey's 36 years in the music industry include an illustrious career as a performing percussionist, author and clinician. He is listed in *Who's Who Of Musical America* and is a charter member of the Percussive Arts Society.



“I can’t afford to play any other drums.
Nobody else makes drums with the quality
of sound that Sonor does.”

Jack DeJohnette

See Us at NAMM
in Booth **860**

The Drummer’s Drum.

Sonor Percussion, P.O.Box 2020, D-5920 Bad Berleburg 2, West Germany

 **SONOR**

JUST DRUMS

CACTUS DIGITAL DRUMS



C-Tape Developments recently announced the availability of their *Cactus* digital electronic drums. The unit combines digital and analog technology, and provides the drummer with true, digitally stored drum, cymbal, and other percussion sounds, in addition to the classic "electronic drum" sound. The electronics are triggered by striking the pads connected to individual channels in the *Cactus* console. Each channel has an individual output, but can also be mixed down to a main stereo output. Each channel may be "panned" to any position in the stereo sound stage. A headphone output with level control is provided for setting up, monitoring, and practice purposes.

Each *Cactus* console has

spaces for ten voices, with the following five channels of *real* drum sounds built in: a digitally encoded snare drum, provided with pitch control and white noise mix, whose sound can be further processed with a tunable filter and variable decay time; a bass drum voice that can be selected by means of a front panel switch from two digitally encoded bass drums, and whose pitch and decay time can be altered; and three tom-toms, with pitch and decay controls.

The starter kit includes the pads and voice modules for three toms, bass, and snare. Additional voice modules are available for insertion into the console, which can accommodate a total of ten. These include both crash and ride cymbals, and a hi-hat supplied with a foot pedal allowing normal playing techniques to be used. Two controls enable the open and closed decay time to be set independently. Also available are claps, gong, cabasa, claves, and tambourine. For more detailed information, contact C-Tape Developments, Inc., P.O. Box 1069, Palatine, IL 60078, or call 1-800-562-5872.

CARMINE APPICE VIDEO

Carmine Appice recently completed a major video project in conjunction with the Percussion Institute of Technology

(P.I.T.). The video was shot at the school in a type of "master-class" format. Carmine demonstrated different areas of rock technique and coordina-

NEW HI-HAT AND PEDAL FROM DRUM WORKSHOP

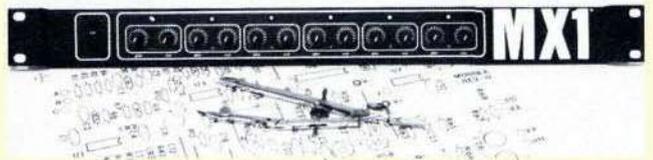


Two new products were introduced by Drum Workshop at the NAMM Winter Market. The first was the 5502 Remote Hi-Hat stand, which separates the hi-hat pedal from the cymbals, and connects them by a length of smooth, double-shielded cable. This allows the drummer to position his or her

hi-hat in the most convenient and accessible place around the drumset, while maintaining full open-and-close capability. The Remote Hi-Hat can be used as a regular hi-hat, a tilting hi-hat, or for double hi-hat effects, and comes complete with multi-clamp, arm, cable, upper hi-hat assembly and a 5500 foot pedal base.

Also new is DW's 5000 *Turbo E-Type* chain-and-sprocket bass drum pedal, which features a specially designed double-clamp system for more securely attaching the pedal to the flat mounting bar on Simmons and other electronic bass drums. For more information, contact DW at 2697 Lavery Court #16, Newbury Park, CA 91320, or call (805)499-6863.

MARC MX1 + TRIGGERING UNIT



Marc Electronics has recently introduced the *MX1* + triggering system, a versatile modular system approach that allows instant expansion to trigger all MIDI instruments. For the first time, there is a comprehensive tracking system drummers can use to accurately trigger any electronic drum, computer

drum, or keyboard synthesizer directly from acoustic drums (or previously recorded tape tracks) with complete dynamics. For more detailed information, contact Marc, 130 N. Second Ave., Villa Park, IL 60181, or phone (312) 941-7090.

DIGITAL CLOCK DIVIDER



The Reasonable Alternatives *Digital Clock Divider* will take an incoming clock signal from any electronic source and divide by 1, 2, 4, 8, 16, 32, or 64. This will allow any two pre-

viously incompatible units suddenly to become totally compatible. Since all companies are not standardized on their clock rates, the *Digital Clock Divider* will be a boon to all owners and users of drum machines, sequencers, and synthesizers made by different manufacturers. For specific features and electronic specifications, contact Reasonable Alternatives, Inc., 20 Highland Avenue, Metuchen, NJ 08840.

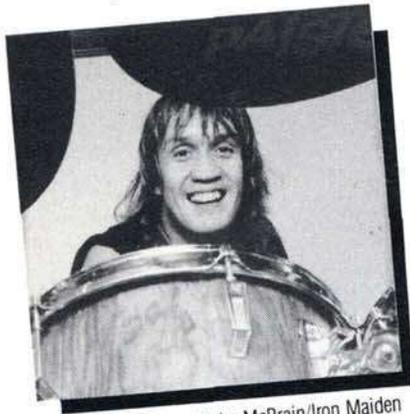
tuning studies for use in soloing. The video clinic will be available (through the cooperation of P.I.T., Pearl Drums and Miller Management) by con-

tacting Bill Threlkeld, Artist Relations Manager (West Coast) for Pearl International, at 7629 Fulton Avenue, North Hollywood, CA 91605.

Cymbalism

In last December's issue we disclosed the best kept secret in the cymbal business. Ever since **Nick Mason** came to us in 1979 requesting black cymbals for the set of **Pink Floyd's** "The Wall," we have been attempting to color cymbals. Various methods were tried, until finally we perfected what is now **COLOR SOUND 5**.

An exciting time lies ahead for visually conscious drummers. Now you can style your cymbal set-up with high gloss colors giving visual excitement with real cymbal sounds.



Nicko McBrain/Iron Maiden

Here are just a few of the drummers who have already added Paiste **COLOR SOUND 5** cymbals to their set ups: **Ron Tutt** with Neil Diamond; **Bobby Blotzer** with **Ratt**; look for the colors in **Steve Jordan's** set on the David Letterman show; **Jon Hiseman** has added black and red rides to his regular set-up of **Paraphernalia's** autumn Euro-tour. You can also see some extra color on **Nicko McBrain's** and **Tommy Lee's** kits during the **Iron Maiden/Mötley Crüe** Euro-tour.

Add some color to **your** set. Available in red, black, green and blue.

COLOR SOUND 5—more than meets the ear!

For more details write: Paiste Drummer Service, 460 Atlas Street, Brea, CA 92621.

PAiSTE®

Advertiser's Index

Action/Reaction	37	Mechanical Music	45,85
AKG Acoustics, Inc.	70	Meinl	55,131
Andersonix	37	Nigerian Drum Co.	99
Aquarian Accessories	119	M & K Productions	101
Mike Balter Mallets	97	Modern Drum Shop	43
Camber Cymbals	35	Musician's Institute	83
Casino Percussion Products	68,76,80	NJ Percussion Center	113
CB-700	79	Noble & Cooley	68,110
Collarlock Canada, Inc.	118	North Drums	78
J. L. Cooper Soundchest	77	Paiste Cymbals	7,132
Corder Drum Co.	44	Pearl International	66/67,121
Cosmic Percussion	105	Percussion Center	111
Cymbal Safe	30	PMI	111
DC 1000 Percussion	92	Powergrip	94
DCI Music Video	76	Precision Drum Co	78
D & F Products	83	Premier Drums	3
Discount Music and Drum World	115	Promark	103
Doboe Publications	112	Regal Tip/Calato	95
Drum Center Publications	99	Remo	54,64
The Drum/Keyboard Shop—Houston	89	Resonant Drum Sticks	95
Drum Workshop	126	RIMS	127
Drummers Collective	89	ROC Drums	40,80
Drums Ltd./Frank's Drum Shop	42	Rolls Music Center	97
Duraline	40,42	Sabian	63
Dynacord	59	Sam Ash Music Store	96
Emerald Drums	73	"Set-The-Pace" Pedal Practice Pads	54
Five Towns College	30	Simmons Electronic Drums	74/75,109
Freeport Music	118	Slingerland	69
Garfield Electronics	47	Sonor	129
George's Drum Shop	101	SOTA	102
Gretsch Drums	Inside Back Cover	Stanley Spector School Of Drumming	45
Groove Tubs	99	Tama	5,123
Humes & Berg Cases	38	Thoroughbred Music	104,106,110
Imperial	78	Tiger Cymbals	115
Istanbul Cymbals	91	TRAK Drums	58
Latin Percussion	101	Trueline Drum Sticks	100
Linn Electronics	61	Ultimate Percussion	125
L. T. Lug Lock	44	Ultimate Support Systems	62
Ludwig Industries	Inside Front Cover, 56/57	Valley Drum Shop	106
Manny's Music Store	93	Vader Cymbals	81
Marc	65	Vic Firth, Inc.	34,41
Maxtone Electronic Drums	71	Steve Weiss Music	78
McMahon Drum Studio	104	The Woodwind & The Brasswind	107
MD Back Issues	85	Yamaha	39
MD Library	52/53	Zildjian	31,60, Outside Back Cover
MDT-Shirt	72		

JULY'S MD



Rod Morgenstein

Plus:

Tommy Campbell

Kenny Malone

Adam Woods

**Improving Your Drumming
With Video**

AND MUCH MORE... DON'T MISS IT!

WHEN YOU'RE HOT



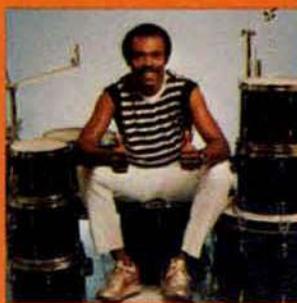
Gerry Brown...
... (with Lionel Richie)...
... on Techware.™

"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."



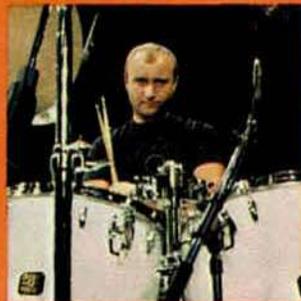
Harvey Mason (studio)...
... on natural wood finishes.

"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."



Standard of the World



1 GRETSCHE PLAZA,
RIDGELAND, SC 29936
(803) 726-8144
Telex: 386628 (Gretsch) ENT UD

FIND YOUR ACOUSTIC SIGNATURE

The Ride is complex. Gradual waves of pure acoustic energy, its inner voice is truly "heard" only by the drummer. Sensitive, transparent, powerful and saturated with color, the Ride exposes the subtle differences in your playing and touch. It is the essential signature. Your final stamp.

Your relationship with the Ride is physical, *tactile*. It can take your playing in a different direction, another level of creative expression.

Zildjian

The Avedis Zildjian range of Rides includes the widest variety of different voices. Bright, musical, full-bodied, Zildjian Rides have unlimited sound. Different shimmer qualities, ping sounds, levels of volume and projection. Different bells: from Flat

Ride to the pure power of the Rock and exotic tone of the Earth Ride. And the visual excitement of Brilliant finishes to match the dynamic sounds.

K

Drummers in all styles of music respond to the mystique of K. Zildjian cymbals. They produce a range of deep, dark tone colors totally apart from any other cymbal. Recent K's from Zildjian's Sound Lab have expanded the line to include new weights, sizes and shapes. The newly reissued K. Light, "The Traditional K.," delicate, with a lush shimmer, a sound that can't be imitated. Proof positive that only Zildjian makes the "real" K.

amir

The focused energy of the Amir Ride complements the

modern textures of electronic percussion and synthesis. Its contoured overtones make it ideal for recording.

IMPULSE

Powerful and cutting, the heavy, metallic tone of the Impulse Ride knives through any amplified music — no matter how loud. It builds up less, even when you play it hard.

The Ride leaves the most lasting impression about your style and your playing. Discover more about it, and yourself. For a white paper on Zildjian Ride Cymbals, please write to the Avedis Zildjian Company, Longwater Drive, Norwell, Mass 02061.

Zildjian

The only serious choice.

