

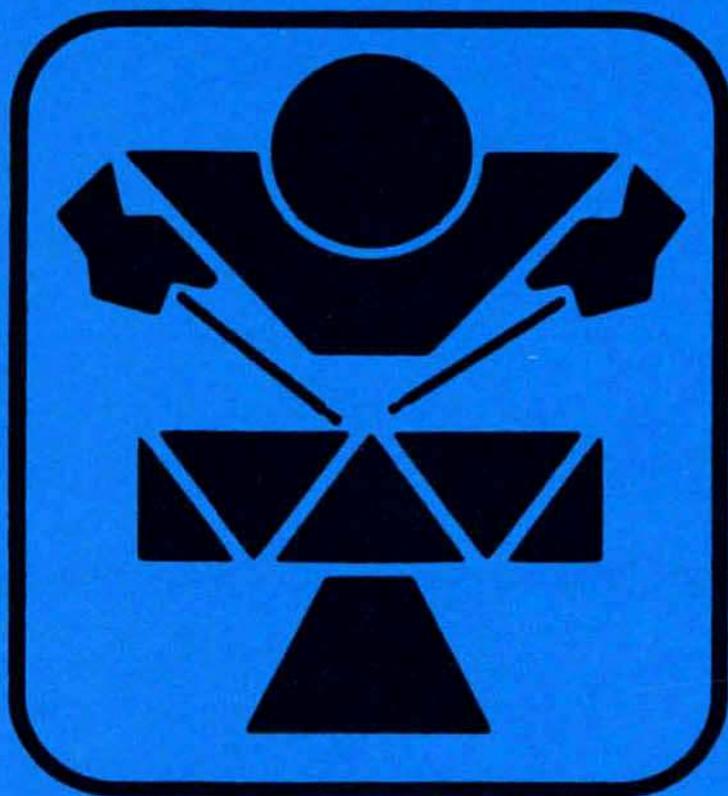
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JANUARY 1986

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MD's 10th ANNIVERSARY ISSUE

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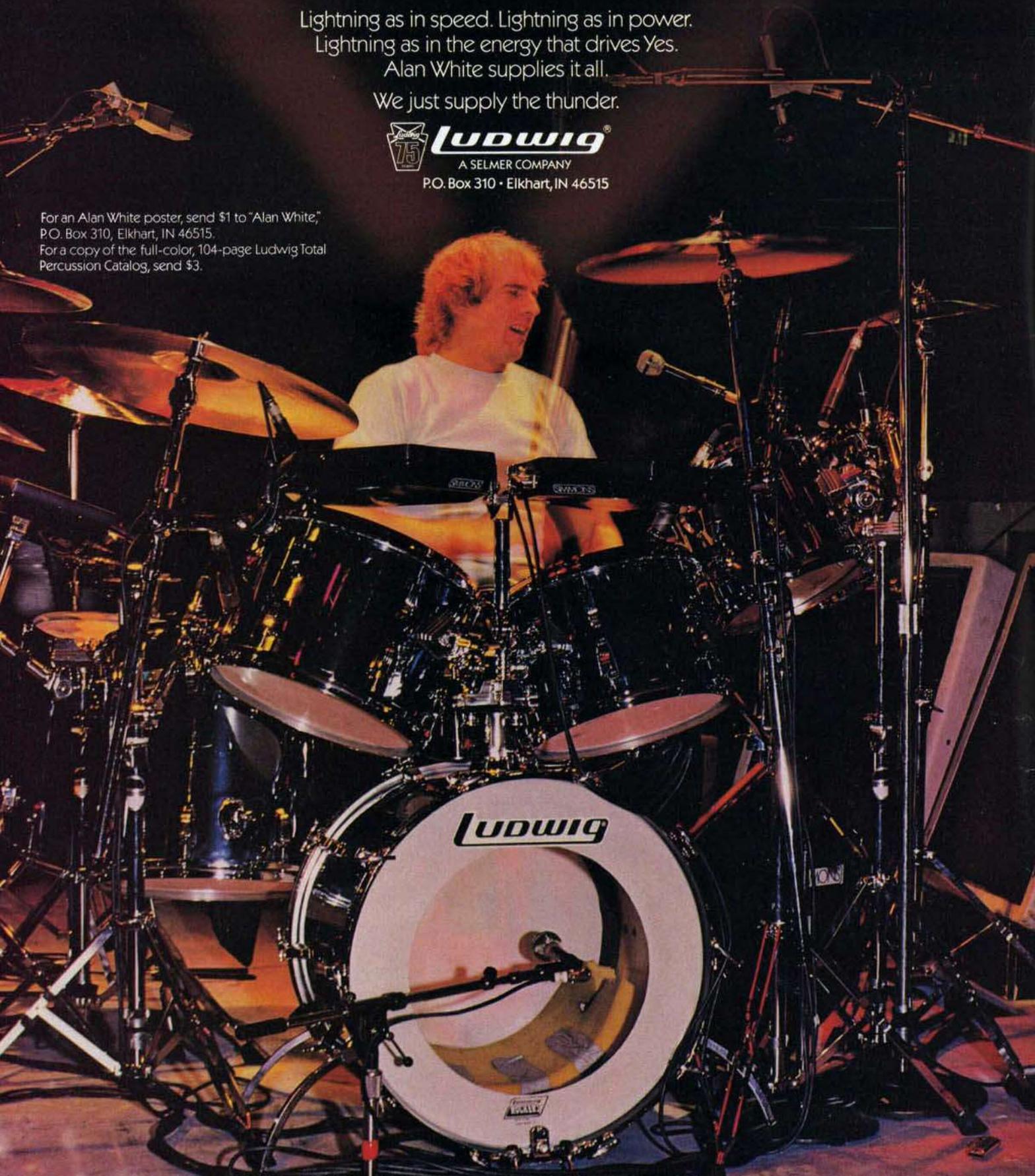
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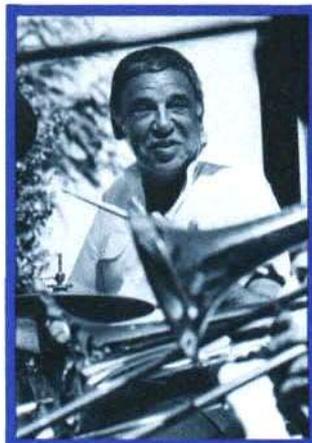


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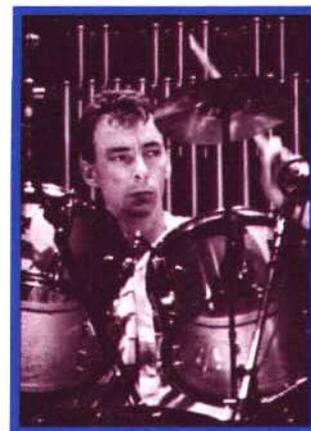


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Photo by Ebet Roberts

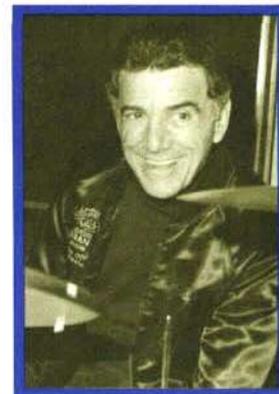


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EDITOR'S OVERVIEW

10th Anniversary Issue

Modern Drummer enters its 10th year of publication with this issue. At the risk of sounding a bit immodest, I must say that I'm extremely proud of what the magazine has accomplished over the past decade and what it has come to represent in our industry.

We've done our absolute best to bring you the finest drum periodical we could possibly produce month after month. We've made an awful lot of friends, seen a great many changes, and have come a very long way since our 32-page premier issue, with all of its five advertisers and 3,000 hopeful readers.

This special anniversary issue represents a celebration for those of us at *MD*, and for everyone closely associated with the success of the magazine. We hope you enjoy what we've done here. To start things off, I thought I might make a personal contribution through the column I've been authoring since the onset, by reprinting the very first *Editor's Overview*, which introduced the magazine to the drum world. It read . . .

If you're a drum student, an aspiring pro, a teacher, professional player, or just a plain old drum enthusiast from eight to eighty, *Modern Drummer* is meant for you. Welcome to our inaugural issue.

Drummers have long needed a voice in the form of an intelligent publication encompassing all phases of the art, and we hope to establish ourselves in this and future issues, as a significant force in the field of drum education, and as a platform for the exchange of ideas.

We're basically for the drummer who's interested in growing as a musician and in search of a source from which he might draw some intelligent conclusions. We hope to be that source by staying abreast of the latest in styles, artists, and equipment; by keeping the pages of *Modern Drummer* as relevant to the needs of today's drummers as possible, and by keeping our fingers firmly placed on the pulse of our fast growing, ever-changing industry. Our publication will be free in spirit and content, and since we have no stake in any particular line or its endorsers, we can afford to be completely representative and unbiased in our presentation of artists and equipment.

The diversity of our column titles is indicative of the scope of our magazine: *Jazz Drummers Workshop*, *Rock Perspectives*, *Driver's Seat*, *The Complete Percussionist*, *Rudimental Symposium*, *Show & Studio*, etc. It is our hope and belief that all drummers will find something of interest, and perhaps inspiration, through the pages of any one issue. We will continue to publish the educational thoughts of some of the most respected and esteemed authorities of our era, along with in-depth, enlightening interviews with some of the most influential players, teachers and experts in the field.

We hope to represent all drum related organizations in our advertising pages, press releases, and special feature sections. We openly invite correspondence from all. We'd also like to hear from you, the reader. Please, let's have your comments and suggestions. We think this issue contains some meaty reading for drummers, and we hope you'll find it entertaining and informative.

One final note. The path *MD* has followed from original concept through the research, planning and preparation stages, has involved a great deal of time and effort on the part of many individuals who truly believed that drummers, like other instrumentalists, wanted and needed a publication of their own. To all our many dear friends whose kind words, enthusiasm, and firm belief in this project over the past year helped us over those inevitable obstacles to reach the reality of this, our first issue, we particularly thank you and welcome you to *MD*. We have arrived. Enjoy.

As I reflect on that initial editorial, I doubt very much if I would change it or attempt to improve upon it. The words are as true today as they were back then, with the possible exception of the fact that there are now a great deal many *more* people to thank.

And so, my deepest gratitude to the thousands of loyal *MD* readers around the world, the music dealers who have carried the magazine in their shops, and the industry advertisers who have supported our efforts all along. To all the advisers, the writers, the photographers, my staff, and the many friends of the magazine, I thank you for helping make a 10th Anniversary issue of *Modern Drummer* Magazine a reality, and for making the entire experience a joy for me, personally.

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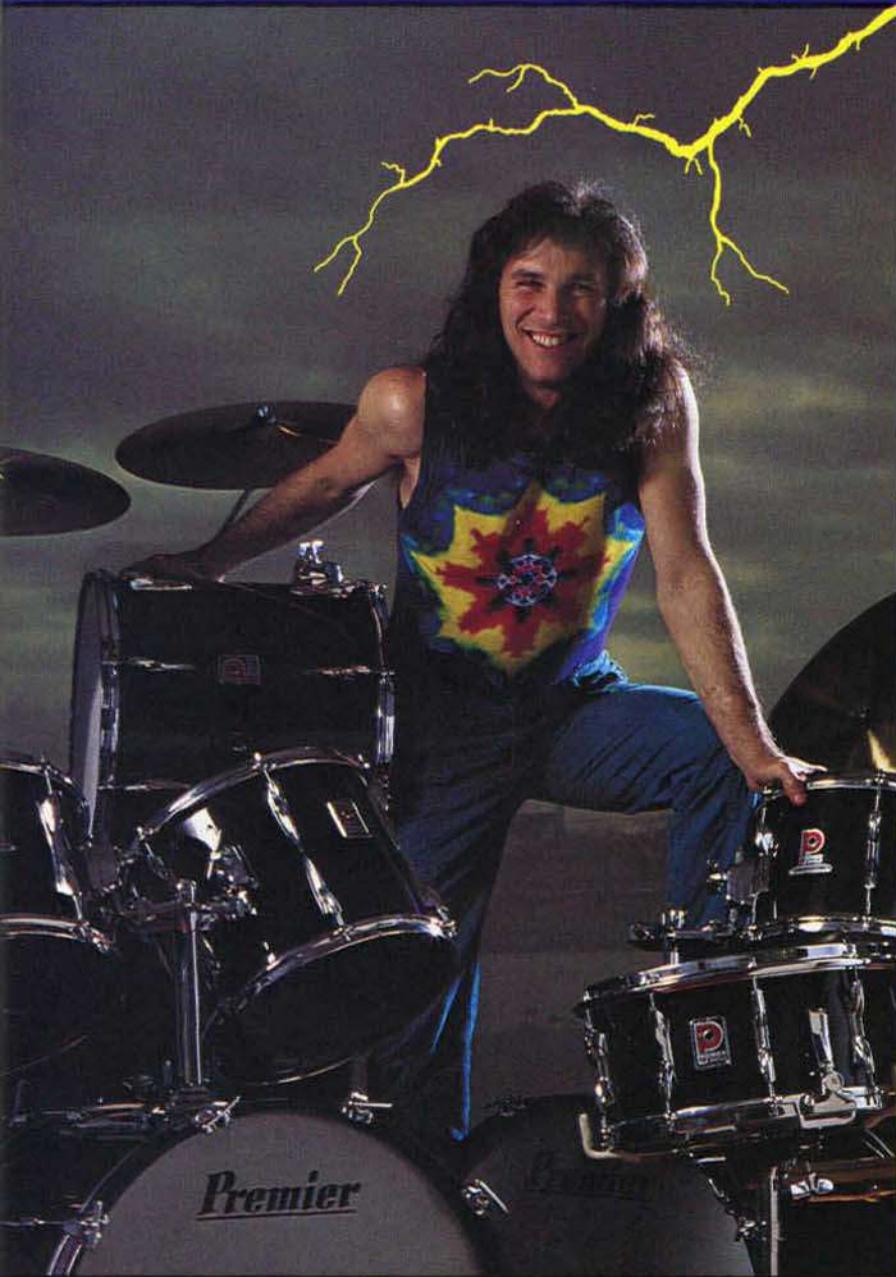
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READER'S PLATFORM

Editor's Note: Following our announcement of this special issue of Modern Drummer to mark the beginning of our tenth year, we received letters from many prominent drummers and teachers. The following are excerpts from some of those letters.

As one who enjoys all kinds of music, I appreciate the fact that *MD* features drummers from varied backgrounds and musical worlds. This, combined with equally diversified departments and educational material, makes *MD* a valid musical source for every drummer. I also like *Update*, because it keeps me informed about who's doing what.

Rod Morgenstein

Modern Drummer started out as a Class A magazine for drummers, and it has maintained its high level of dedication. The publication never forgot our pioneers and great teachers, and gave our new talent a chance to shine and join the ranks with the greats. The constant effort of the staff to broaden the scope of the magazine is due to pure interest and love. The publication is always open to new ideas and views from anyone. It is truly a professional handbook of knowledge for every drummer.

Louie Bellson

I find *Modern Drummer* to be a satisfying balance of good and interesting things. Perhaps it would be good to encourage more drummers to write things themselves, as I always find this very interesting. Drummers like Rod Morgenstein do this very well. It is particularly good with regard to product evaluations, personal recording, and touring experiences. Other than that, the balance of interviews, profiles, and educational stuff is very good, I think.

Neil Peart

I would like to offer my congratulations to *Modern Drummer* for ten years in print. Keep up the good work, and I'll keep reading it!

Cozy Powell

I love *Modern Drummer* and am very pleased with the format. I think it's great that you interview so many different types of drummers, and the not-so-famous as well as the famous. My only suggestion concerns Soundsheets. I think that they could be quite interesting. Other than that, keep up the good work.

Steve Smith

Editor's Note: Funny you should mention Soundsheets; check out the one in this issue!

Drummers on the whole are both fickle and factional. They know what they want while they want it, but reserve the right to change their minds. I've seen several drum magazines briefly flourish, only to wither on the dry bedrock of factionalism—too much jazz, too much rock, not enough classical, etc., etc. Not only has *Modern Drummer* managed to survive this, but it has actually helped bring the different factions together in a genuine and lasting way. Part guide book, part consumer guide, part religious text, part gossip column, part prim school teacher and social worker, part grimy service manual, *Modern Drummer* is the understanding uncle in whose house you will meet the person from the other side of the street whom you thought you loathed, but whom you will come to understand as being only slightly less prejudiced than you are.

In many ways, life was much easier without *MD*. What you didn't know about you didn't worry about, and things moved at a more decorous pace. Revolutions in drumming seemed to come only once every seven years back then; now they seem to come every seven issues. *MD* can help you evaluate and respond to these changes, and in the process, come to understand yourself better through music.

There's never enough of it, and it's the only magazine I know that can ask you for a quote or an interview and print it eleven months late. But I wouldn't be caught behind the bike shed without it.

Bill Bruford

You people have a great magazine. I wouldn't change a thing. It's informative, sometimes funny, provocative—I look forward to it every month. Keep up the good work. Drummers are characters!

Denny Carmassi

I can't believe it's been ten years already! I still remember reading the first issue, and thinking what a great magazine it was. Now it comes out every month, with four times as many pages. I love *MD*!

Kenny Aronoff

In the nine years that *Modern Drummer* has been published, I have been very appreciative of the wide coverage—Latin, rock, jazz, funk, reggae, etc. A drummer in any one of those fields might tend to say, "How about more of this?" but I think you have maintained a reasonable balance. Best wishes for the second decade of *Modern Drummer*.

Alan Dawson

Keep doing what you're doing!

Vinnie Colaiuta

Nice to hear that you are ten years old. Happy Birthday! Good luck for the next ten years. I would like to say that *MD* has been fantastic for me. *Just Drums* has helped me a lot, not having as much time as I would like to go around to stores to look at new products. And *Ask A Pro* is excellent for young drummers. I have always been well presented when I have been interviewed, and I would think that many pro drummers would say the same.

Carl Palmer

I have enjoyed reading *Modern Drummer* for many years, and I particularly enjoyed the articles pertaining to the history of drumming, Gene Krupa, Steve Gadd, Louie Bellson, and your feature articles in general. I also enjoy the articles about the new breed of up and coming drummers who deserve the recognition that *Modern Drummer* gives them. *MD* has served the percussion community extremely well by giving information and inspiration to thousands of drummers. I hope you continue to be successful.

John Beck

It's hard to think of a better way to do what you're doing. Congratulations on your tenth year, and wishing you decades of success.

Joe Franco

Frankly, there isn't much about your magazine that I dislike. Even if I come across an interviewee I feel indifferent about, I invariably get something positive from the article. I will make a couple of observations, however. First, I'm surprised that, in the middle '80s, a "flap" still occurs if the magazine interviews a drummer who "can't play" or who "hasn't got any technique." I wrongly assumed that most people grew out of that way of thinking ten years ago. Second, while not expecting players to be familiar with every wing nut on their sets, I do find the "Oh, the kit? It's black. My roadie does everything..." attitude a bit of a drag. It seems to me that all of the best players are at least familiar with the size of their drums. It's a shame that affected nonchalance towards one's instrument is so fashionable at present. But be that as it may, so far, so good. Keep up the good work.

Dave Mattacks

I think that your mag is saying it all and doing it all! Perhaps there could be a little more emphasis on responsibility. There have been too many horror stories in this business of musicians who got into trouble with drugs, fights, etc. They should be taught that there is a clean way to be on stage. Show them the way.

Hal Blaine

JANUARY 1986

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ASK A PRO

BILL BRUFORD

Q. I recently bought a Simmons SDS8, and I enjoy the tones and effects I get from it. But when I go back to playing my real drums, I feel much more comfortable, and I play better than I do on the Simmons. Do you feel the same way I do, or is there perhaps a certain way to strike the pads that I am unaware of?

Richard DeCarlo
Philadelphia, PA

A. You feel more comfortable on an acoustic set because that's what you are used to. The quickest way around your problem is to stop comparing electronic drums to "real" drums, and to begin to understand that they are different percussion instruments. This difference is comparable to that between an acoustic piano and a synthesizer for a pianist. Percussionists have been playing off different surfaces for centuries (metals, woods, membranes, etc.), so to change from an acoustic drum to an electronic pad shouldn't be such a big thing. I don't

play better on one or the other; I play differently, because my attitude is different. The sounds of the two setups are so utterly unlike that each instrument seems to want to make its own, equally valid, kind of music. For example, the tune "Industry" (from the LP, Three Of A Perfect Pair by King Crimson) is rooted in electronics and could only have worked on a Simmons set. Conversely, "Galatea," (from Music For Piano And Drums, Moraz / Bruford) could only have been played acoustically.

Give the electronics time, and think more in terms of "different" rather than "better or worse." Try to develop a vocabulary of phrases and sounds specifically for the electronic set. Some things will translate immediately and effectively from acoustic to electronic, and vice versa; some things will fail miserably. There is only one way I know of to strike any pad, drum, or percussion instrument, and that is with utter conviction.

GIL MOORE

Q. Your playing with Triumph is both powerful and tasteful. Could you please outline your formal training background and give some of your influences? Also, could you run down the types of drums, drumheads, and cymbals you use, both live and in the studio?

Tim Lee
Cedar Grove, NJ

A. Thanks for the kind words; I appreciate them very much. The formal training I received was primarily orchestral, on snare, bass drum, and timpani. After about two years of that, I stuck mainly to rock, and learned more from listening to other drummers than through formal training. My main influences were John Bonham and Ian Paice.

The heads I use vary a bit. Live, I use Remo CS heads (clear with a black dot) on everything. In the studio, I use the same snare head, but I change the toms to Remo white-coated Diplomats. I also use bottom tom heads in the studio, which I don't do live. Those are clear Diplomats. On the bass drums, I use Remo white-coated Emperors on the batter side and white-coated Ambassadors with a six-inch hole cut out on the front. I'm playing Tama Artstar drums in the studio and Imperialstars live, with Sabian cymbals in both cases.

CARL PALMER

Q. What snare drum did you use on the Asia album?

Chris Doss
Houston, TX

A. The snare was a drum made for me

by Premier. It is similar to a 2002 metal-shell drum, but is eight inches deep. I used Remo Ambassador batters and snare side heads on the drum when recording.

LARRIE LONDIN

Q. I recently read your November, '84 column on bass drum pedals, where you mentioned how highly your pedals were tensioned. I, too, have my pedal very tightly tensioned. Last year, while playing only part-time, I used my whole foot on the pedal—doing a quick "heel-toe" movement to get a "double stroke." This year, the full-time band I'm in requires a real bass drum "smack," so I'm playing exclusively with my toe, and have moved up my throne so that my knee is positioned right above my toes. This makes it very difficult to get my heel down. Should I go back to the old way? Should I use my toes and learn, or lower my seat? Help!

Joe Baecker
Minneapolis, MN

A. I use my toe, and I also use a toe-stop on my pedals. A lot of players take those off their pedals, and their toes end up against the strap, which gives them no support or leverage. At times, I do have to play flat-footed, but

when I play for extreme volume—like punching with horns—I play with my heel up. But I have no problem with putting my heel down.

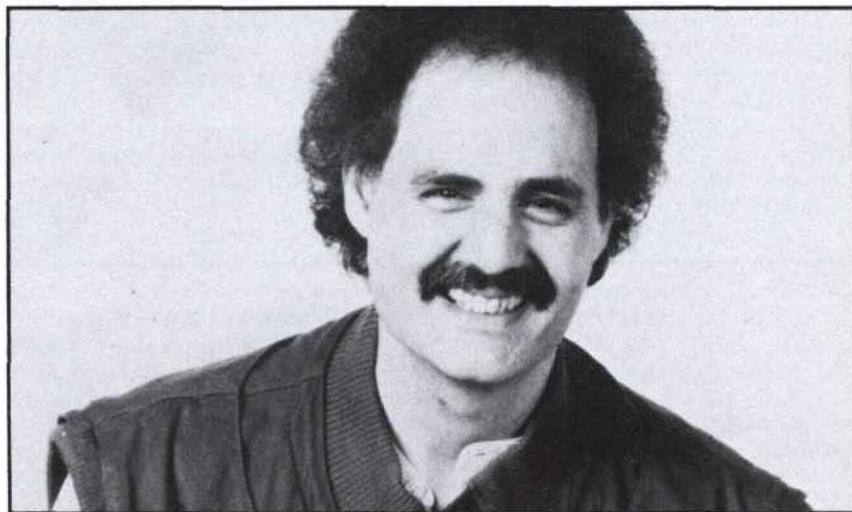
My suggestion is to find the "right spot": the right distance from your pedal that you need to be. I need to be over the pedals; I've seen other drummers who have to be back just a bit. Their legs may be more at a 35- or 40-degree angle from the pedal, just so they can lay their heels down. It is more difficult to lay your foot down when you're too far forward and your foot is more "behind" you. But even being directly over the pedal and playing with both heel and toe should not be a problem if you're at the right height. When adjusting different seats, I've found that I always end up at exactly 23" high, in order to keep my legs from cramping and to be able to play flat-footed. Of course, that height is good for the length of my leg; everybody's best seat height is going to be different.

I've seen drummers who sit low,

and when they're playing bebop or light-volume work, they can play flat-footed very comfortably. But when they need extra volume, they immediately come up onto their toes. Many drummers eventually start getting cramps in their legs from having to raise their legs in order to get their heels up. I tried sitting low because it looked so cool, and because I thought, "Everybody's doing it; there must be something to it." But, being my size, trying to sit low and raise my legs made the cramping problem worse for me. At my current seat height, I'm not really raising my legs. My higher level actually came from Sonny Payne. Sonny sat fairly high, and when I asked him why, he said it was because that allowed him to "dance" on the pedal. Louie Bellson and many other players from that era have all said the same thing: You dance on the pedals; you don't push into them or rest on them. That gives your legs the freedom to move back and forth—a sort of pendulum idea. ♣

In The Current Issue Of **MODERN PERCUSSIONIST**

A Conversation With **David Friedman**



One of the most innovative vibes/marimba players today, Friedman discusses his philosophies about improvisation and talks about his work as a solo performer, as well as his experiences with Double Image.

Rocking With **Jimmy Maelen**

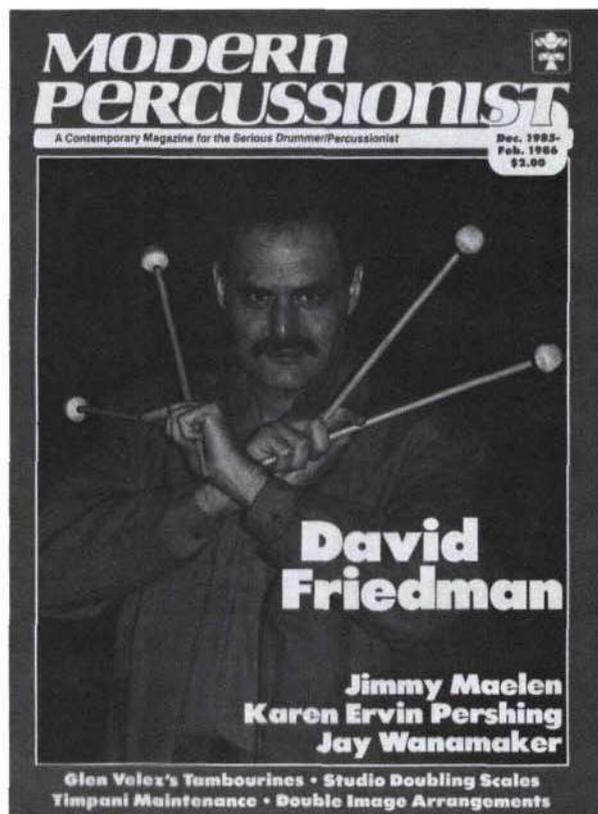
From Roxy Music to Kiss, percussionist Jimmy Maelen has lent his talents to a variety of concerts, recordings, and jingles. He discusses his career and gives tips on working in the studio.

The Multifaceted **Jay Wanamaker**

Jay offers valuable insights based on his experiences as a music editor, an educator, and a marching percussion specialist.

Plus:

Karen Ervin Pershing
Rhythm Exercises For Drum Corps
El Sóngo
Emil Richards On L.A. Studios
and much, much more...



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UPDATE

In the last three years since **Ted Poley** took over the drumming duties for Prophet, things have been in a continual upswing. When Ted first joined the band, Prophet was developing a large following in the New York Metropolitan area. Performing material from other bands such as Genesis, Rush, and Yes, Prophet developed their stage show and, in time, began performing sets that included their own material. The group was spotted by management and eventually signed to a record deal, with their debut album being released in the spring of 1985.

The album contains songs that Ted describes as "high-energy progressive music, yet with commercial potential. While performing this music, I have to

play strong, but I also have to temper that strength with some refinement. We try to use dynamics effectively, and our arrangements are involved." Prophet's first album was Ted's first serious recording experience, and he considers it a very rewarding one. "We produced the album ourselves, and although it took much longer that way, we can take the credit for the end result." Ted was especially pleased with the drum sound. "We combined acoustic drums with processed Simmons sounds and pumped that signal into a huge room. That's how we got such a large sound, but still up-front and '80s sounding."

With the completion of the album, the band traveled to California to shoot a video for their first single, "Everything

You Are." The video was shot in one 18-hour period. Commenting on the grueling schedule, Ted said, "I thought making a video would be a bit more glamorous and a lot easier. It takes only one day to film the video, but two weeks to edit it all together into a finished product."

As for Prophet's future, the band is currently writing material for the next album. "With the new album, we will hopefully be stretching ourselves even more. The album will include a progressive tune that involves a lot of chops and no vocals—definitely not commercial. We will balance that with hopefully even better commercially oriented tunes." — *William F. Miller*

After leaving Rainbow a little over two years ago, **Bobby Rondinelli** has kept busy. He did a short tour with Aerosmith, subbing for the hospitalized Joey Kramer, and also filled in on some basic tracks for the Scorpions' *Love At First Sting* album when Herman Rarebell became ill. (Herman later retracked the drums prior to the final mix.) Bobby also received offers from Whitesnake and Alcatrazz, but chose instead the more perilous route of starting

his own band. While shopping for a recording deal, the group is currently doing gigs in the New York area, as Bobby puts it, "to get our 'stage legs' together." Prior to the group's first show last July, Bobby told *MD*, "Believe it or not, I'm nervous. I mean, I've played in front of hundreds of thousands of people and it never bothered me. But this is my own band, and it's been a long time in the making. We've gone through a lot of personnel

changes, but now we've finally got it right. I really believe in what we have." The musical style is hard rock, in the Deep Purple/Rainbow vein, although Bobby admits that it's hard to put a finger on styles these days. He feels the group is actually more melodic and "a bit heavier" than Purple or Rainbow. Bobby formed the band with his brother, who plays guitar. The name of the group? Rondinelli, of course. — *Rick Van Horn*

Ricky Lawson stays very busy. When he's not writing with such luminaries as Al Jarreau, he is lending his drum talents to such people as Jarreau and Stevie Wonder, or albums by Frankie Beverly & Maze, George Duke, and the Emotions. You can see him on two recent video concerts: *Stevie Wonder Comes Home (Live In Detroit)* and *Live In London With Al Jarreau*.

First and foremost, however, is Lawson's commitment to his own project, the Yellowjackets. The Yellowjackets, by the way, recently backed Sadao Watanabe in Japan and, on vinyl, Anita Baker. The band's own last album, *Samurai Samba*, hit high on the jazz charts, and there is a new album expected out in the next month or so. Needless to say, the Yellowjackets is his favorite project.

"For one, it's mine," Ricky explains. "It's like having your own business. You just have a little bit more incentive to write, perform, and put yourself out there. With a lot of other artists, they are the center point. A lot of times, the musicians in the back don't get the recognition for doing what they do."

Lack of exposure is sometimes a source of frustration to Ricky, however. "I think a lot of it is due to the record company and the radio stations. A lot of times, they just go with who they know will sell a lot of records. Many times, jazz artists almost have to do pop material in order to get any kind of real recognition in the States, or any kind of respect or enthusiasm from the record company and radio stations. On our latest album, we have a song called

'Another Lonely Weekend,' which is sung by Bobby Caldwell. This particular song could be a pop hit, but the album is considered a jazz album, so they shove it back in the corner. If they don't want to give it a chance, they won't.

"The music on the radio is so repetitious, so what we've been trying to do through the Yellowjackets is give the people another kind of musical alternative. It's not really your everyday thing. It still has that '85 sound, but with a real young spirit."

Recently, Ricky's been broadening his musical horizons by learning to play the bass that group member Jimmy Haslip gave to him. It has helped considerably in his writing, which is a top priority now. — *Robyn Flans*

Billy Carmassi is currently rehearsing for an Aldo Nova tour that commences next month. **John Ferraro** has been gigging with Leslie Uggams, and he journeyed to Japan with Biff Baby's All-Stars to play the Tokyo Musical Fair. When John is back in L.A., he is working with the band Daddy Outa Sight, as well as assuming the responsibilities as captain of his hockey team, the Dragons. **Bud Harner** is on the new Barry Manilow album. **Stu Nevitt** is currently back in the studio with Shadowfax. **Chad Wackerman** is on Albert Lee's

solo album, due out this month. Look for **Bill Berg** on Flim & The BB's LP early this year. **Eddie Tuduri** is back in L.A. working with Jo-El Sonnier, amongst a variety of others. **Ian Wallace** recently cut some tracks with Jackson Browne. **Denny Carmassi** is resuming Heart's tour in Europe next month. **Tom Donlinger** on Van Morrison's recently released live album, recorded at the Grand Opera House in Belfast, Ireland. **Marvin Kanarek** programmed the Linn 9000 for Dusty Wake-man, Charley Brown's Restaurant jingle,

Clarion Radio commercial, and a film entitled *King Of The Streets*. Marvin played live drums on an EP for Charles Duncan, and on a track for the Valentine Brothers. Congratulations to Debbie and **Ed Mann** on the birth of their son, Alexander. **Bonnie Janofsky** recently spent two months touring Europe as musical director/drummer/arranger with the Oakley Miller Show. **Johnathan Mover** is the drummer with GTR, which features Steve Howe and Steve Hackett. — *Robyn Flans*



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THREE GOOD FRIENDS

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RACK AND DRUMS BY: *Pearl*.

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THE STATE OF THE ART

AN ANNIVERSARY is typically a time to celebrate, but it can also be a time to reflect on the past and look ahead to the future. And so, when the editors got together to plan a special issue to mark the beginning of *Modern Drummer's* tenth year, it was agreed that the focus would be to assess the current state of the art by looking back at how it was arrived at, and then looking ahead to predict where it might be going.

As always, the answers had to come from the drummers themselves. The editors, therefore, had to assemble a list of artists whose diversity of styles would add up to a harmonious overview of today's drumming trends. And for this list to truly represent the current state of the art, it was essential that all of the drummers chosen be at the very top of their respective areas.

After a good deal of debate and consideration, it was decided that the obvious drummers to contact were those whom the readers of the magazine had honored in the *MD* Readers Poll: the four living Hall Of Fame members, and six other drummers who were voted to the top of their categories in the most recent poll. The writers who have best defined *Modern Drummer's* style over the past nine years were subsequently dispatched to interview those drummers, after first being given explicit instructions as to the focus of this special issue.

The results of our search for the definitive statement about the state of the art are now in, and we are proud to present them in the following pages. Most of the credit must go to the artists themselves—Buddy Rich, Neil Peart, Steve Gadd, Louie Bellson, Larrie Londin, Danny Gottlieb, Omar Hakim, Sly Dunbar, Alan Dawson, and David Garibaldi—who allowed us to examine their lives, and who were very honest and open about what they did, why they did it, and what their feelings are now.

If there is a single message that ties all of these interviews together, it's that the ability to grow is dependent on a thorough knowledge of what has gone before. And so by looking at the careers and concerns of these drummers from the various styles of music, we hope that we have provided the means by which to put the past few years in perspective, and with which to prepare for the immediate future.



HALL OF FAME: 1980
BIG BAND: 1979, '80, '81, '82, '83, '84, '85
JAZZ: 1981, '82, '83, '84

by Rick Mattingly

Buddy Rich

YOU'VE got to love the guy. Let's face it: He doesn't have to be out there on the road all the time. He could be taking it easy, because the contribution he has made to drumming has ensured his place in history. Even if he did want to keep playing, he wouldn't have to worry about having such a great band or about keeping his music current. He could just play the old arrangements, and as long as he did a big drum solo every night, no one would care what the band sounded like.

But Buddy Rich does care what the band sounds like, and he doesn't take it easy. As a result, whenever you hear him, you hear why he has earned his reputation. You don't have to settle for listening to the old records or take the word of someone who heard Rich "back when." He's still doing it—still setting an example.

Although Rich has been criticized for being abrasive at times, the fact is that the man is totally honest. He plays the music that he wants to play, without regard for commercial pressures. If that means that he doesn't always have a record contract, then so be it. By the same token, he says what he feels, and if it hurts someone's ego, well, that's the breaks. He has definite opinions about things, and he'll tell you what they are. But if he seems to come on strong, it's because he cares about it so much.

Because of his constant touring schedule, it's sometimes hard to arrange an interview with Rich, so I am grateful to Mel Lewis for his help in arranging this one. Mel took me up to Rich's New York apartment on the afternoon following the Buddy Rich Band's appearance at the Bottom Line. When we entered the room, a TV was on but the sound was turned down, and big band music was blasting from the stereo. Mel immediately headed for the music, and after listening for a moment, asked Rich, "What is that?" "It's a record," Rich replied, straight-faced. Mel and Buddy then compared notes on various aspects of the Musicians Union that they were displeased with, while I looked for an outlet to plug my tape recorder into. Rich then turned to me, pointed to his most recent plaque representing his win in the Big Band category in MD's Readers Poll, and told me that he wanted to thank

the readers for continuing to give him that honor. Then, settling on the sofa, he gestured towards my tape recorder and said, "So—what do you want to know?"

RM: If you were just starting out today, what kind of music do you think you'd be playing?

BR: If I were starting out today, I'd probably wind up being a thief—maybe a Brinks robber. There would be nothing to inspire me to get into music today, unless I were totally involved in bowing to the whims of the "business people"—what to wear, how silly to be. There's certainly nothing that would say, "Music is a wonderful business to get into." My first inspiration was Glen Gray and the original Casa Loma Band. I graduated to Benny Goodman. Then, of course, I heard Basie and Ellington. There are four inspirations that would make any young person want to get into music: not the business—into music. To be involved with Lester Young, Bird, Harry Edison, Roy Eldridge, and Hot Lips Page, and to hear drummers like Gene Krupa, Shadow Wilson, Gus Johnson—I could sit here and name every drummer that I ever listened to, from Chick Webb to Tony Briglia to my friend Mel Lewis.

little bit from them and they take a little bit from you.

I'm a very lucky guy. I lived through the greatest time. Let me run it down. Every hotel in this city had a name band, plus every theater in this city at the same time had a name band. You had the Paramount, Loews State, Capital, The Strand, The Roxy, and Radio City in Midtown. Then you had the Astor Hotel roof with a name band. You had the New Yorker with a name band. You had the Statler Downtown, the Pennsylvania, the Edison, and the Taft, where Vincent Lopez used to play. There were a couple of hundred different musicians working in the City. It was really nice. And every band was different. That was 52 weeks a year. New York was New York. It was the Apple. Then you could go out at night, and walk up and down 52nd Street. You could go from the Hickory House to Kelly's Stables to the Famous Door. I mean, everybody was playing—name jazz musicians with small groups like Hot Lips Page and Roy Eldridge. There was music to be heard.

RM: Was this when Billy Gladstone was at Radio City Music Hall?

BR: Yeah, he was at Radio City. He was a very good friend of mine. Whenever I was in New York City and I knew that they

**"PEOPLE WHO RECORD CORRECTLY ARE
IN THE STUDIO FOR THREE DAYS ... IF
YOU NEED NINE MONTHS TO GET IT ON
TAPE, MAYBE YOU'RE REALLY
NOT THAT GOOD."**

Every one of those people was a separate inspiration, so that if you wanted to play drums it wasn't really who you wanted to play like. You just wanted to get involved with it. That, I think, is the thing that's lacking most today. There's no truly inspirational thing going on in jazz or in music. What it is now is to learn three chord changes on a guitar, get a 25-piece set of drums and an out-of-tune singer, and go out and make a million. That might inspire you to want to go out and make a million, but certainly not to be in the music game for 50 or 60 years, because every day is another experience and every day is another way to play. You hear the people that you're surrounded with. You take a

were doing *Bolero*, I used to love to go to Radio City, sit in the last row right next to the projection booth, and listen to him—amazing hands. Zutty Singleton was another guy I loved to hear. George Wettling was good, too, and Cliff Leeman. They were good players, and they were interesting. When Mel Lewis was with the Terry Gibbs band, he did some of the best drumming I ever heard with that band. I'm not just saying that because he's sitting here. I'm not that free with compliments, but the band was so hot. It was the most perfect way of playing drums with that band. Mel's a marvelous drummer and totally individualistic. He doesn't sound

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HALL OF FAME: 1983

ROCK: 1980, '81, '82, '83, '84, '85

RECORDED PERFORMANCE: 1981, '82, '83, '85

MULTI-PERCUSSIONIST: 1983, '84, '85

PERCUSSION INSTRUMENTALIST: 1982

MOST PROMISING NEW DRUMMER: 1980

by Scott K. Fish

Neil Peart

LIKE attracts like. As I've traveled about the northeastern portion of the U.S. over the last two years, I've run into Neil Peart fans in the strangest places. When I meet people for the first time, they'll usually ask, "What do you do?" "I'm a writer." "What do you write about?" I answer, "Many things, but mostly I write about drummers." These people generally excuse themselves in short order.

Neil Peart fans are different. One evening I was at a lecture, and I began a conversation with a busboy who told me that he was an aspiring writer. "What do you write about?" I asked. "Mostly poetry." "Which poets are your favorites?" "Well," he said, "I really like Neil Peart. He writes lyrics for a group called Rush."

I could tell you about a handful of such encounters. One thing is for sure: Neil Peart has influenced, and continues to influence, a lot of young people. Surely he's no stranger to MD readers. He's been on MD's cover twice, he's won numerous times in numerous MD Readers Poll categories, he's written articles for MD, he is continuously being asked questions in the Ask A Pro column, and he even gave his drumset away through the magazine!

This interview was done over the telephone. Neil had been home in Canada for a few days after spending several months in England recording the new Rush album.

SF: Have there been any people, styles, or technological advancements in the last ten years that caused you to grow, or that changed your style of drumming?

NP: Certainly there have been, although it tends to be less one person than it is the old "passing of the torch," where one drummer develops things to a certain extent, passes it on to someone, and so on. The progress of almost anything is very much like a relay race, but particularly in drumming, because it's such an interior field, restricted to the people who do it and to the people who really care about it. It kind of goes on behind closed doors, but that

advancement is always moving forward.

In retrospect, the largest advancement over the last ten years is electronics. Love it or not, it is a major thing. The people who lead the field in that, to my mind, would be Bill Bruford and Terry Bozzio, in different ways. The explorations that these guys make work to everyone's advantage. I don't want to go as uncompromisingly electric as Terry Bozzio has gone, but at the same time, I can enjoy and appreciate what he's doing, and admire the courage and technique that it takes to really do it well. You can listen to electronic noise and know that it doesn't mean anything, but when you watch Terry Bozzio play electronic drums, it is exciting and essentially musical, because he has the technique to back it up. The same goes for Bill Bruford, with his more rhythmic, ethnic kinds of explorations.

Even a non-drummer like Thomas Dolby, for instance, uses a lot of electronic drums and drum machines, but as a musician, he has a great sense of rhythm. As a drummer, I find it satisfying to listen to. Peter Gabriel is another example of that.

He's not a drummer, but he has a great sense of rhythm—what rhythm is and what it can do. Consequently, his music is very influential to me, even though he uses a number of different drummers and sometimes just drum machines. He has the ability to make it all have rhythmic integrity, which is difficult when you're drawing from ethnic sources the way he is.

SF: Recently, I had a telephone conversation with a good friend. He's a well-known drummer who's very much involved and interested in drum electronics. He had played on the last 11 albums of a major artist. On the twelfth album, a drum machine was used instead. My friend's snare drum sound was processed onto a

digital chip and used on the album. So he wasn't on the album, didn't get paid, and yet in a real sense he *was* on the album soundwise.

NP: There's a real new morality that has to be developed for sampling. In looking ahead to the next ten years, the biggest thing that will be happening is the ability and facility to make your own digital chips—sampling any sound under the sun and having it as part of your drumkit. This is something that I'm moving into right now, and I'm sure I'm not the only one. It's so intriguing to have otherwise unattainable sounds. It's not going to come even close to replacing my acoustic drums. My drumset isn't going to get any smaller or look any different. But the electronic things that I use will be used in so many different ways.

The morality comes into it in just such an instance as you mentioned. I ran into that during the recording of our new album. We were looking for a particular sound, and somebody suggested that we take it off so-and-so's record. I said, "No, no, no!" It's *that person's* sound. The

"STEALING SOMEONE'S SOUND IS AKIN TO STEALING SOMEONE'S SONG."

work involved in creating a sound is sometimes comparable to the work involved in coming up with an idea for a song. Stealing someone's sound is akin to stealing someone's song, as far as I'm concerned. You can't help being *influenced* by a sound. You may even try to imitate it, just as you may try to imitate a song. It's still not the same as out and out copying. For instance, we set out to get African sounds out of my drums. That's not the same as taking a sample off of someone else's record and making a chip out of it. It works both ways. I wouldn't be happy if it were done to me. I know what it sometimes takes to get a good snare drum sound, and the

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HALL OF FAME: 1984

STUDIO: 1979, '80, '81, '82, '83, '84, '85

ALL AROUND: 1979, '80, '81, '82, '83, '84, '85

RECORDED PERFORMANCE: 1979

by Robert Santelli

Steve Gadd

STEVE Gadd hardly needs an introduction here. Maybe he would in *People* magazine or in the newspaper, U.S.A. Today, but not in *Modern Drummer*. Actually, if you're a drummer and don't know something of Gadd's impact on drumming and contemporary music over the last eight or ten years, you haven't been listening very closely. You probably haven't been listening at all. Simply put, Steve Gadd has made his mark. His incredible precision behind a drumkit, and his ability to create rhythms and musical images that fit oh so nicely in whatever song he's working on have made him a superstar session drummer.

When you set out to speak with Gadd as I did, one thing you need in your corner is patience. Steve Gadd, you quickly find out, is a very busy musician. Many people want him in the studio when they record. Many people seek out his advice, his opinion, and his friendship. When not in the studio or up on the stage, he spends as much time with his family as he can. Sometimes he even consents to interviews.

Yet the driving energy inside him—the force that's responsible for his need to play—gushes out whenever there's the slightest opening. Case in point: We were knee deep in conversation when the telephone rang. On the opposite end was Gary Burton. Gadd had never met Burton before but was, of course, well aware of Burton's accomplishments on the vibraphone.

Gadd spoke very briefly with Burton, telling him that he was in the middle of an interview and would call him back. When Gadd returned to me, he exclaimed, "That was Gary Burton on the phone. Man, I'd like to play with that cat. I hope that's what he was calling for. That would be really terrific." Pause. "Yeah, so now, where were we?" Case closed.

RS: You've set so many standards within the realm of drumming and contemporary music that the mere mention of your name commands the utmost respect. Has being cast into the light of "superstar" been a burden on you, or have you enjoyed the exposure and responsibilities?

SG: Well, I don't think about it that much. I try to deal with what's happening at the

moment, and not dwell on labels and things like that. But whenever I do think about it, I feel the pressure that any other person in my position would feel. You inevitably put pressure on yourself to live up to what you've accomplished in the past, if you know what I mean. But I really try not to think about all this for the simple reason that I don't want the added pressure on me; I don't need it. It doesn't do me any good. Not thinking about it is the healthiest thing to do; at least for me it is.

RS: Looking back on your career, do you think that such recognition is warranted? How do you personally feel about your drum-related accomplishments in life?

SG: That would be a hard question for me to answer. I've done my best, and I'm thankful for whatever recognition I've gotten in the media, as well as from other drummers and other musicians. Again, I don't think about it much. But since you put the question to me, I guess I'd have to say, yeah, I think I'm deserving of the recognition I've gotten over the years.

RS: Is there a danger of being overexposed and over emulated?

SG: I don't know. I don't feel any of the dangers that go with the territory. I'm flattered when people like what I do and want to emulate my drum style. I don't know if

have to do. That does it for me.

RS: What is it about your work and your accomplishments over the years that you find most rewarding?

SG: I feel good about the wide range—the wide variety—of playing I've done. I mean, I've done simple things as well as highly complex things. And a lot of these experiences—almost all of them—have been with a lot of really strong musicians. I feel good about the different musical situations that were strong and where I sounded strong. I mean, some of the Chick Corea albums I played on, and some of the things I did with Bob James and Gladys Knight are very memorable. These people are strong performers. And what I played with them wasn't just a lot of technical drumming. It was just me being a part of good music. I'm really lucky to have been in a number of these situations, and I'm fortunate to be recognized for what came out of my drums. That's gratifying. It really is.

RS: Is there anything that you wish you could have done or might have done but didn't do?

SG: No, not really. I feel very happy about what I've done, like I said. I have no regrets about not doing a certain date or whatever. I'm very happy about what I'm presently doing, too. I have no regrets

"I SEE PEOPLE WHO HAVE BEEN USING DRUM MACHINES WANTING TO PLAY WITH A LIVE RHYTHM SECTION AGAIN."

it's a case of being overexposed, as you say, or if the changes in the industry and in musical taste are what's really important here. Whatever happens and why, it's up to the musicians to keep their heads on straight and try to adapt to the situation.

RS: You're the common source of inspiration for so many drummers. Where do you turn for inspiration?

SG: I used to do things like listen to other drummers. Now I listen to other drummers and music strictly for enjoyment. I don't necessarily get inspired because of what I hear, but that's probably because I'm not looking for inspiration. I think I look inward for inspiration. I try to keep my concentration focused 100% on whatever I

there, either. Every day is a new day.

RS: Over the years, how has your approach to drumming matured, or perhaps even changed due to the incredible amount of studio time you've logged behind your kit?

SG: If there's been any maturation or change, it's been due to the experience that I've acquired. Because of that experience, certain drum-related or musical situations are easier for me to deal with now than, say, ten years ago, which, I guess, should not be all that surprising. One thing I've realized as far as drumming goes is that there are a lot of different ways to look at things. That has definitely relieved me of a

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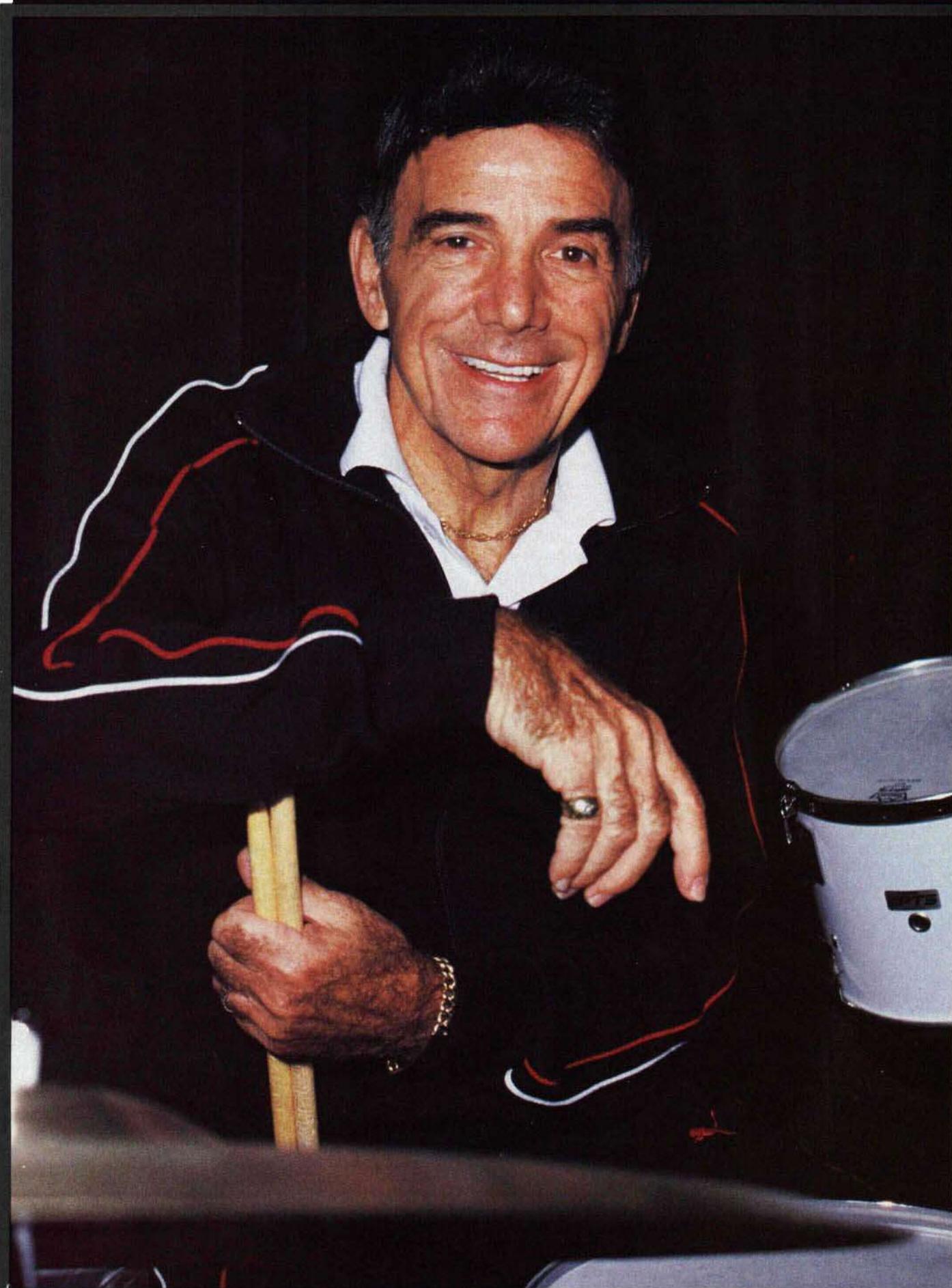


Photo by Lissa Wales

Louie Bellson

ONE thing never changes—Louie Bellson's constant desire to change. When I interviewed Louie for MD five years ago, that fact struck me. When we got together recently, that aspect remained most blatant. His open mind and continual quest to keep abreast of the times have certainly made him one of the foremost drummers in the world today.

Let's face it: Here is a man who could very easily have rested on any one of his laurels. He began playing with Ted FioRito, and he replaced Gene Krupa in Benny Goodman's band by the time he was 17 years old. He continued to play for such legends as Tommy Dorsey, Harry James, and Duke Ellington, after which he began his own successful band.

While change has been at the crux of his musical orientation, one thing that hasn't changed is Louie himself. He has always been a kind, generous man. It seems that most drummers have a story about how Louie encouraged them at one time or another. And let's not forget the thousands of musicians he speaks to every year at his many clinics. Of course, that's not completely unselfish, for that ties into his never-ending desire to keep his finger on the musical pulse. As he told me in 1980, "The kids keep me up. I get a chance to listen to them, and while I'm able to pass something off to them, they, in turn, give me something, so it keeps me on my toes and my eyes and ears open to new things."

RF: In our *Modern Drummer* interview in 1980, you made the statement that it's up to the individual to keep up with the times. What have you done to do that?

LB: I've always been a player who kept my eyes and ears open, and I've expected all my students and people at my clinics to do the same. I can remember the time that some of the players during my era, who are still good players, shut themselves off from some of the new rhythms that were happening. It was a big mistake, because suddenly, they found themselves behind the eight ball, so to speak. You can't do that. Some of those young kids out there are really doing some fantastic things.

RF: Do you feel that it is as necessary for drummers today to study as intensely as you studied when you were young?

LB: I think so, because the level of drumming is much higher than it was when I was a kid. Okay, I've heard a lot of people say, "Oh Lou, there are no more drummers like you, Buddy, and Jo Jones," but I disagree with that. There are. The one advan-

tage that we had growing up was that, when we got to be 18 and 19 years old, we could go on the road. We had a pick of 25 or 30 bands on the road that we could play with before we got to a Benny Goodman or a Basie. Today, if you're not going to play something in the schools or in a concert hall, that's it. There are no more theaters because of television. Of course, I'm not knocking television, but we had more of an opportunity. Today, there are so many youngsters who have not made their mark on records, or who you haven't seen on television. They haven't had their chance yet, but I've heard some youngsters out there who are just superb. They've got the tools. All they need is the chance to go on the road and get that experience. The level of drumming today is so much higher because we're not just playing jazz now. The drummer of today has to be like Steve Gadd, Billy Cobham, Tony Williams, and Vinnie Colaiuta. These guys can play country & western, rock, or straight-down-the-middle good jazz. There are so many categories today that we didn't have to deal with. Look at what Steve Gadd has to do when he goes into a record date. That's why I call those guys magicians. They have to listen to a melody and come up with a new, original beat or something that will fit.

Recently, I was with a guy who did two, one-hour videotapes of Buddy Rich. I watched the video very closely and I looked at Buddy, who has been a dear friend for 40 years, who is about 67, and

drums and music, you should get out of the business. On that tape, even if it was a ballad where he picked up the brushes, every beat meant something to Buddy. I could feel it.

What a great lesson it is to watch a player like Buddy, Peter Erskine, Steve Gadd, Tony Williams, or Lenny White. Everything these guys do is a religion. Once the young people can grab hold of that kind of idea, that's a big factor. That's all I did. I lived and breathed music, and I knew that was what I wanted to do. Consequently, the long hours of practice I put in paid off. It's like my wife. People said, "How can she go to school at this point and learn?" I said, "Because she likes education and wants to learn." If you want to do something and have respect for it, you'll find time to do it. That's why I don't buy the idea of the youngster who comes up to me and says, "I'd like to do this, but see, I don't have time." If you want to play drums and be a good player, you'll find the time to do it. If you want to make excuses, then forget it.

I was 17 years old when I joined Benny Goodman, and he wounded me. When I say he wounded me, I mean that he didn't consider the fact that I was 17 years old. All he considered was that I was a member of Benny Goodman's band. The way he wounded me was by putting charts in front of me and testing me to find out what kind of a player I was. I took everything he gave me, played it and said, "You make me

"WHEN I HEAR OF GROUPS WHO ARE STRICTLY VISUAL AND NOT MUSICAL, THEN I HAVE TO SAY, 'THAT'S NOT GOING TO LAST TOO LONG.'"

who is still wailing his buns off and still has that great sound. He was playing some rock things, bossa novas, ballads, and swing things. We came from the same school. We had respect, first of all, for our craft. Buddy and I look at a drumset, and that's our tool. We respect that. A lot of people think he's kind of hard when he gets on the bandstand, but he isn't. He's a great natural player, and all he wants is for everybody in the band to do what he does when he gets on that bandstand: play over 100%. That's why he always has a good band. I think that, if you have tremendous respect for your instrument and treat it accordingly, then everything you do has to be good. If you don't have respect for

bleed, but I'm going to heal and show you what I can do." In a matter of two or three weeks, I healed and became a member of that band. That's what you have to do. After you hear someone like Buddy Rich, Jo Jones, or Peter Erskine, don't take the attitude of, "Oh man, I give up." They should be an incentive. I judge a lot of competitions, and I could tell you ten bands right now that could go out and play my book, Buddy's book, or Woody's book—no problem. The only problem is that, when they graduate, where do they go? That doesn't mean that I'm saying to give up. As a young player, I didn't think about being a star, so to speak. I just con-

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Larrie Londin

WHEN Steve Perry called Larrie Londin to do Steve's solo album last year, it was obvious that Perry knew something that a lot of people don't know—or at least weren't aware of yet: that Larrie is so much more than a country drummer. Perry wanted someone who could give him a great R&B feel, and that's what he got.

That same year, Adrian Belew called Larrie to work with him. He needed a more commercial sounding drummer for his music. The material was as far away from Merle Haggard as one could get, but Larrie was as right for that music as he is for the music of Dolly Parton, Hank Williams, Jr., Charlie Rich, Charley Pride, Crystal Gayle, or Barbara Mandrell.

As a young man, Larrie never imagined that he'd play with the likes of Elvis Presley or become Nashville's leading studio drummer. But when the Headliners, the band he was a member of, became studio staff players for Motown in Detroit, it was an auspicious preface to a notorious career.

In 1964, Boots Randolph and Chet Atkins suggested that Larrie make the move to Nashville. After he did so in 1969, it was Atkins' staunch support and encouragement that persuaded Larrie to remain there when the going got tough. Staying in Nashville was the best thing Larrie could have done. It was also best for Nashville.

Larrie has been given repeated credit for helping bring the drums more into the foreground in the home of the Grand Ole Opry—an institution that, at one time, didn't even allow drums on its stage. Just a few years ago, Larrie took the application of the drums in Nashville studios one step further, by introducing Music City to electronics.

There are few in Nashville who haven't utilized Larrie's talents, and while his schedule is packed, he somehow always manages to find the time for his family and friends. Often, with an hour between sessions, you can find him at his wife Debbie's drum store, chatting with his cronies or helping some up-and-comer with equipment ideas or work strategies. Warm, sensitive, and giving are perhaps the best adjectives that describe Larrie Londin—giving of his talents and his heart.

RF: Do you feel that the attitude towards country music has changed in the past ten years?

LL: I think it's definitely changed. I don't

think it's changed for the best in all cases, but in some cases it has. It has gotten more positive as far as my end of it goes: being accepted as an all-around player, and not just a country musician. Probably 75% to 85% of the players in Nashville who are doing most of the work are not totally country musicians. Maybe that's the change in the music's sound. I've been accepted outside Nashville and country music, but it all stemmed from country music—Chet Atkins, Jerry Reed, Elvis, and all these different people. It's very difficult for musicians who are from Nashville or the South to get credibility. But the attitude is more positive, and it has grown over the years.

I think the negative side comes from the fact that country music has changed so much. All these rock 'n' rollers have moved in and taken over. There are those who can't make it in the pop field, so they figure they'll make it in the country field. If it really is a country session—a country artist with country tunes—there is nothing more fun than that. I like country harmonies, but I think a lot of that has gone by the wayside. There are a lot of records that come out which are labeled country, but it's hard to distinguish whether they're country, pop, or R&B. I'm a little tired of that.

RF: How does that affect you from the playing standpoint?

probably the first person in Nashville to use electronic drums.

LL: I was the first to use Simmons. I used it on a Merle Haggard session for Ray Baker, who is a really fine country producer. Merle liked the addition of the electronics.

RF: Isn't the fact that you've been so instrumental in bringing electronics to Nashville a contradiction of what you've been talking about?

LL: But this wasn't a country session. If it was really going to be a traditional album, it wouldn't have had drums on it at all. That first time, I really didn't know much about what I was doing. I used the Simmons pads along with acoustic snare drum and cymbals. The engineer questioned it and I said, "Put the phones on and listen to it." He listened to it and liked it. The engineer and I really worked hard to get the sounds accepted. He knew it was a good sound, and I knew it was a good sound. But the producer looked at these pads, and it didn't please him a bit, because they look so strange. He asked me to bring my regular drumkit to the next sessions, because he liked those sounds better. And indeed he might have, but the record I used the Simmons on was a hit. It was something so strange for Nashville. I had some people request it immediately, but most of those were pop people. The country people weren't into it. Now, you can hardly find a country record that

"THERE ARE A LOT OF RECORDS THAT COME OUT WHICH ARE LABELED COUNTRY, BUT IT'S HARD TO DISTINGUISH WHETHER THEY'RE COUNTRY, POP, OR R&B."

LL: A producer will bring in an artist and say, "We want this to be really country." Then they give us songs that are sexy-sounding, or that have a real heavy pattern to them, or that are done with a lot of electronics. It's a new style of country. In that way, I'm pretty much playing what I would play on a pop date. If indeed I was playing for the Judds, Ricky Skaggs, or Jerry Reed, and it was a country sort of tune, then I would play country—a stick and a brush, on boxes, if need be. I enjoy that. The playing totally depends on the song, and then on how the producer feels it should be played.

RF: The equipment end of things has changed considerably. In fact, you were

doesn't have some kind of electronics on the drums. They're doing it to enhance the sound. But if I was doing a traditional album, I wouldn't use the Simmons—not that I couldn't.

RF: When you first saw the Simmons in England, how did you know it wasn't a fad? How did you know this was something that could work in Nashville?

LL: To be honest with you, it kind of goes back to 1970 when I first moved to Nashville. Nashville was obviously looking for something different. I happened to be in the right place at the right time, and it kind of came my way. Hal Blaine, in Los Angeles, was doing everything there was to

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Danny Gottlieb

*I*T was a fairly typical Monday night at the Village Vanguard in New York City. The Mel Lewis Jazz Orchestra was grooving along, supported as usual by the mellow swing of the drummer. In this particular band, the role of the drums isn't so much to cut through as it is to blend, filling out the band's sound with warm drum tones and well-chosen cymbal colors that seem to come from within the band's sound rather than sit on top of it. And that's exactly what listeners were hearing on this particular Monday night—even though Mel Lewis wasn't there. Mel was in Europe. Danny Gottlieb was filling in at the Vanguard.

A couple of months later, the Mahavishnu Orchestra did four nights at the Bottom Line. In that band, the drummer's job is to propel, to excite, and to project through ear-splitting volume levels. Where the Mel Lewis band is based on tradition, Mahavishnu is out to explore new territory, and the drummer must be able to handle everything from funk to Indian rhythms, but use those influences in atypical settings. Again, that's what the listeners were hearing, and again the drummer was Danny Gottlieb.

That the same drummer can handle gigs with such different types of bands certainly says something for his versatility. But perhaps it also says something about the current music scene, where a musician may be called upon to draw from almost anything. While still in high school, Gottlieb's quest for knowledge led him to Joe Morello and Mel Lewis. As the years progressed, Danny continued to check out anything and everything that interested him—and everything did. As a result, perhaps it has taken Gottlieb a little longer to find his own voice, but the more different situations he plays in, the more certain elements of his style seem to solidify. One thing is for sure: You can always recognize his touch on the cymbals, and that goes back to his very first influences.

RM: What importance do you think your background with Mel Lewis and Joe Morello had on what you went on to do?

DG: It really shaped the future of things to come, although I applied it in my own way. The thing about Mel that I was so enthralled with was the sound of his cymbals. One of the primary factors in the way that I play and the way that I hear music is really the sounds, and specifically the cymbal sounds. Almost all of the groups I've played with have given me some chance to work with a variety of cymbal colors, and I

would really have to trace it back to Mel Lewis. Tony Williams, of course, was also a big influence once I found out about those Miles records. It's funny because I use a different type of cymbal, I play in a different type of setting, and I have a different type of sound, but those roots are real strong. Joe Morello was also significant in that way, because of his technique and his touch on the cymbals. Joe is such a technical master of the instrument that, just because he holds the stick a certain way, he gets a certain sound out of a cymbal. Also, not that I'm a brush player of any major significance, but there was a sound in Mel's and Joe's brush techniques that I related to. I could also talk about the fact that the sound of the drums was also very unique—Joe with the classic Ludwig open sound, which you can hear in my playing, and Mel Lewis, who has a "slip-sliding" way of playing, which you can hear in my playing very obviously in the records that I'm on. It's a different type of music and you probably wouldn't even relate it to that, but I can hear the influence very strongly.

RM: Okay, with those guys as your roots, the logical progression would have been for you to become a mainstream player. But you took those roots and applied them to first the Pat Metheny Group, then Mahavishnu, and now Al Di Meola. There's not a lot of history behind that music, so you kind of had to make it up as

who became a real good buddy, was very much into James Brown and Miles Davis, and so all of a sudden that whole lineage came along. Then there were the rock 'n' roll and the funk/R&B drummers. I heard so many different types of music, and I loved it all. I would take a little from this drummer and a little from that one, and just listen to a little of as many drummers as I could find.

Then when the Pat Metheny Group started, Pat was very strong in not wanting our group to sound like any other group. So sort of by default, I would change things. Instead of playing a traditional beat on the hi-hat and snare drum—like a tight pattern—I shifted it to the cymbals and I found different tonal colors that would work within the group. It was a combination of certain things from a jazz point of view and certain things from a rock 'n' roll point of view. I couldn't really go too much in either direction, but by the same token, I had to be familiar enough with both styles to be able to integrate them.

One record that I must mention from my college days, which was equally as significant as anything else that I ever was exposed to, was the first Chick Corea Return To Forever album on Polydor, *Light As A Feather*, with Airoto playing drums and percussion. His drumming on that record is very, very close to what I

"RIGHT NOW, SOUNDS ARE SELLING . . . AS SOON AS THOSE SOUNDS STOP BEING NOVEL, THEN IT'S GOING TO BE UP TO THE CONTEXT THAT YOU PUT THEM IN, AND THAT WILL BE THE TRUE TEST OF YOUR MUSICAL ABILITY."

you went along. Can you talk about the process by which you arrived at what you did?

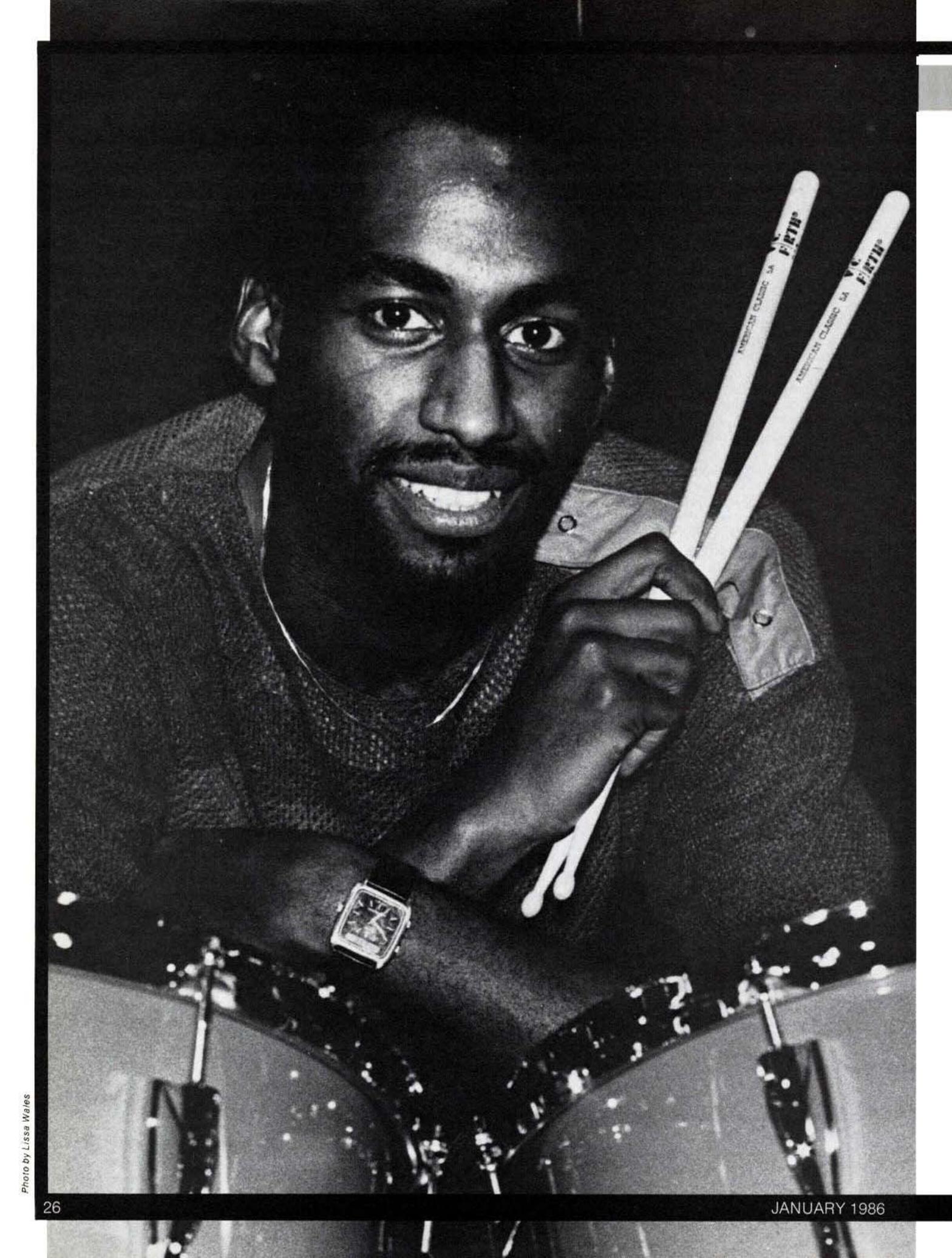
DG: When I went to college, I was exposed to an incredible variety of drummers. Rather than just focusing on one or two, I found that I liked a ton of drummers from Jack DeJohnette backwards through Elvin Jones, Roy Haynes, Philly Joe Jones, Max Roach, Jimmy Cobb, Tony Williams, Art Blakey and all the way back to Baby Dodds. But then at the same time, I was also listening to the avant-garde players—the Ornette Coleman/Billy Higgins, Paul Bley/Barry Altschul school. Then Mahavishnu hit, and Billy Cobham was on the tip of everybody's tongue. Mark Egan,

ended up sounding like on the Pat Metheny records—a lot of cymbals, a lot of colors—although there's more groove than a lot of the stuff that I was playing.

RM: After the group was established, were new influences coming along that you had to incorporate?

DG: I was still listening to a large variety of music. Pat was experimenting with the guitar synthesizers, and Lyle [Mays] was developing from only having an Oberheim synthesizer to having a bank of synthesizers. Pat gave me an Oberheim drum machine to work with, which we ended up using on a couple of tunes on stage. So all of a sudden, we had a chance to start

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Omar Hakim

DON'T try putting a label on Omar Hakim. Warner Bros. tried it a couple of years ago: They wanted to promote Hakim as a multi-instrumentalist/singer, but before the album could be made, Omar accepted an offer to become Weather Report's drummer. Okay, so that gig defined what Hakim really was: a modern jazz drummer. The readers of this magazine confirmed that by voting Omar to the top of the Electric Jazz category in the last Readers Poll. But at the same time as the poll results were being published, Omar was in the studio making a rock 'n' roll album with Sting.

I'm reminded of the old axiom about doubling: If you're going to play more than one instrument, you have to play them all well enough so that no one knows which one is your specialty. Omar approaches different musical styles the same way. Hear him with a jazz group, and you'll assume that he has spent his life playing jazz. Hear him on stage with Sting, and you'll swear that Omar came up playing rock. But Hakim is not forcing himself into different situations or doing some sort of musical role playing. He simply grew up with a wide range of musical influences and experiences, and now he's able to draw from all of them. Buddy Rich doesn't like the idea of drummers who "specialize" in one area; to him, you either play drums or you don't, and if you do, it means you play in any situation. Omar Hakim plays.

RM: You and Danny Gottlieb both won the Electric Jazz category in our most recent Readers Poll, which was the first time that we had that category. We went through a lot of thought trying to split jazz into some different categories, in order to reflect the different styles. We came up with Big Band, Mainstream Jazz, and then we wanted something modern-sounding. We thought that the word fusion might sound a little dated, so ultimately, we came up with Electric Jazz. Whether you want to call it that or not, how do you see the "modern" jazz in relation to the total picture?

OH: I look at electric jazz the same way that I look at bebop compared to swing. Swing represented dance music. Bebop involved the breaking up of the time, and all the syncopations of the snare drum, bass drum, and hi-hat. I look at bebop as being funky swing. In the same respect, I think the new jazz is kind of an offshoot of the dance music we have now. We're taking that same feeling but we're syncopating it with things from what people call

funk. The new jazz is, to me, taking the existing popular rhythms that people are dancing to and stretching them rhythmically. We're adding polyrhythms, syncopation, and a lot of other things that are making it interesting. A lot of bebop musicians or traditionalists might say, "Give me a break. That's not jazz. What are you doing?" But to me, it is jazz. Maybe in another ten years, they will hear it as that. I really like the stuff that Al Foster did on Miles Davis's *Decoy* album. I like the way Miles played on that album, and I like the way Al felt the rhythm on that album. The music that Joe [Zawinul] and Wayne [Shorter] write is really some different jazz based on rhythms that are now, instead of standard swing or bebop rhythms. I'm glad that they're pushing it ahead rhythmically.

RM: Playing with Weather Report, you're certainly on top of current jazz. Interestingly enough, you are also at the top of current rock by virtue of your work with Sting. Most musicians follow a fairly straight path. They decide at an early age, "I'm going to play jazz," and so they verse themselves in Jo Jones, Max Roach, Elvin Jones, etc., and pursue that direction. Then, you have the rock people who go back to Hal Blaine, Charlie Watts, etc. What kind of personal path did you follow that allows you to be at the top of both areas of music, or do you see a difference?

OH: I always loved to listen to music. I grew up listening to Philly Joe, Elvin, Max

of different backgrounds. I had a bass player friend who knew reggae inside out, and I would jam with him. It was the same with the rock stuff. I worked in one of the local bands, and we learned those tunes. To me, it was just fun. I didn't want to lock myself in. Now when I look at it, I'm happy that, instead of putting my foot down and saying, "Well, I'm *this*. This is the only kind of music that's happening," I'll just say that I'm committed to music. I won't say that I have a diehard commitment to jazz, or a diehard commitment to rock. I'm a musician, and I want people to think of me as a person who will bring a good feeling and commitment to music, as opposed to any one style.

But to learn different styles, you do have to study and know the ingredients that make different musics what they are. You just can't go from playing jazz all your life and try to play rock. It's not going to work, and vice versa. If you're a rock drummer, there is some study and understanding that you must have in order to play jazz. But when you get it, you find that it helps you as a musician, because there are things you are going to learn in jazz that are going to give you something when you take them into the rock field. And there are things that you will learn from rock or from reggae that will give you an edge in jazz, too.

So that's how I look at music and drumming. I just try to bring all my music references to a situation, and if that situation

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Roach, and Buddy Rich. These were my favorite drummers. Also, my dad is a player, so I would do gigs with him. We were primarily doing bebop stuff and some of the funkier jazz stuff as well. But there were also a lot of rock bands and funk bands in my neighborhood. So when I wasn't working with my dad, I would be rehearsing with those groups as well, and learning that music. When I'd listen to the radio, if I got tired of hearing an R&B station, I'd turn to a rock station. If I got tired of listening to that, I'd listen to the jazz station. I always had an interest in listening to a lot of different kinds of music. I was fortunate enough to be in a musical community of a lot of different types of players

has a base, I will work from that base. In the case of Weather Report, it's deeply rooted in the harmony part of jazz. A lot of the rhythm is jazz as well. When I say jazz, I mean the improvisational part of the music. To me, jazz means that you will improvise or compose on the spot. You go up on stage, and instead of just doing a song that you've rehearsed, you will get on stage every night and compose in front of the audience, right before their eyes. Maybe for a lot of musicians learning a variety of musical styles will bring some other magic to the music they make. Ultimately, what I'm saying is that I see it as all one thing, with a slight attitude change.

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Sly Dunbar

KINGSTON, Jamaica is full of young, aspiring musicians. Ride past any of the city's recording studios—Tuff Gong, Dynamic, Channel One, Aquarius—and you'll see barefoot kids hanging out, listening to the riddims that escape through the fence or wall, and occasionally skanking in the hot sun. You can tell the kids who want to be drummers. They're the ones with the sticks who bang them on cans, car hoods, and each other. And if you ask who the best reggae drummer in the whole wide world is, they'll screech out in unison, "Sly! Yeah mon, it true. Sly Dunbar!"

These are ghetto kids. They don't have stereos at home. Some don't even have radios. But Jamaica's future reggae drummers can pick out a Dunbar snare crack a mile away. Actually, so can just about every other musician in this most musical of Caribbean capitals. Down in Kingston, Sly Dunbar and his partner, bass player Robbie Shakespeare, are reggae institutions. It's not unusual for their names to be mentioned in the same breath as Bob Marley, Peter Tosh, Bunny Waller, and Gregory Isaacs.

For the past decade, Sly Dunbar has dominated reggae drumming. He's recorded with every major reggae artist, and has crossed over into rock to do sessions with the Stones, Dylan, and others. Modern Drummer's 5 Readers Poll began including a reggae category two years ago. Dunbar has won it both times. When a fellow reggae drummer heard that Sly won it again this past year, he sighed and remarked, "Dunbar win it in 1985; Dunbar win it in 1995." You know, he just might.

RS: Of all the reggae drummers ever to come out of the music, you've been the one who's had the most influence on drumming styles and trends. Looking back, did you set out to be such an innovator?

SD: Yeah. When I was younger, that was the idea. I had in mind the goal of becoming the very best drummer in Jamaica. I wanted to be the best, so I could influence other drummers and also reggae music in general. I was a great fan of the Skatalites' drummer, Lloyd Nibbs, when I was a kid. He was a very creative drummer. When I first began doing recording sessions in Kingston, the people I was playing for said I was feeling the music in a way that was different from the way other drummers felt it. They said I was very creative, just like they said Lloyd Nibbs was very creative

before me. That meant a lot to me, because it gave me confidence to try even more new things.

What they used to do in recording sessions in Kingston was build the entire session around the drums. Well, I took advantage of that. I'd find a rhythm pattern and a beat for the song we were recording, and everybody would play around me. I'd take chances, y'know. But it gave me a chance to be a leader and an innovator. But in Kingston today, this is not always the way things are done. Things have changed a little bit. So I don't know if I could be as innovative today as I was in the mid-'70s.

RS: You and Robbie Shakespeare were the first reggae stars to be recognized solely for your musical abilities. No other musicians—as opposed to, say, singers and frontmen like Bob Marley, Jimmy Cliff, or Peter Tosh—have even come close to matching the notoriety of you two. Why is that?

SD: Well, we worked harder than anyone else, maybe. We did so many sessions, and we toured with Peter Tosh when he opened for the Rolling Stones in 1978. That was very important, because although we were good musicians before the tour, during the tour and after it people outside Jamaica—rock 'n' roll people—began to notice what we were playing. Island Records helped because Chris Blackwell promoted us and had us play on Grace Jones' first albums, which were the first non-reggae albums we played on. She did good, and people began to figure out that we contributed to her

drummer other than myself on it and say, "Yeah, I played that same beat seven or eight years ago."

I was also responsible for the straight-four kick and kicking that one drop. Remember, reggae used to be on that second beat. Jamaican drummers picked up on that. I think it gave reggae some new life. And there are other things, too. But they're for somebody else to talk about.

RS: Even though reggae is still unable to make the commercial splash in the States that many thought would ultimately happen, the music has influenced pop and rock to a considerable degree, and it will probably continue to do so. How do you feel about that?

SD: I feel great about it. Take, for instance, the Tina song, which I like very much, "What's Love Got To Do With It." That song is reggae influenced. Sister Sledge has a song called "Frankie," which is another good song with a reggae influence. When I hear songs like these, I feel great, because it means that these singers and their producers are listening to what we're doing in Jamaica. These are people who shape the pop music you hear on the radio in America. And if they're listening to reggae and putting it into their music, then that's good for reggae. It will help reggae to one day be accepted as music to put on pop and rock radio stations. Billy Joel has some reggae in some of his songs; the Police have a lot in theirs; Julian Lennon has some. That makes me feel good. I appreciate what they're doing for reggae.

RS: You've been the only reggae drummer

'I'D TAKE CHANCES, Y'KNOW. BUT IT GAVE ME A CHANCE TO BE A LEADER AND AN INNOVATOR.'

good dance sound.

RS: What specific innovations in the way of drums do you feel you've been responsible for in reggae over the last decade or so?

SD: I guess I was responsible for bringing what some people in Jamaica call the "military beat" into reggae. Jamaican reggae drummers always knew about this beat, which was snappy and bright, but they never knew how to incorporate it into the music in a way that would sound right. There are so many patterns that I developed over the years that I can't remember all of them. I remember them when I listen back to the records I've played on in the past—rock records and reggae records. Sometimes I'll listen to a record with a

to transcend reggae boundaries successfully, and play rock and pop studio dates. How did you manage this?

SD: People don't believe this, but the very first pattern I ever played on the drums was what Charlie Watts played on the song "Satisfaction." People don't believe this, but it's true. That is a great drum pattern and is still one of my favorites. Also, when I was playing clubs and hotels in Jamaica, I used to play in bands that would do reggae songs, but also songs from the Top 40. So even back then, I crossed over, and became familiar with patterns and beats in those kinds of songs. I got some very valuable experience playing music other than reggae

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Photo by Rick Mattingly

Alan Dawson

I'VE had several phone conversations with Alan Dawson over the years, but I never had the opportunity to meet with him face to face until we did this interview. I was excited about questioning Alan on musical trends and styles of the past ten years, and getting his thoughts about the future. But shortly after this interview began, I realized that I had a challenge. Alan Dawson is not a man who's swayed by the current whims of the drum industry. His reputation as both drummer and educator is solid and irreproachable. The concept of four-way independence and Alan Dawson's name are practically one and the same. He didn't invent four-way independence, but he's mastered it and formed it into one of the most sought-after teaching methods in drum history. A lot of people want to know how he does what he does.

This interview is as much a look at the past as anything else. "Sometimes," Alan said, "by looking at the past, you can get a glimpse of the future." At one point, I asked him what he thought about the cosmetic drum products, and I cited colored cymbals as an example. He smiled and said, "I've had green cymbals before, but they got that way from leaving them in a damp basement. So much for the impact of drum marketing strategies on Alan Dawson."

SF: Have there been any changes in your students over the last ten years in terms of what they're interested in studying? Are they generally more serious about studying or less serious?

AD: There's not that much difference in seriousness, but their orientation does seem to be quite different. I now hear more students talking about getting into the studios. That was unheard of when I was coming up, or even 20 years ago. A person played an instrument to become a star performer, to play with a band, or to go on the road. If you couldn't do these things, you went into the studio. That was for the people who could read but were really not that hip or creative, because most of the time, studio musicians are supposed to subjugate themselves to some extent. Obviously, because of people like Harvey Mason and Steve Gadd, the whole perception has changed now. These guys are studio players, but *star* studio players. People know who they are.

Now, I hear more students say, "I want to be able to play every style going." In the past, most students wanted to zero in on a particular aspect or style. A lot of people come to me with the idea of, "Hey, you're

a jazz player." And that's right. I am a jazz player—I guess, aptly, a mainstream jazz player. That's what I'm known for and that's what I prefer to play, but that isn't all I play and it certainly is not the extent of my teaching. I teach students how to play some music; that's all. They can go where they want to from there.

SF: You did your share of studio work in the '60s. With Richard Davis on bass and Jaki Byard on piano, you've been referred to as the in-house rhythm section for Prestige records.

AD: You might call it that. I was a *semi-house* player for Prestige for a few years, but not to the extent of studio players today who do one, two, or three dates a day. I did maybe one a month. I didn't consider myself a studio player in that sense, but yes, I did a lot of recordings from 1963 to around 1968.

Years ago, it was said that studio players had to be good readers. They didn't necessarily have to have a unique style. Most people said that studio drummers didn't swing. That was probably a bum rap. The drummers in the studios today are also out doing live performances. They're incredible players.

SF: Are there any drummers who have emerged in the last ten years who knocked you out?

AD: Steve Gadd would have to be one. I heard a local drummer here named Billy Kilson about three years ago, and I thought, "Where did this guy come

from?" He was playing up a storm. I heard a young fellow named Kenny Washington with Johnny Griffin. There are some people that I've watched mature, such as Keith Copeland and Terri Lyne Carrington. In the last ten years, they've become monsters. I can't say that I'm without prejudice, because they were students of mine. Nevertheless, I'm very impressed with what they're doing.

SF: If I can get more specific, who would you consider the great jazz drummers of the '80s?

AD: I'm not sure who we consider jazz drummers in the '80s. I think it's become blurred. What is jazz drumming? What is pop drumming? What is funk drumming, and what is rock drumming? Even when I look at the categories in MD's Readers Poll of Studio Drummer, Rock Drummer, and Funk Drummer, these could very easily be in one category. Studio drummers do all of those things. This was the first year MD had the category of Mainstream Jazz. Without that category, I can't see where I would have fit in. To me, jazz represents some semblance of the ching-chinga-ching feel. But if you really look at it, at least as far back as Dizzy Gillespie's influence on music, the Latin influence has certainly become a part of jazz. For the most part, that's a straight-8th-note feel. So you can't really say that, if it's not triplets, it's not jazz. It gets confusing.

The first time I heard a drummer playing a semblance of rock 'n' roll time on the cymbal, I really thought he was trying to play a shuffle rhythm and couldn't make it. Some boogie-woogie music was played with a straight-8th-note feeling, and some

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was played with a triplet feeling. When I listened to Chano Pozo playing congas with Dizzy's band, it didn't hit me right at the time. Now I realize what it was. I was hearing ching-chinga-ching in the phrasing of the drumset and horn players, and straight-8th notes from Chano. It didn't quite mesh when both sounds were played at the same time. It's true that some things are played purposely because of the rhythmic interference and tension that they create, but I don't think that was the case in Dizzy's band.

SF: Jack DeJohnette?

AD: Of course. I've been hearing Jack for more than ten years, but in the last ten years, I've really zeroed in on him. Last year at the PAS Convention in Ann Arbor, he didn't do a clinic per se, but he did play by himself for about 50 minutes. I was

When you get right down to it, what we're calling jazz—for want of a better name—is taking so many elements from

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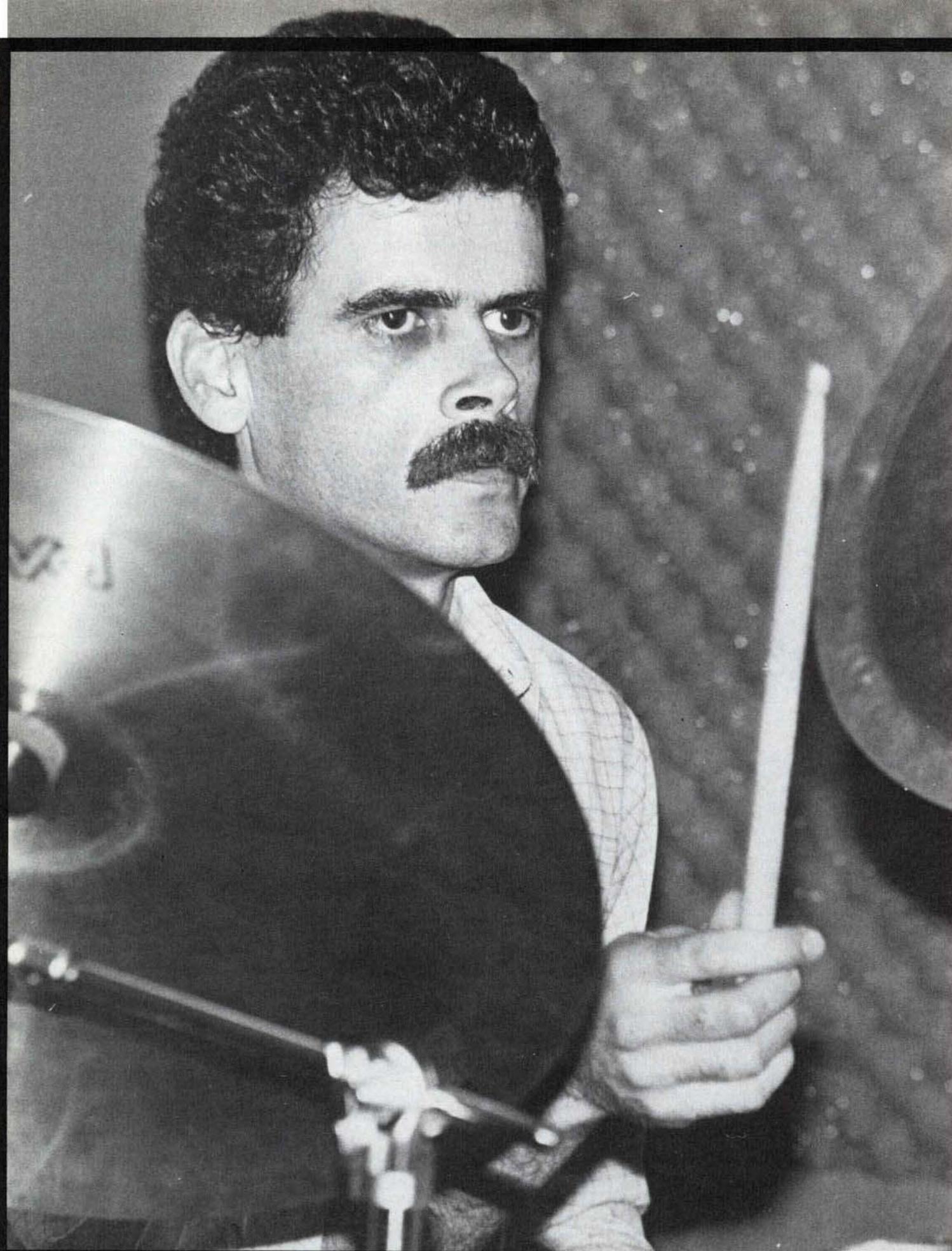


Photo by Rick Maikin

David Garibaldi

You have to admire someone who is successful and happy doing something, but stops because he doesn't feel that he is growing. Such was the case with David Garibaldi when he left Tower Of Power in 1980. The question that arose was whether he felt truly happy and successful without that growth. The answer was no. He had left the Bay Area in 1977, and had relocated to L.A., where he didn't know a soul. It was virtually like starting over. He fought the preconceptions of those who figured that Garibaldi was only one kind of a drummer, and he pried open many closed doors. Today, David is glad he did so.

In the past year, David has been working with a band called Wishful Thinking, recently signed to Pausa Records, as well as doing clinics, sessions, writing a book, and keeping a very busy teaching schedule.

RF: Have you found that you had to alter your teaching methods or approach at all during the last five to ten years?

DG: Oh yes. I'm realizing that I'm going to have to make some changes right now, just with the differences in music and the differences in my own playing appetite. There's more rock playing going on today than before, plus I'm having to make changes with regard to including electronics and its application. That's as much as I can tell you right now, because it's only been during the last month that I realized I'm going to make some changes.

RF: What has been your thrust in teaching?

DG: It's been primarily fusion—things that will build a lot of depth in your playing with regard to improving your facility on the drumset, soloing, and that kind of thing.

RF: When people come to you for lessons, how do you begin?

DG: Generally, I start by listening to them play, and I watch them for a few minutes. I start each student with a concept I use involving two sound levels and the hands—accented notes and non-accented notes. I show students how I use this concept in my playing, and I have a number of handouts that I give them. We go through these things until the students start to understand how that concept works. That's pretty much where I start with everybody. After that, it's all different, depending on where each player is at currently, the type of music each student likes,

and where each person's desires as a player are.

RF: Aside from bringing in electronics, has there been a change in your teaching approach?

DG: I do a lot of motivational things—goal setting, encouraging students to have very clearly defined goals, and encouraging them to be more well-rounded in what they're doing, as opposed to only doing one thing. A few years ago, you could get away with doing one style of music. Today, things are very different, with all the changes in the industry and music business. You have to be more well-rounded and be able to do a lot more things, just so you can survive in the business today.

RF: You became known for a certain thing. Was it difficult to break through that preconception people had of you?

DG: Sure. When I was in Tower Of Power, I didn't have to think about anything but those guys. When I decided I was going to get out of that situation and start working in L.A., I realized that, even though Tower was a wonderful situation to be in, they were the only ones who were playing the type of music they played. I had to forget about some of that stuff and get into some other things.

RF: What did you do to prepare for that?

DG: I just started working in town, calling people, getting involved in things that were going on around here, and taking advantage of every musical situation that I could. Had I not moved here from the Bay

It was really great, but then it all changed, so I moved down here. I didn't know anybody, so I just set out to get things going for myself. I had to make a lot of adjustments because I wasn't in Tower Of Power anymore, and I found myself overplaying a lot of times because of what I had been doing with them. With them, I could play anything I wanted, with no restrictions on me whatsoever. Then I got into situations here where everything was much more controlled, and I had people telling me what they wanted me to do. I had to get used to that. There was a lot of mental pressure for a long time. And there were people who didn't want to hire me, because they thought that all I could do was Tower Of Power. Consequently, I always had to be proving myself. I feel like I'm still proving myself. That really is the way it is around here, which is okay, because it makes things happen for you. It builds character. You can't really rest on what you did yesterday, as great as that may be. You have to keep moving on, because there's always somebody else. You have to be looking over your shoulder all the time. That's the way this business is, but if you like it, you put up with all that stuff and it's really fun. It's great to play the drums.

RF: Where do you personally stand with all the electronics?

DG: I used a Linn Drum and the Simmons SDS7, and I've gotten into programming. I just did a Christian album where I was one of the coproducers, and I used drum

"YOU SHOULD NEVER FEEL THAT YOU HAVE TO SOUND LIKE SOMEONE ELSE TO GET OVER."

Area, I don't think I would know what I know today. The experience I've gained here has been invaluable in terms of what I've learned about recording, and maturing as a player. I don't know if I consider myself a studio musician, but I want to bring a studio quality to what I do in a musical situation.

RF: When you moved down to L.A., had Tower Of Power been your only recording experience?

DG: Yes. I was coming here a lot with the band. The scene in San Francisco was drying up. In the mid to late '70s, everything sort of disappeared up there. In the early '70s, it was heavenly. Everybody had real good gigs and was making a lot of money.

machine on almost all of it. It gave me an opportunity to really do whatever I wanted. I did all the basic tracks with snare drum, bass drum, and hi-hat, and then I overdubbed toms and cymbals. It turned out really great. I also just did something for Sony/Epic in Japan, and a track for a producer here in town named Joe Curiale. So, slowly but surely, I'm getting into that kind of stuff. For a long time, I didn't have to, but within the last year, it has really become necessary. If you want to work here, you must be knowledgeable about all the electronics—how to use the Linn, Simmons, and all of it. They're different instruments than the drumset. Nothing is

continued on page 108

EQUIPMENT IN MD: An Historical

THROUGHOUT the years of its publication, a majority of Modern Drummer's advertising space—and a sizable amount of editorial space as well—has been devoted to drum and percussion equipment. Since the first issue, in January of 1977, the industry has seen tremendous progress, much of which has been reflected in design changes, or in the introduction of new and unusual products to meet new and unusual demands from drummers. In some cases, traditional products were improved; in other cases, traditional products left the market entirely, to be replaced by revolutionary new ones. In this equipment retrospective, MD takes a look back at what has gone on in the percussion industry over the years—as shown in its own pages—and focuses on some of the products that had—through their introduction, their metamorphosis, or their disappearance—a significant effect on the history of drums and drumming.

As might be expected, major features in each of MD's first four issues were devoted simply to exposing what was available on the market at that time. Basically, the idea was to cover as much ground as possible and reveal the status quo. But even while demonstrating the general run of equipment, a few new innovations were also presented.



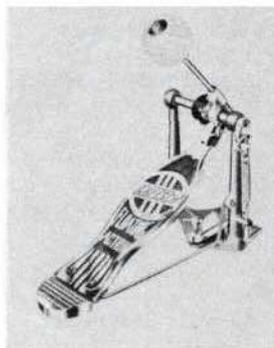
Pearl Kit

This Pearl set, featured in the January '77 issue, was fairly representative of drumset construction at that time. Note the fairly lightweight cymbal stands and light-duty double tom mount.

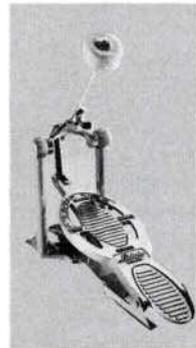


Zildjian Flat Top Ride

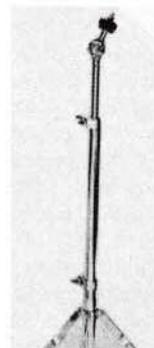
The *Just Drums* department of the very first MD saw this new design in ride cymbals from Zildjian. The *Flat Top Ride* was an early response to the desire for a dry, "pingy" sound for close miking and studio work.



Gretsch Floating Action



Ludwig Speed King

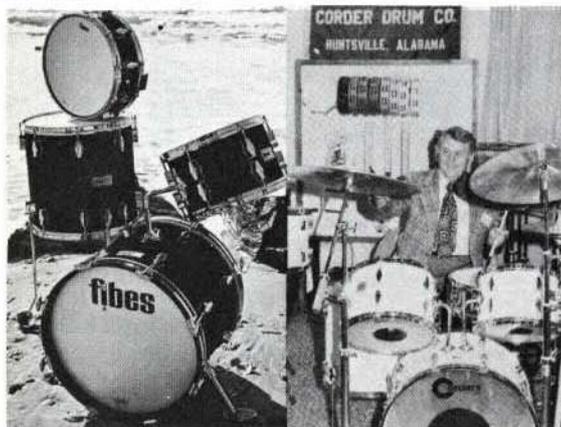


Ludwig Stand



Slingerland Boom,

The state of the art in hardware was represented by the two bass drum pedals shown here: Gretsch's *Floating Action* and Ludwig's *Speed King*. Both are still popular today, and have influenced pedal designs from many other companies. However, the lightweight Ludwig cymbal stand and Slingerland boom—top of their lines at the time—quickly gave way to bigger and bigger systems.



Fibes Drums

Corder Drums

Fibes, a popular American line of fiberglass drums, was featured in the April '77 issue, but quietly left the scene shortly thereafter. The Corder Drum Company purchased the Fibes tooling, and used it to create the hardware for its wood-shell drums, which first appeared in MD's October '81 NAMM Show report.

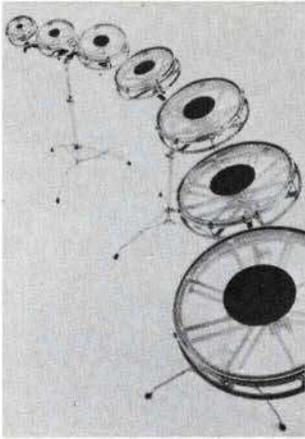


Tama Kit

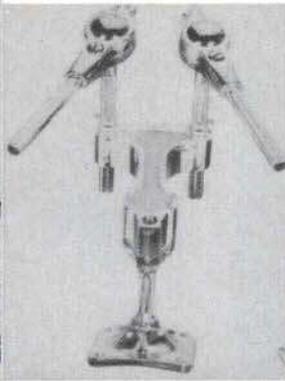
Tama's debut mention in MD's pages took place in the July '77 issue, with this photo of a set featuring multiple concert toms—a design rapidly increasing in popularity at that time.

Overview

by Rick Van Horn

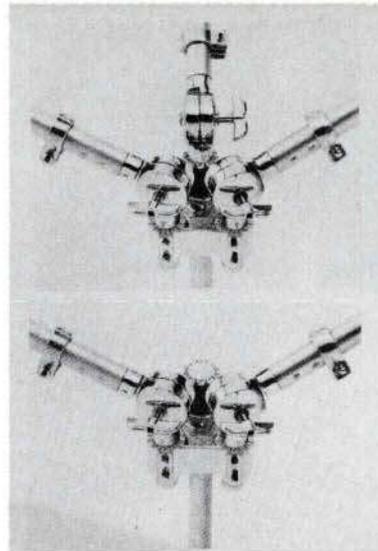


Remo RotoToms

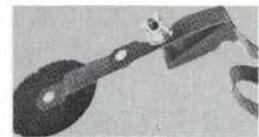


Super Set-O-Matic

Other innovations demonstrated early in MD's history included Remo's *RotoToms* (actually their second design), and Slingerland's nylon-ball-and-socket tom holder, the *Super Set-O-Matic*. Both were featured in the April '77 issue.



Rogers Memri-Loc System

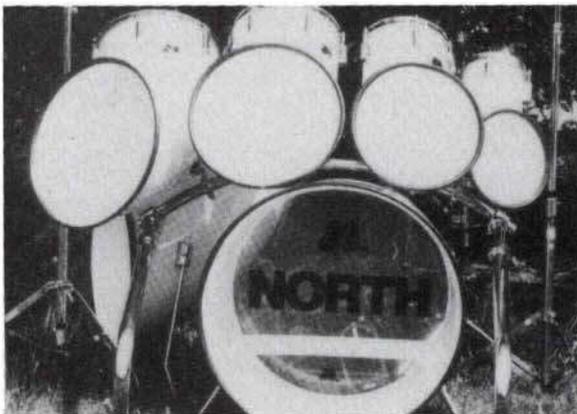


External Muffer



Quick-release Clutch

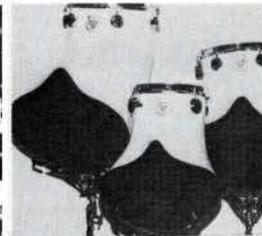
The July '77 issue featured the introduction of Rogers' *Memri-Loc* system of hardware, which quickly caught the attention of the entire drum industry. Copies and variations appeared on many other brands in record time. Rogers also introduced the first simple external drum muffer, and the only quick-release hi-hat clutch for double-bass drummers until 1985.



North



Milestone



Staccato



Impact

October '77 saw the introduction of two lines of fiberglass drums: the revolutionary North "curved horn" design, and the more traditional Milestone drums. In August of '79, MD's "Foreign Drum Report" featured Staccato drums, a variation on the North design. Such unique fiberglass drum designs declined in popularity in the '80s, but have been reintroduced recently by Impact drums, featured in MD's October '85 NAMM Show coverage.



Early Camco Snare

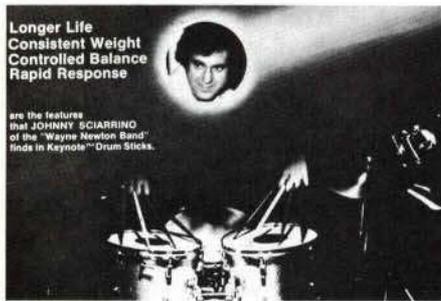


Later Camco Kit

Camco's famous button-shaped lugs appeared first in the July '77 issue. But in the Mar./Apr. '79 issue, they also appeared on the first advertised Drum Workshop drums. To make matters more confusing, the Camco line was reintroduced in the *Just Drums* department of the Dec./Jan. '79 issue—only to disappear again shortly thereafter. DW continued on with the design.



Drum Workshop



INTRODUCTORY OFFER

ONE PAIR \$2.50 Regularly \$4.95 a pair LIMITED TO 2 PAIR 35 - \$2.95 (Regular Price \$5.90)

Keynote™ Drum Sticks

Keynote™ drum sticks are available in "7A", "ROCK", "2B", "3S" and "Jazz Sticks". They come in finishes Blue, Neon Red, Blaze Orange, Signal Green or non-fluorescent White. When used under a black light, the drum sticks will fluoresce, giving a spectacular effect to the drummer performing with two "beats of light".

PETERS PERCUSSION P.O. Box FF, Bayonet Beach, Fla. 33438

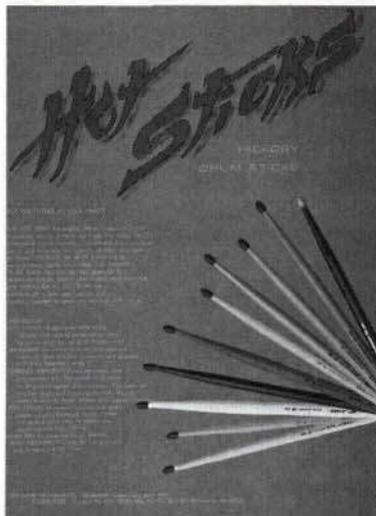
Please send me, postage prepaid: One Pair Two Pairs of Keynote™ Drum Sticks. Enclosed find my check or money order for \$_____

Off the invoice September 30, 1977 1/77R 20 10 20

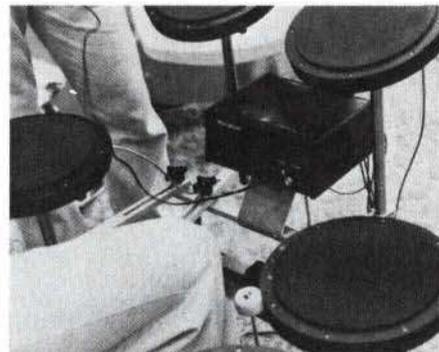
Name _____
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Keynote Sticks

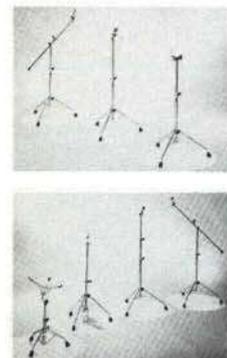


Hot Sticks



Calato Thin Skins

The October '78 NAMM Show report saw this short-lived item from Calato/Regal Tip. It didn't last, but may have been the forerunner of other electronic practice pad kits, such as the Pearl *Fightman*, which appeared in 1984.



Ludwig Hercules Stands



Ludwig's The Set-Up

Hardware Wars: Part 1. It began innocently enough, with Ludwig introducing its tubular-construction *Hercules* line in the July '78 issue. But the industry soon caught the "bigger is better" fever, and double-braced stands of ever increasing height were introduced, along with tom mounts that could support larger drums. Tama focused on its *Titan* line in the Feb./Mar. '80 issue; Ludwig returned with its heavy-duty modular system called *The Set-Up*, in December of 1980. The competition finally peaked with the introduction of Slingerland's *Magnum Force* series, with a December '81 ad that featured tom mounts that appeared to be cast of armor plate, and the now-legendary *Grandstand* cymbal boom. Hardware size and weight seemed to level off—and in many cases were actually reduced—shortly after this ad appeared.

TAMA TITAN... STATUS CYMBAL STANDS

From the makers of the first boom-type cymbal stand come the strongest, most versatile, best engineered, and most durable cymbal stands the industry has ever seen... Tama Titan for 1980.

1000 Series
 1000 Series
 1000 Series
 1000 Series

TAMA
 The strongest name in drums

FEBRUARY-MARCH 1980

Tama Titan Stands

Magnum Force. The most exciting power for today's sound.

Magnum Force... the most exciting power for today's sound.

The new Magnum Force... the most exciting power for today's sound.

Slingerland

Slingerland Magnum Force Hardware



Pearl Hardware

Octobans

Slingerland Cutaway Drums

Evans Heads

Remo Pinstripe

NAMM Show coverage always provides the latest in product innovations, and the October '77 issue featured several, including Pearl's multiple-mounting system, Tama's *Octobans*, and Slingerland's *Cutaway* design in marching drums (also tried with limited success on drumsets). In drumhead design, Evans featured colored and reflective heads, and its popular oil-filled *Hydraulic* heads—for that "dead, studio sound." Remo's entry into that competitive field was the *Pinstripe*.

SPACE-TONE™
SNARE DRUM

**NEW LOOK
NEW SOUND**
By
HINGER TOUCH-TONE

The unique split construction increases the volume dramatically and allows the sound to project directly to the audience for instant response.

Used by top professionals in all fields throughout the world.

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Hinger Touch-Tone Snare

The **May EA**

It gets into the sound and out of your way.

Inside the drum. That's where the sound happens. That's where the **May EA** miking system fits.

The first real breakthrough for drum miking—the **May EA** system can be mounted easily inside any drum, quickly slips into line or studio boxes. Once installed, it allows the internal acoustics of each drum individually, amplifying only the drums in which it is mounted, to eliminate microphone leakage and phase cancellation. What you hear is what you feel your undistorted drum. Nothing artificial about it.

Capable of being retained 100% the unit allows each drum to be individually "topped" by the same tone and volume. In fact you have a wide range of internal frequencies. You get more sound per drum. You get total control.

And the **May EA** gets out of your way. It eliminates mike and boom stands and frees up the batter head of your drum—free up your player. It can be locked on set-up and break-down time. You just plug in and play.

This specially designed drum miking system is built and patented in the USA. It's the only system that allows the miking to be removed in 10 seconds. It's the only system that can be used on any drum. It's the only system that can be used on any drum.

Look for the **May EA** at your local drum store or contact: **May EA**, 8512 Sunset Drive, Brentwood, CA 94004. Phone: (415) 836-5204.

May-EA System

THE NEW PREMIER 2009 SUPER POWER SNARE DRUM

The 2009 is unique. There is no other drum like it in the world. The combination of years of research and development went into the making of this snare drum. The result is an ever-shifting tonal spectrum of sound and control.

The 2009 is the ultimate snare drum. It's built with a split-top construction. The unique split-top construction allows the sound to project directly to the audience for instant response.

Used by top professionals in all fields throughout the world.

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Premier 2009 Snare

Drum sound out ... or microphone in? Special design adaptations to maximize a snare drum's sound output included the split-construction Hinger *Touch-Tone* snare introduced in the Oct./Nov. '79 issue, and the more recent Premier 2009 snare, which features a secondary "Sound Chamber" and a hole in the side of the shell to accommodate a microphone. It debuted in the November '84 *MD*. Going even deeper into the matter was the *May EA* Miking System, which placed microphones in a permanent mounting system inside the drums themselves. It was first advertised in the November '82 issue.

Drum Workshop Chain Pedal

drum workshop, inc.

Drum Workshop Chain Pedal

In the early '70s, drum technician Al Duffy (working at the Professional Percussion Center in New York at the time) experimented with fitting a chain-and-sprocket drive onto a Camco pedal. The pedal became so popular that the store started offering Camco-conversions as a regular item. But the store closed in the late '70s. Coincidentally, at that same time, the Camco operation was sold. The pedal design (along with the Camco tools, dies, and molds) was purchased by Drum Workshop, who quickly introduced its *DW5000C* chain pedal. The first ad featuring the pedal appeared in the Dec./Jan. '79 issue of *MD*. And the rest, as they say, is history.

Hot news!
That studio sound from your drums with...

TONGARINGS

TONGA

They're gonna make you a star.

TongaRings

TongaRings were just one of several self-adhesive muffling devices introduced in the early '80s to help drummers achieve "that studio sound." There were also *Dead-ringers*, *Bulls-Eye* adhesive pads, *Egg-Heads*, and *Egg-Yokes*. Some lasted longer than others, but most faded from the scene when the desire for that flat, deadened sound declined among drummers. Today, factory-issue external mufflers and quickly removable products such as mylar *Zero Rings* and rubber *Flat Rings* have replaced the more permanent, self-adhesive products.

INTRODUCING FOR THE VERY FIRST TIME...

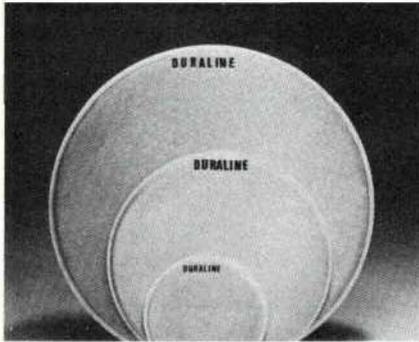
RIMS

RIMS

The Gauger RIMS (Resonance Isolation Mounting System), announced in the Oct./Nov. '79 issue, allowed drums to be mounted without the use of permanently attached hardware that reduced the resonance of the shells. Despite endorsements by name players, it took some time for them to "catch on," partly because the flat, "studio sound" was still popular at the time RIMS were introduced. But as drummers' preferences in sound have returned to bigger, more resonant drums, RIMS have increased in popularity, and are now available in conjunction with several brands of drums as factory-issue items.

RIMS System

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Duraline Heads

The late 70s saw some innovative developments in the drumhead industry. While the Remo plastic head had been around for many years, the Canasonic fiberglass head was introduced in the April '78 issue of MD. Ludwig's own special series of "matched" plastic heads (called *Rockers* and *Groovers*) was announced in the July '78 issue. Perhaps the most unusual heads were the Duraline *Superheads*, introduced in the Aug./Sept. '79 *Just Drums* department. Made of woven Kevlar fabric, they were claimed to be virtually unbreakable.



Aquarian Cymbal Spring

Aquarian Accessories came on the scene with a full-page ad in the Oct./Nov. '80 issue, for what seemed a very small item: the *Cymbal Spring*. It was a flexible cymbal holder, designed to protect cymbals against breakage under hard impact. Aquarian quickly followed it up with heavier-duty models, including one popular with drummers using inverted China-type cymbals. Numerous other accessories followed, and the company ultimately introduced a self-miking system and *Formula X-10* synthetic sticks.



Shure Headset Microphone

The Shure Brothers microphone company thought that drummers might be interested in a vocal microphone that required no stand, and that left the drummer free to move about on the kit while singing. Shure introduced the *SM-10/SM-12* headphone mic series in the April '81 issue. It did, in fact, become popular with singing drummers, and headset mic's are now offered by several other manufacturers, including Nady and Sony.



Early Slingerland Graphics

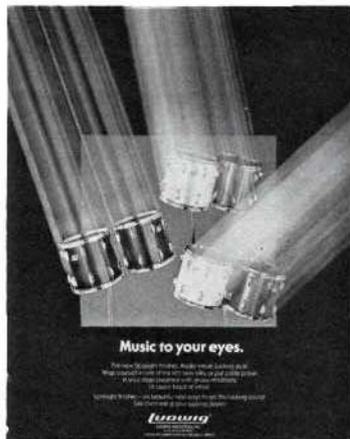


Emerald Drums



Remo Ebony Heads

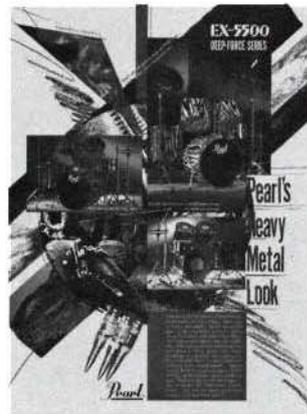
If looks could sell . . . The drum industry has always been aware of the potential sales incentive offered by unusual-looking drums. Back in October of 1977, *MD* reported on Slingerland's offer to put any customer's artwork into a pearl finish on a drum. The May '83 issue saw a Ludwig ad stressing the "look" of its new finishes, with only a passing mention of the sound of the drums. Pearl's *Safari* line appeared in October of '84. Remo entered the fray in the June '84 issue, with its black *Ebony* series of heads—years after Evans had introduced colored heads. Canasonic soon followed with colors of its own. Perhaps the most dramatic example of cosmetic emphasis was the August '84 debut of the Emerald line, which was based entirely on the unique appearance of the drums and hardware. Tama brought things full circle in the September '84 issue, with an offer to customize any kit to the drummer's specification. In December of that year, Paiste brought color to cymbals—a move quickly imitated by others.



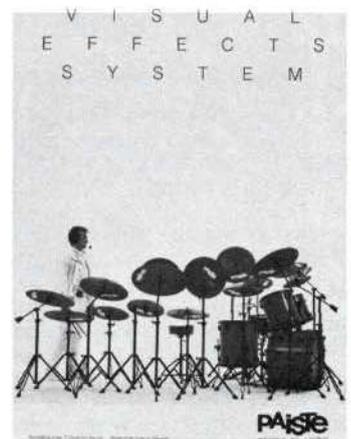
Ludwig Finishes



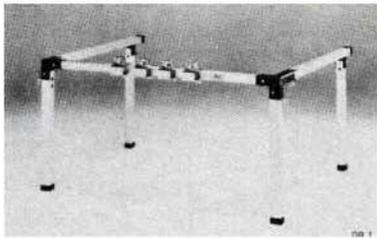
Tama's Customizing Offer



Pearl Safari Finishes



Paiste Color Sound Cymbals



Pearl Rack System



Ultimate Support System

THE NEXT GENERATION OF HARDWARE.

COLLARLOCK Bar-System

THE BAR SYSTEM™ is a complete of COLLARLOCK™ stands, steel MOUNTS, COLLARLOCK™ cymbals, and THE BAR SYSTEM™ suspension of PEARL, ARIEL and other name brand cymbals, and other items. The 1" Adjustable Stand™ offers the most of hanging.

COLLARLOCK™ is a complete of COLLARLOCK™ stands, steel MOUNTS, COLLARLOCK™ cymbals, and THE BAR SYSTEM™ suspension of PEARL, ARIEL and other name brand cymbals, and other items. The 1" Adjustable Stand™ offers the most of hanging.

Collarlock Bar-System



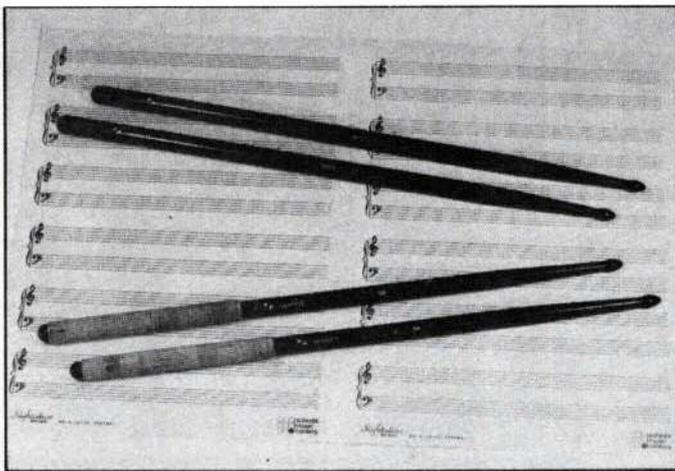
Zildjian Earth Ride



Paiste Rudes

As music became louder and sticks became heavier, cymbals had to become thicker and stronger in order to survive. Zildjian led the way with the development of the *Earth Ride*, which was a very raw-looking, unlathed cymbal that was extremely thick and heavy, and gave a very loud, dry ping. It was introduced in the May/June '79 *Just Drums* department. Paiste soon followed with an entire line of heavy-duty cymbals called *Rudes*, debuted at the 1981 summer NAMM Show and covered in MD's October issue that year.

Hardware Wars: Part 2. As setups became more and more complex, drummers desired a way to reduce the clutter, tangle, and weight of drum, cymbal, and microphone stands. In August of '83, Pearl introduced the *Drum Rack*, originally designed by Paul Jamieson and Jeff Porcaro. Collarlock's bar system (first shown in December '83) incorporated existing floor stands for support, but eliminated the need for so many. By the June '85 issue, the popularity of electronic drums had created an opening for a rack system from Ultimate Support Systems specially designed for electronic kits.



Riff-Rite Sticks

QUANTUM

The New Hot 'n Heavy Regal Tips!

Calato's done it again! A step ahead of the others with Quantum — real Regal Tip sticks with rounded ends and heavy footings to give you the power and flex needed for surviving in the 80's. Backed by Quantum's most used and most liked stick — a real feel and a sound you'll love. Seven shaft sizes, 17" to 21" lengths. Contact your Calato dealer or quality factory. Master and wood tips.

At local music stores or write Calato, Dept. MD, 4501 Hyde Park Blvd., Hightstown, NJ 1, 1000. (714) 961-3688. Send for free color catalog.

Calato Quantums

FASTER THAN A SPEEDING BULLET. MORE POWERFUL THAN A LOCOMOTIVE. NEW SUPERSTICKS.

Maybe you have tried others... a little better, but still... slow and heavy... keep them in your hands. You won't get down benefits with wood sticks. Duraline that can save you money and help improve your drumming.

Supersticks are available in five weights. For the girl that feels lost for you and... complete them to the sticks you're using now. Don't let it stay in your wood stick area. They're about to become a collector's item.

Supersticks won't warp. They're matched to withstand... signs of wear. And when they're wet, the porous surface helps keep them in your hands. You won't get down benefits with wood sticks. Duraline that can save you money and help improve your drumming.

Supersticks are available in five weights. For the girl that feels lost for you and... complete them to the sticks you're using now. Don't let it stay in your wood stick area. They're about to become a collector's item.

Supersticks won't warp. They're matched to withstand... signs of wear. And when they're wet, the porous surface helps keep them in your hands. You won't get down benefits with wood sticks. Duraline that can save you money and help improve your drumming.

Duraline Supersticks

After the introduction of the nylon tip over 20 years ago, drumsticks didn't see much radical change. Models came and went, wood types varied, but not much of a revolutionary nature happened until the debut of the synthetic stick. The first to appear in MD was the Riff Rite stick, which was included in the *Just Drums* department of the December '80 issue. In the Feb./Mar. '81 issue, the Duraline *Superstick* entered the field. Calato chose not to approach synthetic sticks, but rather to offer a heavier-duty, rock-oriented wood stick (with an oversized nylon tip), called the *Quantum*, which was first advertised in October '81. The *Aquarian Formula X-10* stick appeared in April of 1981, and has gone on to be one of the most popular and durable synthetic stick lines, of which there are several today. Not so fortunate was the short-lived *The Stik*, by Hi-Skill engineering. Only one ad appeared, in the November '81 issue. Calato's *Blaststicks*, a combination brush-stick, appeared in January of '83.

THE DRUMMER... David Garibaldi

"They are durable, matched and balanced well. I like them."

Ask to try "The Stik" at your favorite dealer

Hi-Skill Engineering P.O. Box 1123, Simons City, CA 95187 • 415/971-0051

Hi-Skill Sticks

New from Calato! Blaststicks

Blaststicks — Calato's exciting new brush-sticks — are designed to feel like conventional sticks but the effects are totally unconventional. Get set to expand with new percussive effects.

At local music stores or write Calato, Dept. MD, 4501 Hyde Park Blvd., Hightstown, NJ 1, 1000. (714) 961-3688. Send for our free catalog.

calato

Calato Blaststicks

"Some straight talk about drumsticks"

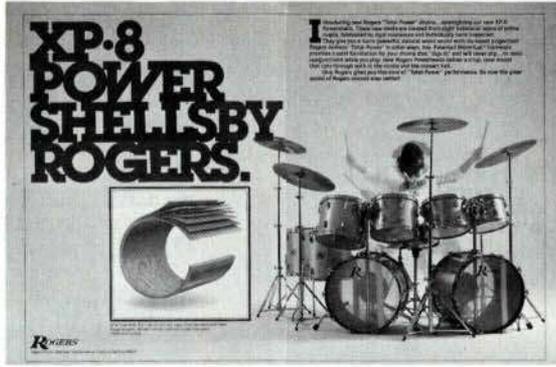
Formula X-10

AQUARIAN

Aquarian Formula X-10s



Tama 8" Deep Snare



Rogers XP-8 Power Shells



Gretsch Power Drums

Deeper and thicker shells gained popularity as the '80s broke. Rogers led the way with its XP-8 Power Shells, which were eight-ply and extra-deep. Other notable thick-ply shells were made by Sonor. Deep-dimensioned drums became the industry standard in the middle of the decade, and included Tama's 8" deep snare (the first to be advertised in MD), which appeared in the Aug./Sept. '80 issue, and Gretsch's Power Drums, introduced in November of '81.

A brand-new old idea: Although the popularity of deep-shelled drums has lasted to the present day, the desire for a return to more resonant drums has turned many drummers away from the thick-shelled brands. Recognizing this, certain manufacturers of thick-shelled drums decided to offer thin-shelled options. Tama led the way with its Artstar line, introduced with much fanfare in the May '83 issue. Sonor followed only a month later with an eye-catching ad for the Sonorlite series.



Tama Artstar



Sonorlite

The rise and fall of an American giant: During the years since MD's initial issue, one major American drum manufacturer went through a metamorphosis that took it from prominent established brand, to industry leader and innovator, to importer and minor manufacturer, and finally, to a memory. That unfortunate manufacturer was the Rogers Drum Company. For many years the brand most aspired to by American drummers (and certainly the manufacturer responsible for some of the most important technical advances in drum equipment design), Rogers underwent a decline in the '70s that the company seemed powerless to halt. From extensive ad campaigns in the first few years of MD's publication, Rogers had reduced its advertising to a minimum by the early '80s. The end was foretold by two unique ad campaigns: The first was the introduction of the R-360 and R-380 import budget lines in the Aug./Sept. '82 issue, which turned the company from a manufacturer to an importer. The second was a six-page color insert in the September '83 issue, which seemed a "last-gasp" effort to promote a once-proud but dying line. The last mention of Rogers drums in MD ironically took place in a Product Close-Up column in March 1984. Still a division of the Fender Corporation (which was recently returned to private ownership) it remains to be seen if anything of a serious nature will ever be heard again from Rogers.



Rogers In Product Close-Up



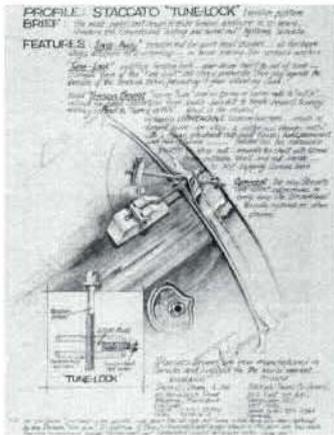
Portion Of Final Rogers Ad



Rogers' Import Line Debut



R-360 Kit



Staccato Tune Lock System



Pearl Super Gripper Lugs



Pearl Free Floating Snare



CB 700 FFS Snare

It's not unusual for a good idea on one product to show up on another in short order, and that's exactly what happened when Staccato's *Tune Lock* tension system (graphically diagrammed in the June '81 issue) resurfaced as an element of Pearl's *Super Gripper* lugs in August of '84. Ironically, Pearl experienced the same sort of "flattery" when its *Free Floating System* snare drum, debuted in October '83, was virtually duplicated by CB-700, and offered in *MD's* April '84 issue.

With the economy in a tenuous state, drum manufacturers recognized the need to capitalize on their budget lines in the early '80s. While most had always carried lower-priced models in their catalogs, they had not deemed it appropriate to promote those models too highly. But Ludwig featured its *Standard II* in a full-page ad in the October '82 issue, and a few years later re-entered the budget market with the *Rocker II* line. Pearl, who had entered the drum market in the first place as a low-cost import, introduced an "import" of its own in November of '82 with the Maxwin by Pearl line. Pearl now features its own *International* budget series, and Maxwin is being distributed by another company. Gretsch has its *Blackhawk* line, Tama has its *Swingstar*, and Rogers has been reduced to only its *R-360* and *R-380* import lines. An interesting newcomer to the "budget" category, however, is Sonor, who introduced its *Performer* series in the March '85 *MD*. Many other drum companies aim their entire product lines at the budget, student, or semipro levels of the market.



Ludwig Standard Drums



Maxwin By Pearl



Sonor Performers



Remo PTS Kit



Remo Encore Kit

Remo graduated from a drumhead manufacturer to a drumset manufacturer with the development of the revolutionary *PTS* (Pre-Tuned System) kits. The foundation of these low-priced, phenolic-shelled kits was the *PTS* head, fitted onto a metallic hoop, and needing no tuning or tensioning. Introduced in May of '82, the *PTS* system was the first major innovation in total drumset/drumhead technology in many years. Remo has since expanded into more professional, higher-priced kits with the introduction of four new drumset lines, which debuted in the October '85 issue.



Migirian Bass Drum

A radical design departure was introduced in the *Just Drums* department of the January '83 issue, when the Migirian Drum Company announced its oval-head bass drum. The drum had a box-shaped fiberglass body, and directable louvers in front to "aim" the sound.



Sabian's Debut Ad



NuVader



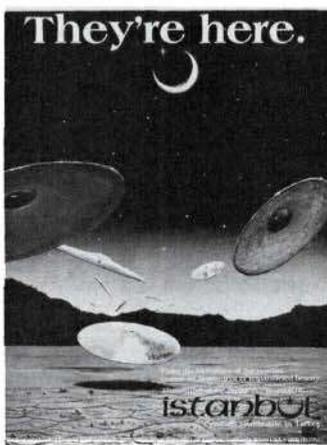
Avanti



Pearl Wilds



Meinl Profiles



Istanbul



Zildjian Amirs

While various cymbal brands have always been advertised in the pages of *MD*, it was not until the first Sabian ad appeared in the October '82 issue that brands other than Zildjian or Paiste were taken very seriously. Sabian's entrance into the field seemed to open a door for other cymbal lines, and brands that had heretofore been relatively minor were suddenly competing for consumer attention with the "big boys." Following Sabian's 1982 ad, NuVader appeared in January of '83, closely followed in June by Avanti. Pearl entered the fray with a line of its own cymbals (called *Wild*, and distinctly reminiscent of *Rudes*), in the February '84 issue, while Meinl, the manufacturer of both Camber and Avanti cymbals, entered the market under its own name with a line called *Profile* in the same issue. In April of '84, Zildjian countered with the *Amir/Impulse* line, a heavy-duty but lower-priced series that was designed to appeal to younger, rock-oriented players. Meinl followed that up in early '85 with the *Raker* hard-rock line. Paiste's *Color Sound* cymbals appeared in December of '84.

A new entry to the cymbal field that represented a complete throwback to previous traditions was the *Istanbul* brand, which debuted in the October '84 issue. These cymbals were promoted on the basis of being made in Turkey—"the birthplace of the cymbal"—and became quite popular with jazz players.



DW-EP1



The Shark

A drummer's feet could go electronic by May of 1985 when *The Shark*, an electronic bass drum pedal, was introduced by—interestingly enough—Magnesium Guitars. Drum Workshop followed quickly with the *DW-EP1*, a hybrid version of its *DW5000* and an electronic triggering system. Its first ad appeared in July of '85.

Another brand-new old idea, but this time based on two revolutionary technologies: The Purecussion *Headset* is a folding, no-shell drumset that combines the RIMS system with Remo PTS heads to create a workable drumset sound for drummers who desire the ultimate in portability. Introduced in the September '85 issue, it was reminiscent of the *Flat Jacks* set of the early '70s. That set did not have the hi-tech advantages of RIMS and *PTS*, and was extremely short-lived. It remains to be seen how those advantages will assist in the success of the *Headset*.



Purecussion Headset

THE WORLD'S BEST DEAL ON SYNDRUMS IS RIGHT HERE ON THIS PAGE.

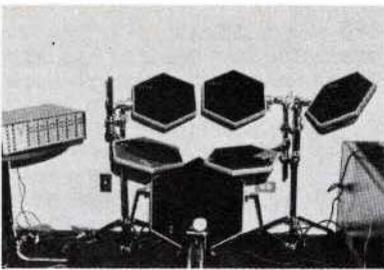
Syndrums are now available to you at wholesale prices. Here's why: Our Factory Cash Plan is a new marketing approach which enables your music dealer's overhead to eliminate warehouse storage, share shipping and inventory financing. And reduced retail overhead means reduced prices for you. The bottom line: you get the best deal on Syndrums you want. Also, fill in the name and address of your favorite dealer. After you send in your payment, you'll get a call from the dealer you chose, and you can pick up your Syndrum from him. It's as simple as that. The best deal is always here.



Check the model for the factory-direct model. From this model, you'll get the best deal on any Syndrum.

Name: _____ Phone: _____
 City: _____ State: _____ Zip: _____
 I'd like to see a demonstration at _____
 My address is _____
 City: _____ State: _____ Zip: _____
 My telephone number is _____
 Please check the model for the factory-direct model. From this model, you'll get the best deal on any Syndrum.

Syndrum's Direct Sales Ad



Simmons SDS5

October 1981 was a notable period in the history of electronics. In that month, the first "electronic age" came to an end, while the second, and much more influential one, quietly began. The early "drum synthesizers," such as the *Syndrum* and *Synare*, had declined in popularity, almost as disco music faded. Star Instrument ads simply disappeared, while *Syndrum* introduced a factory-direct sales campaign that indicated a problem in moving its units through normal retail channels. And in that same October issue of *MD*, the NAMM Show report included the debut of the Simmons *SDS5*. Having seen the error of its ways in attempting to copy existing technology, Simmons regrouped, bided its time across the last few years of the '70s, and then reintroduced electronic drums with much more sophisticated technology and a totally new look.



Mattel Synsonics

The final blow to the "first age" technology came with the introduction of the Mattel *Synsonics* unit in October of 1982, which placed first-generation electronic drums into the category of being "toys."



Linn LM-1

Besides electronic drumkits, the second "electronic age" saw the introduction of drum machines, led by the Linn *LM-1*. *Modern Drummer* presented a feature on these devices in the February '82 issue.

Leading the way: While in the last few years there has been a proliferation of electronic drumkits, drum machines, and related devices unprecedented in the history of percussion equipment of any kind, there's no denying that the Simmons company has been the primary innovator in the field. Following the success of its *SDS5*, Simmons introduced the *SDS6* Sequencer a short time later, and then launched the *SDS7* in March of '84, incorporating digital technology for the first time. That unit has become the standard of the industry where hi-tech, high-capability electronic drums are concerned. The company followed in October of that year with the *SDS EPB*, a digital sampler unit that placed the actual creation of digital sounds into the hands of the drummer for the first time. Simmons brought electronics almost full circle in December '84 with the introduction of the *SDS1*, which brought drumpad and "brain" into a single unit once again. It was unmistakably reminiscent of the *Synare 3*, but incorporated infinitely more sophisticated technology—and yet the two units were separated by only six years in time. What remains to be seen in the future—from Simmons and all the other manufacturers of electronic percussion products—can only be imagined at this point.

the next step

Introducing the Simmons digital sampler and EPROM driver, the SDS EPB. It can accurately record a percussive sound and if desired, "slow" it into a strip of solid state memory called an EPROM. Hence owners of the revolutionary SDS 7 electronic drum kit can build up a library of personally compiled sounds to replace those installed in the factory. The result is a truly sensitive percussion instrument, totally unique to you. In the coming months, we will be giving some suggestions of places which provide a rich hunting ground for the "percussive sampler," but in the meantime, here's a good place to start.

Group Centre Inc.

Introducing the Simmons digital sampler and EPROM driver, the SDS EPB. It can accurately record a percussive sound and if desired, "slow" it into a strip of solid state memory called an EPROM. Hence owners of the revolutionary SDS 7 electronic drum kit can build up a library of personally compiled sounds to replace those installed in the factory. The result is a truly sensitive percussion instrument, totally unique to you. In the coming months, we will be giving some suggestions of places which provide a rich hunting ground for the "percussive sampler," but in the meantime, here's a good place to start.

Start Here

Group Centre Inc.

SDS1 = 8 Concert toms

Proof of equation

Introducing the SDS 1, the new factory presented digital drum from Simmons. It's a truly sensitive digital sampler and EPROM driver, which can accurately record a percussive sound and if desired, "slow" it into a strip of solid state memory called an EPROM. Hence owners of the revolutionary SDS 7 electronic drum kit can build up a library of personally compiled sounds to replace those installed in the factory. The result is a truly sensitive percussion instrument, totally unique to you. In the coming months, we will be giving some suggestions of places which provide a rich hunting ground for the "percussive sampler," but in the meantime, here's a good place to start.

Group Centre Inc.

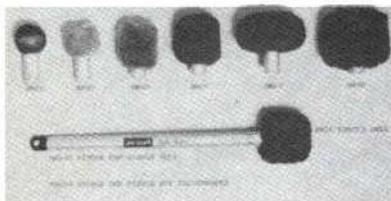
SDS7

SDS EPB

SDS1

Where Are They Now?

During the years of Modern Drummer's existence, many equipment innovations have taken place, as the photos in the main body of this feature attest. However, in that same period, many percussion products were introduced with high hopes, only to disappear from the pages of MD. Sometimes such products survived for a year or two, but often a single advertisement is the only record of a product's existence. In some cases, the product was the brainchild of an individual, and although it was an excellent idea, the inventor didn't have the marketing capability or capital necessary to sustain production. In other cases, the product was an "exciting new item" introduced by a major drum manufacturer. Often the latter type is the most interesting in retrospect, simply because it's refreshing to see that the big companies have had their share of outrageous ideas. Presented here are a few selected examples of some of the unique—and often humorous—products that came and went since MD's January 1977 debut issue.



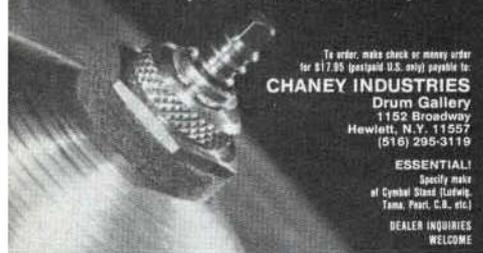
Pro-Mark Multi-Mallet

Double-ended multi-mallets have been popular for years, but quick-change mallet heads didn't catch on. This item appeared in MD's very first *Just Drums* department in the January 1977 issue—and was never heard from again.

FOR THE CYMBAL MINDED

The Chaney Cymbal Lock®

- "best wing nut replacement ever invented - patent pending"
- ball bearing action / locks quickly, releases quickly
- protects-sleeve / eliminates bell wear
- muffling option allows movement and vibration control
- stainless steel shaft / protects cymbal stand thread
- brass & stainless steel construction provides ultimate durability



Chaney Cymbal Lock

This high-tech replacement for cymbal stand wing nuts proved to be too much of a good thing. It put in a single appearance in the December '81 issue.

Introducing ACRYTOM™
3 super sounding concert toms at a dynamite price

Enter until expanded in low sheet of 1/2" plyglass, 30" x 19" x 9" in clear or a choice of colors.

Anodized aluminum frame is great for tom shells.

Remo batter heads are 17", 9" and 10".

Shells made of vital acrylic.

Easily portable—weighs only 6 lbs.

Terrace sides permit perfect chromatic tuning.

\$179

On the band stand Sets up on any cymbal stand equipped with a spacer in 10 seconds.

In the marching band Secured with an inexpensive harness. Adds a whole new sound.

Edd Mandell Enterprises
Wallingford Rd., Danbury, CT 06810 (203) 792-8011

If not available at your local dealer, send check with order to:

Acrytom

The December '79 issue saw the debut of this interesting cross between concert toms and a countertop.

INTRODUCING "BRANCHES"

NEW SOUND!

GREAT REBOUND!

NATURAL WOOD MEANS NATURAL SOUND

Great on all playing surfaces. Excellent rebound for double strokes and rim shots.

TRY A PAIR! YOU'LL BE AMAZED!

PATENT PENDING

SATISFACTION GUARANTEED

"BRANCHES" — \$9.95 a pair (plus \$1.00 postage and handling in U.S., Canada and Mexico; \$2.00 foreign.) (Minnesota residents add 9% sales tax.)

Please rush me _____ pair(s) of "BRANCHES":

Check MONEY ORDER

Enclosed is \$ _____ U.S. FUNDS ONLY (No cash please)

NAME (PLEASE PRINT OR TYPE) _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

SEND ORDERS TO:
J.P. PRODUCTS, LTD.
P.O. BOX 80048
MINNEAPOLIS, MN 55408

Allow three to six weeks for delivery. DISTRIBUTOR AND DEALER INQUIRIES INVITED.

Branches

Similar in nature to Calato's *Blasticks*, *Branches* withered quickly after their appearance in the November '84 issue.

AT LAST !! HEADPATCH

INSTANTLY FIXES BROKEN DRUM HEADS!
SELF-ADHERES IN SECONDS!
NO WASTED TIME!
3 SIZES IN EACH SET.

Send _____ sets HEADPATCHES at \$3.75 per set.

Name _____
Address _____
City _____ State _____ Zip _____

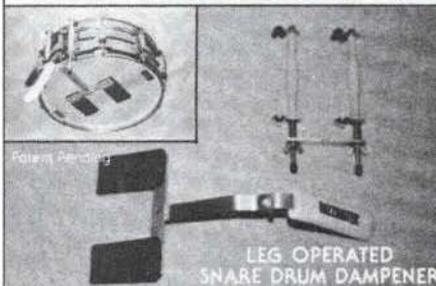
1st class mail add 50¢ per set.
Send to: -DACAP- Box 7080
Ardley-on-hudson, N.Y. 10503

Headpatch

Even as far back as April of 1977, drummers apparently found it more desirable to carry spare heads than to patch old ones. This ad never reappeared.

NEW!! TOMS' CAUSE YOUR SNARE TO BUZZ? TRY A...

BUZZBUSTER!



- Quiets snare only when you want by slight sideways movement of either knee
- Clamps onto any make or depth snare (also works on those with snare frames)
- Will not interfere with bass drum or hi-hat play or affect normal snare sound
- Set snare strainer any tension—get clean sounding 'chops' from your 'toms'

To receive your BUZZBUSTER, send check or M.O. for \$39.95 (plus \$2.00 postage and handling) to:
Sam Gelsler / P.O. Box 63 / Allentown, PA 18105

Buzzbuster

This mechanical device—created to muffle snare buzz—actually worked quite well. But it was operated by moving the leg, which proved to be one too many limb movements to appeal to drummers. The *Buzzbuster* disappeared soon after this ad debuted in the October '81 issue.



DW Double-Decker Hi-hat

Many of Drum Workshop's innovations have set new standards for the industry. This double-decker hi-hat—featured in MD's NAMM Show coverage in the October '79 issue—didn't.

THE AMAZING BAtom
by Clyde Lucas

THIS IS ALL YOU NEED CARRY TO YOUR NEXT GIG

THIS IS ALL YOU NEED CARRY TO YOUR NEXT GIG

For your FREE 1" x 41 record, demonstrating the New and Exciting concept in drumming, send your name and address with your check or Money Order for \$2.00 (to cover postage and handling) to: Clyde Lucas, 196-10 120th Avenue, St. Albans, New York 11412.

CLYDE LUCAS - has played with Wild Bill Davis, Lionel Zigan with Dr. Mates, worked heavily with Chuck Stone and is currently working with Snake James. Clyde also leads his own Jazz-Rock group, the "Positive Light" which like an album soon to be released.

OCTOBER/NOVEMBER 1980

BAtom

What was really amazing about the *B Atom* was its astonishing resemblance to the stand-up "cocktail drumsets" of the mid-'60s. The "new and exciting concept in drumming," which appeared first in the Aug./Sept. '80 issue, did not excite many drummers, and the *BAtom* did not catch on.

Add-a-Tone doubles your sound.

Add-a-Tone does what no other accessory has ever done before. It adds a second pitch to the original pitch of a drum. Add-a-Tone is a double action chamber that vibrates to the pulse or any other sound that it hears. When you play that drum, you hear that part of the sound, you hear the original, unchanged pitch of the drum. Play the second pitch Add-a-Tone, and you hear it, without sound. Add-a-Tone does not require any maintenance. It's the greatest addition to your kit. Add-a-Tone. The new you've never had before.

As well as your sound, Add-a-Tone will work later set or (inserted to hand). Add-a-Tone does not require any maintenance or adjustment of playing without your drum. Add-a-Tone does not require any maintenance or adjustment of playing without your drum. Add-a-Tone does not require any maintenance or adjustment of playing without your drum.

Add-a-Tone PERCUSSION KIT

Add-A-Tone

The *Add-a-Tone Percussion Kit* was supposed to add a second pitch to the original pitch of the drum, by creating a second, smaller sound chamber within a drumshell. But even a "pitch" from Joe Morello was unable to get this device off the ground after its debut in the June '81 issue.

ATTENTION ALL SITTING MUSICIANS THE AIR CHAIR

Be comfortable. Never bottom out on the Air Chair. Add or release air to this inflatable musician's seat to accommodate your own shape, weight, and movements. Relieves stress on lower back and allows free blood circulation to legs and feet. The Air Chair is made in the USA of the highest quality materials and craftsmanship. Features breathable burgundy naugahyde, high density polyfoam center, industrial internal tube, and all metal valve stem. The Air Chair is on heavy duty hardware with rugged nylon bushing and memory collar. Lowest point 20". Available in traditional 11" ... \$124.50 and more popular 13" ... \$134.50 plus \$8.00 handling and shipping costs. COD or send check or money order to Air Chair, Pneumatic Seats Co., 5 South Street, St. Johnsbury, Vt. 05819.

Air Chair

After debuting in a *Just Drums* notice in the April '81 issue, the *AirChair's* first ad appeared in October of that year. This was an unfortunate instance of a quality product made by a small-operation manufacturer who could not sustain production. It really was quite comfortable.

When our heads got bigger, the response got better.

EXTENDER
by Pearl

Pearl Extender Kit

Pearl Extender Kit

Pearl has had its share of unusual design ideas. The first was a hybrid of a snare or tom-tom and a *RotoTom*, marketed as the *Vari-Pitch* system in April of 1978. The second was an adaptation of Tama's Gong Drum prototypes of a few years earlier, introduced in the April '82 issue as the *Pearl Extender* series. Neither stayed in the catalog very long.

Pearl vari-pitch™

it just may be all you need

Pearl's new Vari-Pitch is the answer to the player's need to have the versatility of a tomo tom with the depth and resonance of a conventional drum. For the first time a player can precisely select the balance between impact and resonance to create the sound needed. A few quick turns and the critical distance between head (generally) and the shell (resonator) can be adjusted and locked into place with the exclusive drum stick-resizer lock-out.

Once the balance between impact and resonance is selected and locked in, simply turn the heads to the tension desired - high pitch, low pitch, wet sound, dry sound...or anything in between. It's all yours with Vari-Pitch.

Pearl DRUMS

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(Nortin)

Tama Rollaway Stand

Tama Rollaway Stand

Tama's entries in the wild-idea sweepstakes included its *Rollaway* stand (half cymbal stand, half dress rack) shown in MD's Apr./May '79 "Foreign Drum Report," and the innovations shown in October '78 NAMM Show report. Those were *Gong Tom-toms*, (which led to Tama's own *Gong Bass* and Pearl's *Extender* drums), and a pedal-tensioned timpani-like floor tom (one of several brands of pedal floor toms shown at that same show). Only the *Gong Bass*, mounted on the *Rollaway* stand, is still in the Tama catalog today.

Gong Tom-toms

Gong Tom-toms

Pedal Floor Tom

Pedal Floor Tom



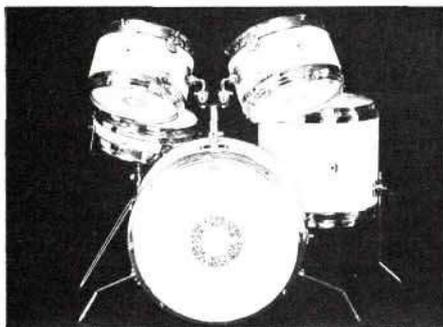
Peavey Drums

Peavey's entry into the drumset field was auspicious—and brief. Introduced with some fanfare at the 1984 NAMM Show (covered by *MD* in the October '84 issue), the drums never went into full-scale production, and Peavey quietly returned to manufacturing amplifiers, guitars, and related equipment.



HiPercussion Kit

Rumor had it that Rube Goldberg was alive and well and designing drumsets for HiPercussion, in Milan, Italy. In addition to a multi-mount pipe system, the sets offered a pedal floor tom. First featured in *MD*'s NAMM Show coverage in the October '78 issue, these drums stayed on the scene in Europe, but never caught on in America.



Arbiter Drums

Arbiter drums were an unusual hybrid between a standard drumset and your average pickle jar. They incorporated a rotating, "screw-top" principle of drumhead tensioning developed by their English inventor, Ivan Arbiter, in 1975. Featured in *MD*'s "Foreign Drum Report" in the Aug./Sept. '79 issue, these drums were never distributed in America, and didn't last much longer in England.



Slingerland's 2-to-1 Snare

MD's October 1977 NAMM Show coverage included Slingerland's 2-to-1 snare drum, with 12 lugs on the top head and six on the bottom. It was not a popular design. Later, in November of 1983, Slingerland advertised its *Black Gold* kit. A gloss black kit with brass-plated hardware and black heads, the kit was unique and beautiful, and presaged the emphasis on drumset cosmetics that was to come two years later. But the kit was a limited edition.



HiPercussion's Mounting System

BLACK GOLD
Limited edition drumset, cymbals, and sticks
only from Slingerland

These custom grade kits have been hand-crafted by Slingerland's finest drummers. The custom grade Black Gold kit is a limited edition of course, that gives the Black Gold kit the only limited edition drumset in the world.

TWO TWO BLACK GOLD DRUMS
CARE NO. 1000: 12 x 12" Floor Tom, 12 x 12" Crash Tom, 10 x 10" Floor Tom, 10 x 10" Crash Tom, 14" Snare Drum
CARE NO. 1000: 12 x 12" Floor Tom, 12 x 12" Crash Tom, 10 x 10" Floor Tom, 10 x 10" Crash Tom, 14" Snare Drum

BLACK GOLD CYMBALS
CARE NO. 1000: 16" Hi Hat, 18" Crash, 20" Crash, 22" Crash, 24" Crash, 26" Crash, 28" Crash, 30" Crash, 32" Crash, 34" Crash, 36" Crash, 38" Crash, 40" Crash, 42" Crash, 44" Crash, 46" Crash, 48" Crash, 50" Crash, 52" Crash, 54" Crash, 56" Crash, 58" Crash, 60" Crash, 62" Crash, 64" Crash, 66" Crash, 68" Crash, 70" Crash, 72" Crash, 74" Crash, 76" Crash, 78" Crash, 80" Crash, 82" Crash, 84" Crash, 86" Crash, 88" Crash, 90" Crash, 92" Crash, 94" Crash, 96" Crash, 98" Crash, 100" Crash

BLACK GOLD STICKS
CARE NO. 1000

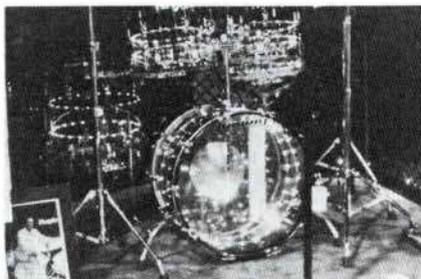
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Vistalite Tivoli Kit

Ludwig introduced *Sound Reflectors*, plastic half-dome attachments for the bottoms of drums, at the 1977 NAMM Show, covered in *MD*'s October issue that year. Tivoli lighting built into Ludwig's *Vistalite* multi-colored shells appeared at the '79 show. Both were short-lived items.

M D S O U N D S T U D I O D R

by Rick Mattingly

More than ever before, this is the age of sound. In fact, there are those who contend that musicianship doesn't matter anymore as long as it sounds amazing. While that might be an overreaction, the fact remains that there is a great emphasis placed on getting good sounds these days, and nowhere is that more important than in a recording studio.

A drumset is one of the most difficult instruments to get good sounds out of, possibly because there is no standard sound for a drum. Any piano will sound basically the same as any other when you play a given note; it's the same for guitar or trumpet. But how does a tom-tom sound? That depends on the size, the material it's made from, whether it's single-headed or double-headed, the amount of muffling, and what type of heads are used. Then there's the problem of miking. Electric instruments can be run directly into the board, but an acoustic drumset must be miked. That brings in the question of what mic's are used and where they are placed, as well as the question of how the room itself affects the sound. With all of these considerations, it is no wonder that drummers are often required to arrive at sessions a couple of hours (or days!) before the rest of the band, so that the engineers can work on getting good drum sounds.

In the last few years, something has hap-

pened that has made life easier for a lot of producers and engineers: electronics. Electronic drums can be plugged directly into a board just as an electric guitar can. Another alternative is to use a drum machine, where the sounds are to be had literally at the push of a button. Although these devices have helped to solve the problem of getting a good sound quickly, there are many who dislike them. Drum machines are criticized for sounding sterile; a lot of drummers do not want to get involved in learning all of the electronics that go with electronic drums; and many people are tired of the sameness of sound produced electronically.

The solution for a lot of people is found by combining acoustic and electronic sounds. By starting with an acoustic kit, drummers are able to perform on the instrument they are used to, and the dynamics that come from actually moving air are not lost. Also, by using electronics in conjunction with the acoustic kit, engineers have more control over the sound, and can compensate for elements that are lacking in the drums, the room, the miking, or whatever. They can even go back and replace sounds, while still retaining the feel of the drummer.

In order to find out what is possible with this new technology, and to get an idea of how some of the sounds are created that we

are hearing on records these days, we took drummer Andy Newmark and electronics expert Jimmy Bralower into the Power Station. Andy laid down some grooves, and then Jimmy went to work on the sounds.

Why

One of Jimmy Bralower's frequent tasks is to alter someone's drum sound after it has already been recorded. He explained the reason: "The drums are usually one of the first things to go on a tape. But just because a drum sound is great all by itself doesn't mean that it's going to sound great on the record after all of the other elements have been added. As other instruments get added to the track, people sometimes find that they want to change the drum sound. Maybe the bass guitar is covering up the ambience of the bass drum, or perhaps the guitars are in the same basic range as the snare drum, which keeps the snare from cutting through. Until a few years ago, the only way to fix the problem was to go back to the beginning and recut the drum tracks. But now, we can go back after the fact and alter the sound of the drums themselves."

Because of this ability to doctor the sounds, some people have the idea that the original sound of the drums doesn't matter anymore and that any lousy drum sound can be made to sound incredible. But that's only true to an extent. According to Bralower, "The better the original sound source, the more dynamic the sound is ultimately going to be. You can't make magic. You can't take a bad sound and make it sound great. You can take a bad sound and maybe make it sound okay or even good, but you need to start with something good to be able to take it to that next step and make it sound amazing." Engineer Malcolm Pollack pointed out another requirement: "If the drummer isn't hitting the drums with a certain amount of force, then there's no way to get a big drum sound. The sound is really made up of a combination of the drums themselves and the way the drummer is hitting them."

How

Very little time had to be spent getting the initial drum sounds. Malcolm first asked to hear Andy's bass drum, and was immediately pleased with the sound he heard. The drum had a blanket inside for muffling, and the front head had a hole cut in the center. Next, Malcolm asked for snare drum. His only request was that Andy tighten the snares a little bit to make the sound a little tighter. The snare drum had a "donut" around the circumference

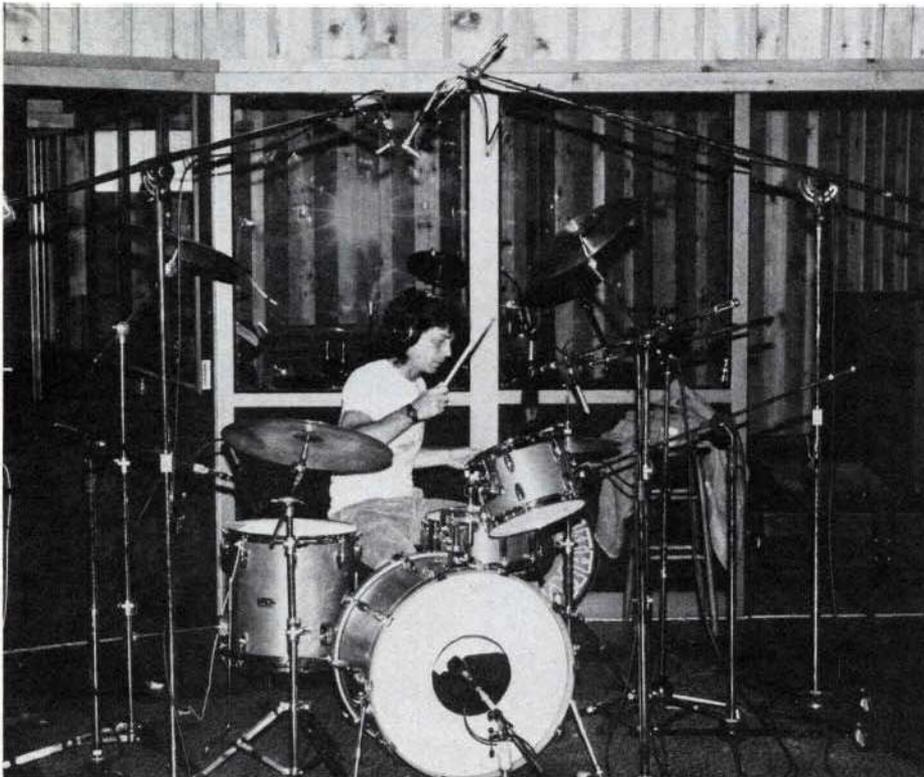


Photo by Rick Mattingly

S U P P L E M E N T

U M S O U N D S

of the top head, made from cutting an inch-wide ring from an old head. The small tom-tom sounded fine, but the floor tom was getting a strange overtone. Andy solved the problem by putting a new *Ambassador* on top. When he loosened the old head, the dents that appeared confirmed that the head was no longer at its best. Neither of the toms had any muffling.

Following are descriptions of each sound that you will hear on the record. These descriptions are only meant as a guide, so that you can get an idea of how each effect was achieved. But we did not bother to write down specific settings on the electronic equipment, and we did not measure the dimensions of the room or the distance between the mic's and the drums. As Jimmy Bralower put it, "What it's all about is using your ears. What we did here was based on how we all felt that particular day. If we come back another day, it won't be exactly the same. The only thing that matters is finding the sound that you're looking for, and it doesn't matter what somebody did yesterday or what somebody else will do tomorrow. Finding the sound you want comes from experimenting, knowing your room, knowing your console, and using your ears. What this record is about is giving people a taste of some of the possibilities that are available, and showing how drastically a sound can be altered. There's a certain amount of reckless abandon involved in achieving some of these sounds, and a certain amount of guesswork, but we know the general direction we want to go in. The end result is to create something unique for each project, not to do the same old thing over and over. The effects we used here were chosen at random, just to show different options. There are endless possibilities within each of the pieces of equipment we used. If your ears are open to it, you'll find things."

Section I: Miking

For this section, Andy played a 24-bar groove. During the first eight bars, only the close mic's were turned on. Then, during the next eight bars, the close mic's were turned off and the room mic's were turned on. Finally, during the last eight bars, a combination of close mic's and room mic's was used.

Section II: Snare Drum

In the following examples, only the snare drum sound is being changed.

Example II-A: Dry. This is the snare drum as it sounded in the studio, recorded

with close mic's. Examples II-B through II-G were made from this example.

Example II-B: EMT Reverb. Reverb was added through a typical reverb plate to give the snare drum some ambience and make it sound as if it were in a bigger room.

Example II-C: Digital Reverb. A digital reverb offers more control than a plate, because you can dial up various ambience settings and decay times. Basically, it's done through a box rather than through a chamber.

Example II-D: Non-linear Reverb. This is yet another type of reverb that allows you to dial up various room sizes. We only used it on the snare to make the effect more obvious, but normally it would be used on all of the drums.

Example II-E: Electronic Enhancement. The signal from Andy's snare drum was fed into an *MX-1+* trigger and then fed into Jimmy's *LinnDrum*. That sound was blended with Andy's drum to add ambience. Also, a little bit of reverb was added through the board, which helped in blending the two drum sounds.

Example II-F: Alternate Electronic Enhancement. This was the same procedure as the previous one, except that, instead of the Linn, a Dynacord *Percuter* was used with a sort of reggae snare drum chip that Dynacord makes. Again, it was blended in with Andy's drum to give it a

Malcolm Pollack and Jimmy Bralower

different personality.

Example II-C: Simmons White Noise. If a snare drum is recorded with a rather dry sound, this effect can be used to add some snare sound to the drum, which can sometimes help it to cut through a track. In this particular example, we went a little overboard on the effect just to make it obvious, but in actual practice, you can use as much or as little as you need, and make it sound quite natural.

Section III: Bass Drum

In the following examples, only the bass drum sound is being changed.

Example III-A: Dry. This is what the drum actually sounded like, close miked with no effects. Examples III-B through III-D were made from this example. (Note: The cymbal crash at the end actually rang longer; it was brought down with faders at the board.)

Example III-B: Room Simulator. This is another device that adds ambience. It can be used when the drums have been recorded in a small room but you want a big sound, or it can be used as an effect. It's not always natural sounding, but it can be very effective. It's used a lot on heavy rock records and on dance records.

Example III-C: Non-linear Reverb. This is the same effect that was used on the snare drum earlier. It's another unnatural but effective sound. As with most of these



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sounds, you can use varying degrees of them.

Example III-D: Electronic Enhancement. Here, Jimmy blended in some Simmons bass drum to give Andy's drum a different character. By blending in different sounds, the drum can be made to sound bigger, smaller, one-headed, two-headed, open, muffled, or anything else. It can also be used to add ambience to a dry-sounding drum, or to add attack to a more open drum.

Section IV: Full Kit

Example IV-A: Dry. Here is the full kit the way it basically sounded in the studio—close miked with no effects. Examples IV-B through IV-G were made from this example. (Note: The cymbal crash at the end was brought down with faders.)

Example IV-B: Effects. Here, we've added some electronic ambience to give a room feel to the close miking.

Example IV-C: Simmons. By triggering the Simmons, we have added elements to the bass and snare to give them a different character.

Example IV-D: Room Mic's. After working with the close mic's on the previous two examples, we have now brought in the room mic's to get a more three-dimensional sound. To achieve this particular type of ambience, you need a fairly good-sized room that is flattering to drums.

Example IV-E: Processing. We're start-

ing to go to extremes here, and yet sometimes these sounds work well on records. In this example, the same things were done to the room mic's that were previously done to the snare and bass. In other words, instead of just processing the drums, the whole room is being processed to get a larger-than-life drum sound.

Example IV-F: Simmons. In addition to what was already done, Simmons sounds were added to make an even bigger sound. Basically, it's just a matter of how far you want to go.

Example IV-G: Linn Substitution. On all of the previous examples, the sounds were blended in with Andy's drums. But here, we are showing the potential to actually replace a sound. In this case, Andy's snare and bass were replaced with sounds from the Linn 9000.

Credits

Drums: Andy Newmark
Sound enhancement: Jimmy Bralower
Narration: Michael Ross
Produced by: Jimmy Bralower and Rick Mattingly
Recorded at: Power Station, Studio C, New York, NY
Engineer: Malcolm Pollack
Assistant engineer: Michael Christopher
Edited at: Workshoppe Recording Studios, Douglaston, NY
Engineer: Kevin Kelley
Production assistance: Steven Ross

Equipment

Drums

Yamaha *Tour* series
24x14 bass
5 1/2x14 snare
8x12 mounted tom
16x16 floor tom

Heads

Remo white-coated *Ambassador*, top and bottom, all drums (except snare head, which was *Ambassador* snare).

Cymbals

Avedis Zildjian
14" *New Beat* hi-hats
18" thin crash
17" thin crash
20" light ride

Electronic Drum Equipment

LinnDrum
Linn 9000
Simmons *SDS5*
Dyncord *Percuter*
Marc *MX-1* +

Microphones

Snare drum: Shure *SM 57*
Bass drum: Sennheiser *421*
Mounted tom: Sennheiser *421*
Floor tom: Sennheiser *421*
Hi-hat: AKG *451*
Cymbal overheads: AKG *452* (2)
Room mic's
Center: Neumann *U87* (2)
Sides: AKG *451* (2)

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Rich continued from page 15

like anybody else. That's the best thing you can say about anybody, and I said it.

RM: Perhaps that's why people still look up to drummers like you and Mel. Our magazine gets letters from a lot of people who want to read about the older players.

BR: I read your magazine every now and then. I've noticed in the past few issues that there are pages and pages of people that, perhaps I'm ashamed to say, I've never heard of and probably never will hear of in the general sense of what drums mean. Most people neglect the idea that the drum is a musical instrument. If it's hit and banged, it's just a drum. If it's played, it's a musical instrument, but by today's standard, it's hitting as hard as you possibly can, as many times as you possibly can, on as many drums as you possibly can. I think I have a pretty good ear, but it's almost impossible for me to pick out one player from another player. There's only one style, and that's whatever that thing is that makes a hit record.

I'm not into nostalgia. What I'm saying is that, if Babe Ruth were alive today, he'd still be the greatest hitter. So if Krupa and Chick Webb were alive today, they'd be like Babe Ruth because they had inventiveness, they were individualistic, they were creative, and they were serious. Players are not serious today in the true sense. When you read about a guy who says, "Man, we've been on the road three weeks. We're

off for a year now," it's a little ludicrous. When you get the kind of acclaim that this business gives you, and the money that it affords you, and the places that it takes you, you're supposed to give something back. You can't just take. You're supposed to give something back, and by giving back I mean that you're supposed to be out there doing what you do to all audiences, all your life, all over the place—not just major cities. Wherever there's an audience, you're supposed to play. Otherwise you've taken a whole lifetime to perfect whatever it is that you're doing and then you neglect it, which is a criminal act to yourself. So when I read in your magazine that some band is taking nine months off because they worked three nights in a row, it's a little hard for me to comprehend. The road is not a bad place, and there's a lot to be done by people who are serious about it. Maynard Ferguson is serious about it. Woody Herman is serious about it. People like that made it, and they're giving back. They don't bitch about it, and they don't cry about it. "Oh God, we've been in the studio for nine months." People who record correctly are in the studio for three days, and then they get the hell out. It doesn't take a pound of coke to make you play good, and the engineers don't have to be ripped. Instead of 24 tracks, why not two tracks? If you go in and just do it, you're pretty good. But if you need all of that electronic help and you

need nine months to get it on tape, maybe you're really not that good. These days, it's all based on: "Let's have a hit record. Let's get the 40 million dollar royalty and take a couple of years off." That's what I mean by taking and not giving.

RM: You use a lot of young players in your band. What are they aiming for? Do you ever talk to them about their ultimate goals? Are they prepared to spend their lives on the road?

BR: I would hope so, but that's another thing. If you asked me when I was 20 how long I wanted to stay on the road, I would have said a month, because I had been working at the Hickory House. I was making exactly \$66 a week working from 10:00 at night to 4:00 every morning, plus a Sunday matinee. When I got my first gig with a big band, I said, "Oh, that's what it is." And when I went with Artie Shaw, I said, "Oh, that's really what it is." And with each band, it became clearer to me that this is really where I belong. Each band that I went into, I grew into the chair and I grew into the band. I felt, "Yeah, this is exactly what I want to do. Maybe one day, I'll get a band of my own, but I always want to be in a big band." When I had to play with little groups, I played with them. But all the time I was playing with little bands, I kept hearing nine brass. Now I have nine brass and I'm happy.

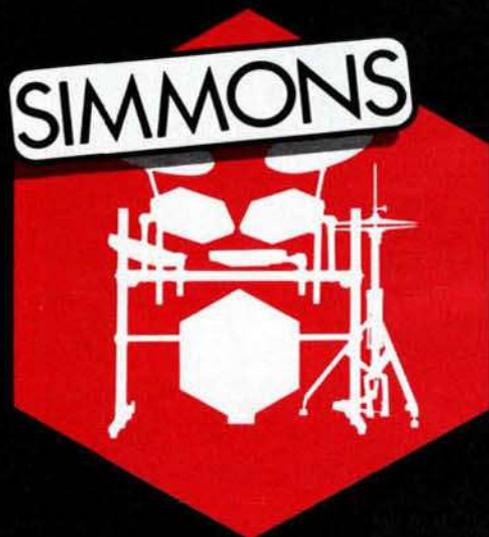
So to ask if my guys look forward to a long career—it's a different world. There's the studio thing. I'll go back again to the people I admire most—the greats like Diz, Miles, and all the true greats. I don't think that at any time they ever seriously thought about going into the studio. They were creators. They were givers to the world of art and music. They provided something for generations to come to listen to. I worry about good players today who immediately upon a little bit of success think that they should be in the studios. They get out their golf clubs, and they play their tennis, and they have business accounts and everything, but they don't play. I worry about that, because who's going to take Bird's place? I keep trying, but if nobody tries hard and continues to try, then the only legacy that's left is the record. There's nobody to make you say, "I wanted to play because of . . ." The minute you go into a studio, you're out of music. You're

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into playing for acts. You're into doing commercial breaks. So the whole concept of what's going on is wrong. Players decide, "Well, I think I'll go into the studio now. I'm 24 years old, and I've seen it all." There are lots of talented players in my band, but they have to have the incentive and the knowledge to be able to continue.

RM: You may find this theory interesting. Some people think that there's a good possibility that, because of the drum machines, there won't be too much studio work for drummers anymore. As a result, a career in the studio won't be a goal. If you want to be a drummer, you're going to

have to start thinking in terms of being in a band, which is the way it used to be.

BR: I think probably the worst thing that ever happened in the world of drums is the invention of the electronic drum. When you go out and spend \$30,000 for a Simmons, by making that investment, you are immediately thinking of not being a drummer or percussionist. You are thinking about learning electronics. And the drum machines throw us guys out of work. This is something that I'm down on the union for. They allow that to take the place of a human being. They want to collect dues from working musicians, and yet they allow something like that to take place. If

you're going to use an electric drum machine, then at least use a live drummer on half the date and give somebody a chance to make a couple of bucks. The electric drum will never take the place of a drummer, any more than a robot will ever take the place of a human being on a job. It's stupid. It's beyond anything that I can think of. I just worry that sometime a guy's going to step in some water while he's playing. That will be the end of electric drums and drums will come back.

RM: I've been wondering if the controversy about electronic drums is typical of the reaction to any new instrument. Maybe you can give me a perspective on something. When the electric bass came out in the early '50s, what was the general reaction to that? Did people look at it and say, "What a great idea," or did people say, "That's not a bass"?

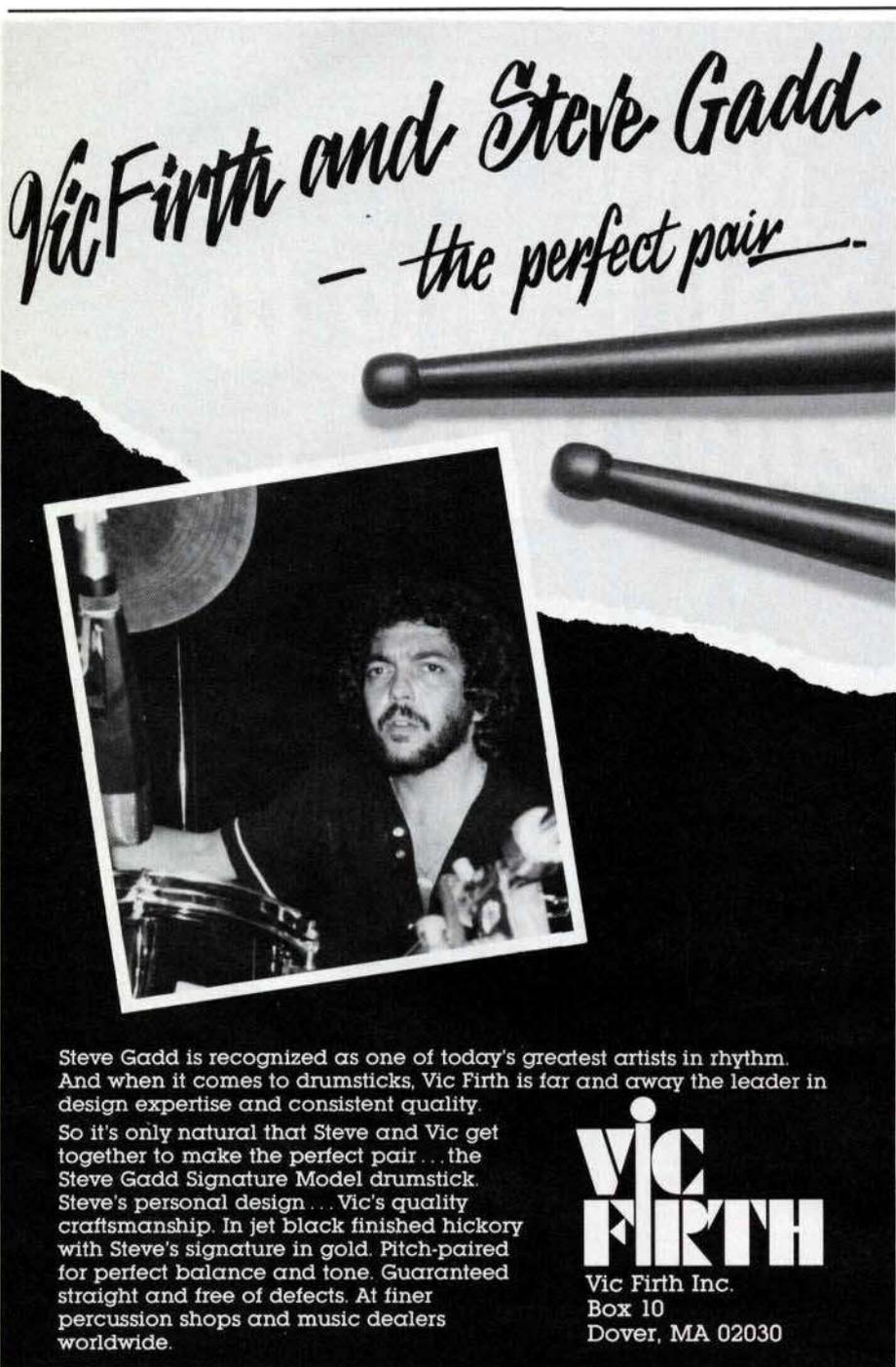
BR: I think most musicians in bands said, "That's not a bass." In my early band, I had a guy who played upright, and he came in one night with an electric job. I had some pseudo-rock things in the book at the time. I said, "If you want to play that during these charts, play it, but when we're playing, use the upright." I think the art of playing the upright was lost, because now everybody plays the electric bass. I've had one in my band now for five or six years, but every now and then, he'll whip out an upright and it's all different. It sounds like a band. So it functions and has a service, and if it's played right it sounds good, but it doesn't sound like a real bass.

RM: As for your own drums, you've gone back to classic *Radio Kings*.

BR: No, I've gone ahead. Using something that sounds as good as the drums I'm using now is certainly not going back. It's going ahead. It's a totally basic set of drums. There's not one thing on my set that is not used. I don't need iron pipes to hold tom-toms. I don't need Buck Rogers equipment to look like a space cadet back there. Four cymbals, a couple of tom-toms, a bass drum, and a snare drum—they just sound marvelous. I've always played the same setup, but this particular set is about 45 years old and it sounds perfect for me. You don't need more than that. It's great for the drum companies to sell four bass drums and 80 tom-toms, but what the hell do you do with them? The poor roadie who has to carry them and set them up—I feel bad for him. I went to see Carl Palmer one time. He had more drums on stage than they have at Manny's. And gongs—big gongs, little gongs, medium gongs, timpani. Come on. Sonny Greer didn't have that many drums, [laughs] It's truly comical, man. To make a movie of what's going on would be hysterical, and the opinions and the ideas—I'll never understand the matched grip. I don't know how you articulate—how you roll. It's awkward. But it's simple, so that's why it's so popular.

RM: I want to check a quote that's attributed to you. "Nobody's played a better

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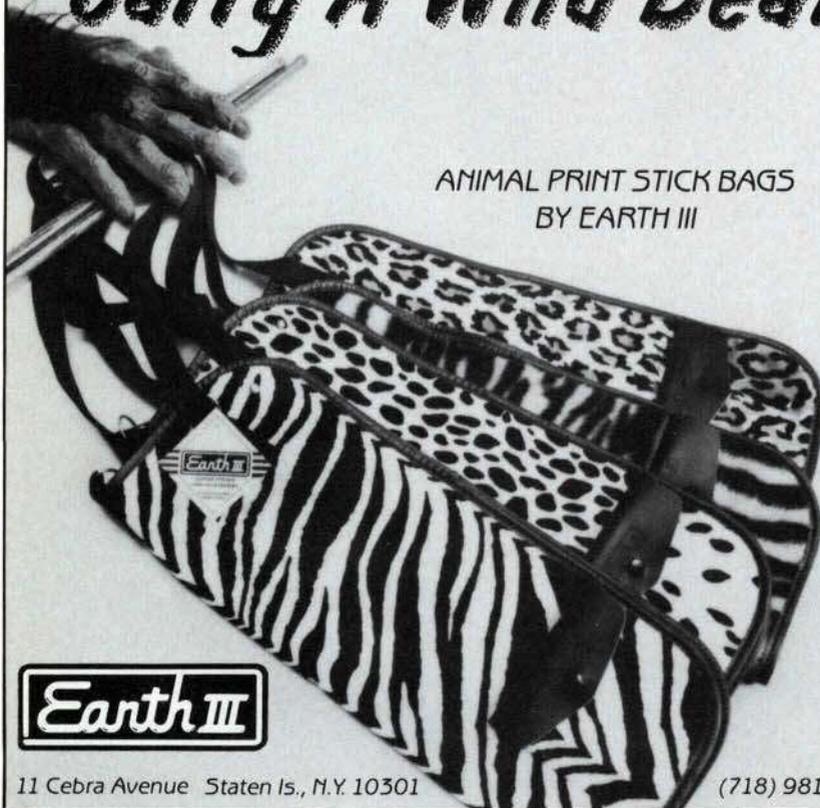
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drum break than Shadow Wilson on 'Queer Street' by Count Basie."

BR: Nobody ever has. It's the best four-bar drum break ever created.

RM: Can you explain why?

BR: It isn't an impossible thing to play. It isn't intricate. But it was the perfect thing to play at that time. Those four bars were meant to be played in that particular break. That was the perfect drum break—absolutely. Just like Bobby Colomby's drum break on Blood, Sweat, & Tears' "Spinning Wheel"—that four-bar break was perfect for that tune.

RM: A lot of people think that you're very critical of other drummers. But you keep naming drummers that you admire.

BR: I love drummers, but it disappoints me because they have not elevated the art of drumming. They've set it back quite a few years. I think the only guy who made a dent in the changeover, if you want to call it that, was Gadd. Steve Gadd was, and probably still is, the best at that particular kind of drumming. I think that's because he has a jazz background, so he's able to incorporate it when he plays. He was very interesting in the beginning. I think that, out of all the drummers I've heard, Gadd would have to be the one who has the most class behind the drums. Harvey Mason is good, too. I like Harvey Mason. He plays nice.

When somebody tells me about somebody who plays and I do go to hear the person, I usually go with an open mind and usually walk out with the same idea. What did he do? I'll make this statement: I don't think there are half a dozen rock drummers today who could sit in with a jazz band. Now I'm talking about any jazz bands, from Basie's band to Woody's band to my band to Mel's band. I'll venture to say that *any* jazz drummer can sit in with *any* rock band and play correctly. Now we'll talk about drummers. I'm so tired of hearing about specialized drummers. This one is a great trio drummer. This one is a big band drummer. That one is a small band drummer. In 1936 and '37—again we harp back—when Gene Krupa was with Benny's band, he played with the Benny Goodman Trio, he played with the Benny Goodman Quartet, he played with the Benny Goodman Sextet, and he played with the big band. He played absolutely correct with the trio, absolutely correct with the small group, and absolutely correct with the big band. He didn't have special cymbals for the small band. He didn't have special sticks. He played. A drummer plays what the music calls for, and there's no such thing on this earth as a big band drummer or a small band drummer. You either play or you don't play. I'm getting bored with, "This drummer is great with a small band." Yeah, come on and play with *my* band. I'll let you know if you're great or not. Pick a chart—anything you want—but play it and play it with the right feeling, the right time, play behind the band, play behind the soloists, let me hear the shout chorus. Let me see

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what you can really do up there. Mel Lewis can do it. Bellson can do it.

We were once on a double bill with a rock group, and on the last night, the drummer finally came over and asked if he could talk to me. He wanted to know about the intricacies of playing. Here's a drummer who's supposed to be playing in a successful rock band. I asked him, "What drummers have you listened to?" So he named a few drummers. I said, "Let me ask you one question. Did you ever listen to Jo Jones?" He said, "Who?" I said, "Jo Jones from the original Count Basie Band." He said, "No, never." It was an unbelievable moment for me to have a

drummer say that he never, ever heard Jo Jones play drums. If you're a drummer, you must have heard Jo Jones. It's a prime requisite, man. If you don't hear Jo Jones, you don't know what swinging is all about. That's saying something for the art as it stands. If you've never heard of Jo Jones, then you've never heard of Philly Joe Jones and all the guys that we've been talking about. You can't take from drummers your own age and say these are the people you admire, because those drummers haven't found out who *they* admire yet. You have to go back to go forward. By listening to somebody today, you're going to play exactly what this drummer just

played. You have nothing to fall back on. Anybody can take a four-bar break, lift it, and play it, but what can you do in there to make that *you*? That's the basic thing. Everybody's played everything. Interpret it now. Let me hear *you* play it. First of all, let me hear your drums. I don't want to hear your cases. I want to hear your drums. How come your snare drum sounds like your tom-tom? How come your tom-tom sounds like your bass drum? When do you differentiate the sound? Why do the studios insist that every drum must sound the same? When you allow that, you're saying, "It's okay. I'll do whatever you want, man. Just give me the scale." So why even bother to learn to play the drums? Play the instrument. Love the instrument. It's an instrument. Play it. Don't sock it. Don't smash it. Play it.

There's no mystery behind playing drums. You've got to love to play drums, and you'll play them. If you don't like them, you won't play them. It's just like boxers. They must like it, because there's not enough money in the world to make them go into a ring knowing that they're going to be knocked koo-koo. They've got to love to go in there, and that's why they do it. Football players get the shit kicked out of them every Sunday. They're dead. Seven days later they're back out having other guys step on their faces. They've got to love it. What makes an O.J. Simpson love to do what he did? What made DiMaggio DiMaggio? He loved doing what he did. Pete Rose—he's an incredible man. For baseball, he's in his middle 40's and he went after a 4,000 record. You've got to love him. He's doing what 19-year-old kids are supposed to be doing, and he's doing it better, because he can go back and know how to do it—marvelous. I watched an interview with Horowitz—another giant in his 80's. He was carrying on. He quit for 12 years, and he's back playing because he loves it—80 years old, and witty, funny, and doing it. You've got to love it, man. That's what I'm talking about—give. Don't take it all. Take a lot, but don't take it all. Give something back.

RM: You've seen a lot of things come and go. When you see something new, is there any way you can predict, based on all your experience, whether or not it's going to stay around?

BR: I would never be that presumptuous, particularly in today's market of music. Every day it's another fad. Every day it's another style. Every day it's another hero. It's become business. They should differentiate between the music business and music. The music business has turned into a billion-dollar industry, and it has very little to do with music. And all you have to do to prove a statement like that is watch MTV. It's all gimmicks, flames, dancing, running, cars—but very little music. So to sit here and try to predict . . . The only prediction I would make is that maybe music will come back someday.

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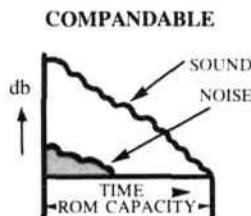
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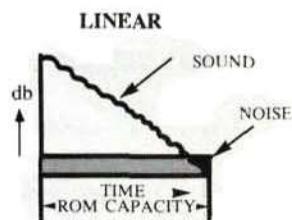
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MD's Drum Product Consumers Poll

Okay, *MD* readers, it's *your* turn to voice your opinions on the products we've seen over the past nine years. Since *MD*'s first issue in 1977, many drum products have been introduced—so many, in fact, that a list of them would fill more than a few pages! My column this month gives you the chance to speak out to the drum industry, and tell them exactly how you, the consumers, feel. The results of your voting will be tabulated and presented in an upcoming *Product Close-Up* column.

On the next page, you will find a ballot with various categories for your choices. Each category has four subsections: acoustic drum companies, electronic drum companies (which includes both drum machine and electronic drumkit manufacturers), cymbal companies, and accessory companies. Before filling out the ballot, you should take time to read the following explanations and directives. Your vote

should be based on opinion or personal experience, depending on the category.

1. *Most Innovative Company.* What company provided the best new ideas over the last nine years? Think of product designs that were *valuable*, and not just *gimmicks*—products that have made your drumming life a bit easier, perhaps. Remember, we're looking for a *company* here, but give specific examples or reasons why you nominated that particular company. You should vote for the company that you think was attuned to drummers' needs (productwise) on a consistent basis.

2. *Best Quality And Craftsmanship.* Which company has consistently provided the best-made products, free from breakdowns? What company has had the best quality control? Give specific references for why you've chosen that company.

3. *Most Consumer/Service Oriented.* Which company cared the most about

after-sales warranties, repairs, and replacements? Which one delivered the quickest? You may also want to think about whose catalog was easiest to order from. Again, give examples from your own experience.

4. *Most Interesting Ad/Marketing Campaign.* This is liable to be a tough one, since over the years of reading *MD* we've seen loads of advertising. However, certain print ads or advertising techniques must be etched in your memory. Whose ads caught your attention? Whose were imaginative? Whose ads prompted you to check out a product more closely? Please describe the particular ad if possible, and give your reasons for choosing it.

5. *Most Needed Product.* What product was long overdue in its arrival? Which one greatly simplified or broadened your playing, setup, technique, etc.? What was the one thing you were just waiting for someone to come out with, only to find that your prayers were finally answered? In this case, we're looking for the product, but be sure to include the manufacturer's name.

6. *Most Innovative and Influential Product.* In your opinion, what product—introduced in the past nine years—had the greatest effect on the drum industry in general? Which one caused other companies to stand up and take notice? The product you're nominating must have been *totally new*, not a rehash of another idea. To stir your thinking, some examples of innovative, influential products introduced well *beyond* nine years ago are the plastic drumhead by Remo and the nylon-tipped stick by Calato.

Submitting Your Ballot

Complete your ballot according to the instructions above, either on the ballot page itself (which may be torn out) or on a clear photocopy (which is authorized for this poll). Please submit only one ballot per person, and be sure to include your name and address where indicated. Mail your ballot to: Consumer Poll, *Modern Drummer* Magazine, 870 Pompton Avenue, Cedar Grove, NJ 07009. All ballots must be postmarked no later than February 15, 1986. The results of the poll will be published in the June, 1986 issue of *Modern Drummer*.



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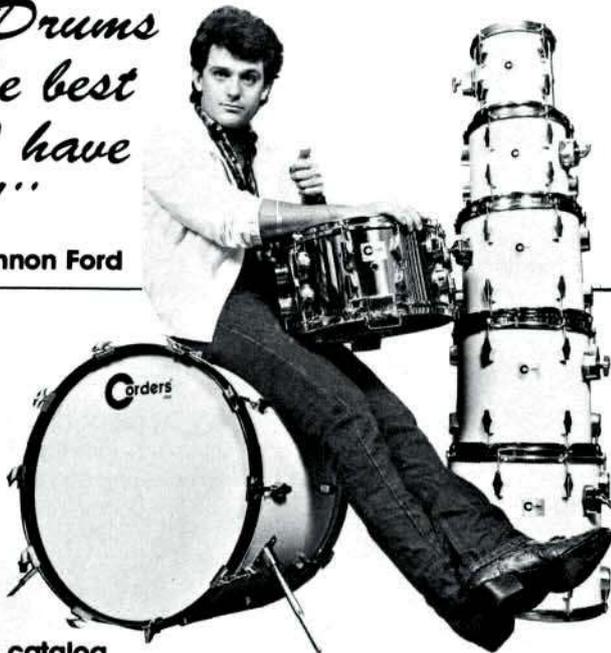
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amount of work, experience, knowledge, and tuning ability that it takes—not to mention the engineer's ability to place the microphones and put it on tape properly. There are an awful lot of people's lives literally involved in that process. For somebody to just swipe that off a record rubs me a little wrong.

SF: My friend's reaction to it was a loss of enthusiasm towards drum electronics.

NP: Yeah. Again, it can work both ways. For example, there is one song off the new album where we were playing all of my Simmons drums with samples. I rented a whole pile of African drums—some big giant ones covered with some strange kind of skin—some Indian tabla drums, and all different things. We went through them all and chose the ones I wanted to make a

drumkit out of. Two tablas, a talking drum, and a giant African tribal drum became my four tom-toms. I was able to play the instruments myself, make the samples from them, have chips made, and that became my drumset.

Our producer works in London all the time. He's become very jaded about the Simmons sound. He didn't really want to hear it, so we found other ways of getting around that. There were times when I vocalized a little single-stroke roll, and that's exactly what you hear—my voice doing a single-stroke roll. That was exciting—a very natural way of using electronic drums. The African drums are really the most primitive kinds of drums there are, and I was using the cutting edge of electronic technology to reproduce them. When you take that further to where you can have the sound of cars being crushed, glass breaking, or garbage cans falling over—any one of these sounds can have the potential of being part of a percussion ensemble. That's where it becomes exciting—where it becomes honestly innovative and exploratory. Copying off other people's records is incestuous.

Drum machines have the same potential. I think they are starting to become less prevalent on records. More and more people may be putting things down with drum machines, but they have real drummers come in and make it feel good. Drum

machines are for songwriters. As a songwriting tool, they're invaluable. You can't begrudge them. They help the drummer out a lot by giving an accurate picture of what the songwriter really wants to hear. During the new album, these things came more clearly into focus.

Rush is a three-piece band where, basically, the other two guys write the music and I write the lyrics. A lot of times, when I'm off working on the words, they're working on the music. I'm not there to be a rhythmic part of it, but they can program a drum machine to give me some idea of how they're thinking. It becomes a springboard. I could never play a song the way a drum machine would, particularly because I'm a hyperactive player. But I certainly use it as a foundation, and often a very interesting one. Sometimes it points me in a way that I wouldn't otherwise have explored. Sometimes they come up with something on the drum machine that sounds deceptively simple, but it can be a springboard into interesting areas.

SF: You're admired as both drummer and lyricist. Phil Collins is admired as singer/songwriter/drummer. Stewart Copeland has been writing movie soundtracks in addition to his drumming. Do you think that this role expansion by drummers is a healthy sign that we'll see more of in the future?

NP: I would have to think so. It's difficult

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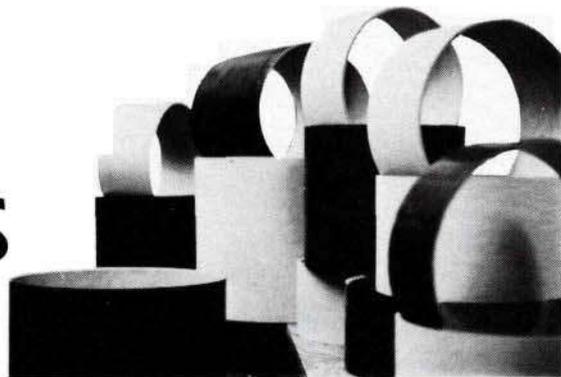
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to know. I think that the ability to organize words is the same mental process as the mathematical ability to organize beats and subdivide time the way drummers do. For me, the transition to words is a natural one. From the first time I went to school, I was always in love with language. I tend to think that drumming does have a lot in common with words, but the two may not always go together.

If people are at least thinking of other things—certainly more drummers would think about singing through Phil Collins' work, or about getting more into composition and textural works as Stewart Copeland has done, or about writing lyrics. All of these can contribute so much to a band. It seems to me that doing arrangements is the natural area for drummers to move into first. That's where I think I started to get a little more adventurous in music before I ever thought of writing lyrics. I liked to contribute arrangement ideas to the band—intros and outros—because they're fundamental things that a little imagination can help you communicate, and you don't have to develop your theoretical knowledge. There's probably a trend now—maybe you know more about this than me—for drummers to be better educated harmonically. They might start on or learn another instrument contemporaneously with drums, or they learn harmony in school.

SF: In my optimistic moments, I agree with you. However, I see much evidence to the contrary, where many young drummers are asking, "What's the least amount of work I have to do, in order to get the most from my drumming?" Max Weinberg has a theory that we might be seeing people who strive to master the drum machine instead of the drumkit.

NP: Drums are such a physical instrument though. That would already require a different mentality. One of the things that I liked about drums from day one was that you hit them. I don't think that will change in a lot of cases. A kid who gravitates toward the Linn, for instance, would probably otherwise have been a keyboard player or a computer programmer. That person's affinity for drums wouldn't have been the same as mine. Mine was very much a physical affinity. First of all, I very

much related to the way that drums looked. The first time I ever saw a set of drums, I thought they were beautiful things. Second, of course, is that you play them by hitting them. It was a physical relationship that I responded to right away. I was a lot more interested in that than tinkling a piano, plucking strings, or blowing into things.

A person who comes into it with that same kind of approach would maybe go towards electronic drums. Electronic drums have a lot of learning advantages, really. As the pad surfaces become more perfected, which they seem to be, there will be no disadvantage in that. It will give you the advantage of being able to practice a lot, which I wasn't able to do, because of the loudness of drums. That's a limitation in a physical sense, too. Hopefully, drummers will study both acoustic and electronic drums, and hopefully things like touch, dynamics, and the subtleties of playing—that only real drums can ever give you—won't be lost. It may be that a person who can afford an inexpensive acoustic drumset will, instead of saving for another acoustic bass drum and tom-toms, be saving for a supplementary electronic set. They will get less and less expensive. All those types of machines do. It will be possible for a person to have a small acoustic set and a small electronic set, instead of expanding an acoustic set too quickly, or

buying a lot of things for which the person has no use.

SF: There's an aspect of the professional use of electronics that must be frustrating to young drummers. Your use of African drums on digital chips is an example. It seems that, unless young players have an awful lot of money, there's no way that they are going to be able to duplicate many of the sounds they're hearing pro drummers use on today's recordings.

NP: It is true that the drumming of Terry Bozzio and Bill Bruford—especially the stuff Bill did with King Crimson—is really difficult to reproduce without some sophisticated equipment. It's still nothing like the nightmare that the keyboard player faces. With drums, you can buy a *Clap Trap* for a couple of hundred bucks and get some



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interesting electronic sounds to play with. What you have to have nowadays to be even *remotely* on top of the leading edge in keyboard technology is frightening. Keyboards are getting smaller in size, higher in price, and greater in capabilities, which means that you have to learn so much more. How many years does it take to learn to play a piano properly? Then add the amount of knowledge that you have to further acquire to understand and explore fully the abilities of electronic instruments.

It's getting like that for drummers, too. I'm a little daunted by what I'm having to get into to do what I want to do right now. I don't have the kind of mind for which

electronic things are immediately crystal clear. I have to spend a lot of time, sweating over the manuals. I've taken steps to acquire the latest Simmons E-Prom system, so I can make my own chips. I'm really excited by the potential of that. I wouldn't let myself *not* do it, but at the same time, I know I'm letting myself in for a lot of aggravation and headaches. Beyond the 20 years that I've spent trying to make myself a reasonably proficient drummer, all of a sudden I feel like I'm starting in kindergarten again.

SF: Do you have a reaction to the flood of cosmetic drum products we're seeing now? In a recent *MD* article, one drum manufac-

turer was attributing the cosmetics to the rise in popularity of video.

NP: I've always been into the visuals of drums. I've always liked a good-looking drumset. Video hasn't changed that for me. Since it's my work place, I like to have my drumset neat and looking nice. It could be that these cosmetic products are due to what I described, or it could be due to video. In many cases, you don't even *see* a drumset in videos. They either have a little token snare drum, bass drum, Simmons kit, or no drummer. Sometimes a drummer is hitting a piece of wood!

SF: Are today's drums better made than the drums you played ten years ago?

NP: There's no question that they are better. The standards of quality have certainly improved. I don't know if they *sound* better, and that has to be the bottom line.

SF: Putting endorsements aside for a moment, is there any drumset you've owned that you felt was better than any other drumset you've owned?

NP: I couldn't say *that*, but the first good drumset I had certainly meant more to me than any other could. That's only natural. I started out with a really cheap set of Stewart drums. When I went up to a set of Rogers, it was the greatest thing. How can I describe that? I don't know how they would compare soundwise to today's drums. The sound hasn't gotten worse, that's for sure.

SF: Moving on to styles and influences, you don't seem to be influenced much by jazz.

NP: Well, of course, my roots do come from jazz. I grew up listening to big band jazz, which my father loved—Glenn Miller, Duke Ellington, Count Basie, and the great drummers who played with them. Frank Sinatra and Tony Bennett always had great musicians, and drummers like Gene Krupa and Kenny Clare influenced me greatly—such disciplined exuberance. These days, I must admit that I like the side of jazz that deals more with the thrust and organization of rock. When jazz lacks that, it tends to lack me. *Heavy Weather* by Weather Report was a very influential album for me. All the stuff that Bill Bruford did on his three or four solo albums was also really, really great.

I have to tell you that I recently got to play on Jeff Berlin's solo album. On one

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track, I got to play together with Steve Smith. Steve actually did most of the playing. I just came in on the choruses for that "thunderous double-drum effect." That was a lot of fun and a real exciting challenge. It was a major milestone for me to walk into a situation like that with no rehearsal. All I'd ever heard of the music before was a living-room demo with a beat box.

SF: Isn't that the first time you've recorded with someone other than Rush?

NP: No. I did a similar thing with a musician named Ken Ramm in Toronto. That record was released in Canada.

SF: Who are some drummers who've influenced you, other than the ones you usually mention?

NP: There certainly have been many, but they're always so hard to pull off the top of my head. Simon Phillips, Andy Newmark, and Stewart Copeland come to mind, as well as Jerry Marotta. I particularly like the work that Jerry and Phil Collins have done with Peter Gabriel. I like ethnic ideas. I listen to a lot of reggae, and the percussion on modern African music—like King Sunny Ade—has been very influential to me. I like Rod Morgenstein a lot; he's a good player and a lovely guy. Warren Cann from Ultravox, Steve Jansen from Japan, and Chris Sharrock from The Icicle Works do some interesting things. I'd also like to add Omar Hakim, Peter Erskine, and Alex Acuna to the list.

SF: Regarding your own playing, some people I've spoken to feel that Rush's last two albums were more commercial than usual. Was that on purpose? Is the new album going to be more progressive?

NP: Well, if we were trying to be commercial, we failed. It's the continuing stages of growth as far as we're concerned. The more we learned about technique, arrangements, compositions, and all that, the more we got involved with it, and the less important instrumental panache became. Once you've done it, it ceases to be important. Once you've done a few long instrumental in 7/8, 9/8, 21/16 and what have you, there's never any point in redoing it. The fact is that we've done it, and it will always be a part of our music. There's a nice long workout in 7/8 on the new album, because we've found a new way to use an idea like that. On the last album there were dabbings in odd time, but it's become less important. That's all. We know ourselves that we can do it, and we've explored its possibilities.

We had to go on to something else, which for us was song structure. We took our technical ability along with us, and now when we go to arrange a song, nothing stands in the way of trying any kind of different permutations or rhythmic shifts. More and more you look for different ways of achieving texture, and different ways of using melody and computing song arrangements—where you place the verses and choruses, what kind of intro you develop, and how you work the instrumen-

tal sections into the pieces of the song. All of that has gotten really fascinating for us.

We think that the face of our music is changing from having been progressive to not being progressive. For us, we're progressing. That's all that progressive music can be, and it's just as difficult for us to think of and to play. To us, it's totally satisfying and progressive. Perhaps from the point of view of an outsider who judges only on the superficiality of technique, it might seem simpler. Believe me, it's not.

SF: Looking ahead ten years, would you like to take a stab at what you might be doing, and what other trends and styles of drumming might emerge?

NP: It's tough to play soothsayer. Electronics moving into the area of sampling, being able to make your own chips—this is a very important turning point. With the miniaturization and availability of these things to the average learning musician, the trend towards having both acoustic and electronic drums will grow. That's very healthy, but it always has to be good for a drummer to start on real drums. They have subtleties and tonalities that I don't think electronics will ever manage to imitate totally. They have become a separate thing unto their own. They've become a percussion instrument, really, more than a drumset. The potentiality, especially for percussion, of having your own drum chips of any sound at the hit of a stick or the tap of a foot pedal is an enormous

growth. It has to be good. But the things I mentioned earlier are all percussion ideas. I don't think they're going to add to a fundamental drumset. They can't replace what an 8x 12 tom-tom sounds like, any more than they can replace what a 24" bass drum sounds like. Electronics has really failed in its emulating sense, but at the same time, it has opened up so many doors toward different things that are really exciting.

Improvement in pads will be a very big road in the future. They definitely have to get better. Just about every year, a new design in pads comes out with better and more lifelike response. But it's still an enormous gulf between getting lifelike pads in response and lifelike pads in terms of sound reproduction. How many different sounds can a snare drum make? What an acoustic snare drum can produce is enormous. But is it possible to program each of those variables and each of those sound possibilities electronically? I think we're a long way off from that, if in fact that ever becomes possible.

SF: So, you don't foresee the death of the art of acoustic drumming?

NP: I'll be brave and say no. All the predecessors dictate the rightness of that. The grand piano isn't gone yet. The acoustic violin isn't gone. The acoustic guitar is still here, and look at the competition it's had! I'll take a chance and say that acoustic drums won't be gone either.

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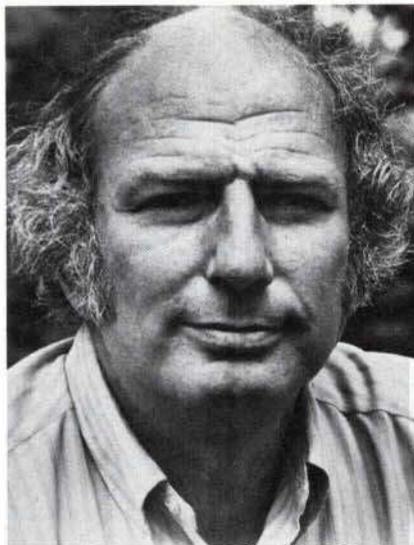
I hold a very heavy dictionary in the left hand and at the same height hold a pencil in the right hand. If I allow both objects to fall to the floor at the same moment, which object will strike the floor first? If you payed attention in school when the Galileo experiments at the leaning tower of Pisa were conducted you would know that they would both hit the ground at the same time.

I think this is an extraordinary fact of nature: that regardless of weight or mass all objects fall at the same rate of speed. Further, I find this fact to be astonishing because this knowledge has never filtered down to the world of drumming. If drum sticks are anything they are falling objects and should be falling at a rate of speed determined by the pull of gravity.

Forty years ago rudimental drummers played with the hand, forearm, and upper arm. This approach helped them to produce a big sound when playing on a military drum on the street. Further, by using the upper arm, the stick and hand could at times fall at a rate of speed determined by the pull of gravity. When that happened you would obtain the optimal quality of sound from the drum, and through tactile sensations, the player would feel a oneness with the drum and his playing that is available in no other way.

About forty years ago, "modern drum teachers" looked over the situation and saw this rudimental approach to be "old fashioned." They saw the use of the entire arm and hand as wasted motion. Perhaps it would be useful when playing on a military drum in the open air, but entirely inappropriate on a drum set. They saw solo drum set drumming as the ultimate in training, with the fast alternation of the sticks as the prime technique. To accomplish a more "modern" approach, all motion in the upper arm and all motion in the forearm had to go. The student was allowed only to pivot the right hand at the wrist and rotate the left hand. The motions were so limited that one could imagine the student being enclosed in a straitjacket. Such "theories" of manipulation were always practiced on a practice pad, so there was never an actual test of efficacy of the approach. And what the student was developing was a technique for playing on a practice pad and not one for playing on a set.

Unfortunately, by pivoting the right hand and the wrist and rotating the left forearm, the sticks were always traveling at a velocity faster than that intended by nature. By velocity I am not referring to the quick alternation of the sticks; rather I am referring to the rate of speed of the individual stick from the moment of rest to the time of impact. The pivoting and rotating movements of the sticks make a quick jab at the drums. A drummer can never feel comfortable at the drums with the quick jabs, and the tone quality is always poor. The drummer hooked into such beliefs assumes in his discomfort that he has not practiced enough. As he continues with this



belief the discomfort grows, and he is already a candidate for failure with no exit.

It should be pointed out that the pivoting and rotating of the hands are mechanical motions. In all physical activities the entire body is involved. I know of no other activity in which it is assumed that the body or parts of the body are involved in wasted motion, and steps are taken through practice to eliminate such alleged wasted motion.

When you resort to rotation and pivoting you are actually amputating the hands. If the body is experiencing rhythm and time, such things cannot get to the hand, sticks, and drums because the still forearm and the mechanical hinge at the wrist forbid any possibility of transference to the drums.

This approach to playing is another example of the inappropriate left hemisphere of the brain incorrectly judging a situation it is not by nature supposed to judge. It is an example of seeing nothing but a time study in the efficient motion of the hands and at the same time being blind to the correct velocity of sticks movement determined by nature, and the comfort and the great sound that come from it. Now even drum corps are involved in the confusion, playing with pivoting and rotation, completely eliminating the arm and forearm motion that was the rudimental tradition; even the rudimental people have little respect for the rudimental tradition. But if you want to win contests you will try anything. There is an exit from this situation. It is to be found in my cassette home study course. There is nothing like it.

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Gadd continued from page 19

lot of anxiety, which in the past would have caused much undo pressure, if you know what I mean.

RS: You're obviously a busy, much-in-demand session player, to say the least. Are you a workaholic?

SG: Not anymore. I used to be a workaholic, however.

RS: What made you change?

SG: Well, physically I found out that I just couldn't go on the same way day in and day out, with nothing but work and more work. It would have killed me eventually. And now I have a family that I want to spend time with. So now I work to live, not live to work, which was the situation for me a few years ago. I mean, there are times in everyone's life that are painful for one reason or another, and work becomes a good escape from that pain.

RS: Are you saying that's what happened with you?

SG: I'm saying that was certainly a part of it. But you also have to understand that the business back then was different than it is today. I mean, the recording business has really changed a lot in ten years. I remember going into the studio and cutting an album's worth of tracks in a day or two. Now, in the same time that it once took to cut three tunes, artists are cutting one tune, if they're lucky. Also, during this same time, there was a significant cutback in the number of artists making records. Everything that goes around comes around, though.

RS: Is there such a thing for you as playing drums strictly for fun anymore?

SG: That's a hard question. I mean, when I play I try to get as much enjoyment out of it as I can. I want to enjoy playing my drums. I actively try to stay away from getting involved in situations that are going to be the other way. When I do find myself in sessions that aren't fun, I find they're harder and harder to deal with.

RS: Well, how do you keep the business end of making music in its proper perspective?

SG: There's no uniform way to do that. I tackle that day to day.

RS: Can you be a bit more specific?

SG: I can only say that I try to be open to

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change and try to be in situations where I have as much control as possible. On the other hand, when I do have the control that I want and need, I try not to flaunt it; I try to stay as humble as I can. I strive for balance. By balance I mean following a very busy week with, say, a slow week. I try to do this in the studio as well as at home. A sense of balance is very important to me. I try to survive in the music business as sanely as I can. I try to remember that the present is like a split second in a lifetime, and that if I get hung up on something negative this instant, I mean, what is its relationship to the whole? It's hard to explain sometimes.

RS: Let's talk for a moment in wider terms. What are your views on the evolution of drumming and drumming trends over the last few years?

SG: It's no secret that drums have progressed all the way up to the drum machine, which gave certain people the opportunity to write and record music without really being able to play a set of drums. But I think that will eventually lead to what I mentioned before: What goes around comes around. We're starting to feel it already, I think. I believe there's more live playing these days than there was a couple of years ago when drum machines were really hot. I see people who have been using drum machines wanting to play with a live rhythm section again, you know

what I mean? One good thing about drum machines is that drummers have to be more conscious of time than they were in the past. I think that, in the future, there will be more drummers in the studios and less machines. I mean, I'm basing what I'm telling you here not on any hardcore investigation on my part, but on what people have been telling me and from what I see and hear with my own eyes and ears. Do you know what I think? I think there are a lot of good musicians who have been dormant through this sudden surge of electronics that you're going to be hearing from real soon. And it's going to be interesting to see what kinds of music and what kinds of directions they're going to be tackling. I'm not putting down electronics, because I think they're good. I like them. I just think there are going to be ways—good ways—of using drum machines and things with live players that are going to enhance popular music. I mean, how many rap records can you listen to? People are going to want to hear melodies again, which is okay with me. The music business, like life, is up and down. Once you realize that, I think the big challenge is never to think you know how down it could get, or how up it could get, either. The challenge is to stay sane during the peak periods.

RS: Has the inundation of new equipment, new concepts, electronics, and machines

been a bit *too* much, in your opinion? Is it possible, for instance, that many avenues of exploration concerning new equipment are being overlooked simply because there's yet another new piece of equipment on the market that steals your attention?

SG: As a professional drummer, that's one of the things you're up against and have to deal with, like it or not. A drum machine invented with a drummer in mind would be good for all concerned. This way, the sounds you'd get from the machine would be manipulated and molded by a drummer who has experience with drum sounds. Don't get me wrong, I like electronics.

RS: Do you use drum machines and such often in your work?

SG: I've used them some. I'd like to use them more, but I'm waiting for something to come along that really kills me. Then I'll indulge more.

RS: You seem to have opened up a little over the past couple of years. By that I mean you've done some major interviews, you've done a couple of videos, you've made a number of public appearances at clinics, and so forth. Will we see more of Steve Gadd in the future?

SG: Yeah. I was a little nervous about stepping out like that in the beginning, because I hadn't done any of that in the past. But the more I do it, the more comfortable I feel doing it. I just don't like to go into situations and be throwing the bull,

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because people have questions for me and I like to give them answers. I do clinics at the Drummers Collective every once in a while. I did a second video recently, which is all playing with two different rhythm sections. It's called *Steve Gadd In Session*. It's on DCI Video. I think it's very informative. That's important to me. That's what we do them for.

RS: Do you plan to do others?

SG: I don't know. Maybe I'll do another video with another percussionist.

RS: Do you have any other projects in the works?

SG: I'm working on a drum instructional book that includes some warm-up exercises with some rudiments that are important. It's a slightly more musical approach to warming up and things like that.

RS: Are there any artists in particular that you'd like to work with in the future?

SG: No one in particular. I'm interested in anyone who wants to make some good music; that's about the size of it. I'll play with musicians I've played with in the past and those I've never even met yet. It makes no difference. I just would like to play with good, serious players for as long as I can.

RS: What about the balance between studio work and tours? Do you plan to concentrate more on one than the other in the future?

SG: You know, I've been doing more outside work than I've done in a long while, and it feels good. Touring is rough, though, when you have a family. It just doesn't make sense to go out of town to play unless the business side of it makes it worth your while. Otherwise, why go? I can play right here in the City [New York]. See, a lot of people don't seem to realize this, but I've never done just studio work in my career. I think the split has always been around 50/50.

RS: You've accomplished so much as a drummer. What goals are left for you to achieve?

SG: To keep on going, and keep on doing what I've been doing and am doing. It's always a challenge to connect all this playing and stuff with the proper life-style so it all makes sense. No matter what you've done, if you're living out on the street, it doesn't mean anything, does it? I mean, it's nice to have a bunch of things—a bunch of awards hanging on the wall in your house or studio—but the bottom line is that they don't pay the rent, and paying the rent is what it's all about.

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Lately he's been pretty busy doing a video with Capitol recording artist Michael Murphy, some commercial modeling, and we hear he's looking forward to a tour of Japan with the legendary blues king, Willie Cobb.

Over the span of his career he's worked in some of the country's top studios, i.e.; Ardent of Memphis, Criteria of Florida, Caribou Ranch of Colorado, Amigo of Burbank, and Sound Lab of Los Angeles.

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South Indian Rhythmic System

The purpose of this article is to familiarize a growing number of interested Westerners with the South Indian rhythmic system used in Carnatic music. The ability to hear rhythms at many levels and the knowledge of what rhythms cause a desired effect seem more natural for some and acquired by others. Regardless of where our talents or interests lie, levels of time (rhythm) are infinite. No matter where we're coming from, we all have felt that some people are more adept at writing or playing rhythmically than others.

The key to learning this or any other system that tests our abilities will be the honesty to face our personal, temporary boundaries. The ability to observe the truth about our personal rhythm will set us free! It's not necessary to have an extensive musical background in order for this system to take root. Children have fun with this system and learn it quickly. It may seem foreign at first, but if you hang in there for the time it takes to understand this article, you will have another means for sharing and thinking about time.

Not being free rhythmically (or being uptight rhythmically) restricts the flow of ideas. I have always felt that what I played was an option based on my feelings, taste, knowledge, and other assorted factors. But since it's an option, my creative process should be relaxed enough to do its thing. Handling rhythms better helped build my confidence, so I became more relaxed. For me, the South Indian rhythmic training provided a method for experiencing beauty in rhythms that I didn't know existed.

It's difficult to find words for the feelings I'm writing about, but we all have experienced them in one way or another. I'll do my best to describe some of the qualities that the South Indian rhythmic system exposed me to. The study of South Indian music helps you view a larger picture—an awareness of where you're at and where you're going while you're playing or writing. You start to feel a stronger affinity for any desired cadence point (either written or improvised) from a long way off! You arrive at the point where you can feel your ideas gaining power and clarity. Another thing that happens is that it is easier to feel and understand other players' rhythms, regardless of their ethnic origin or style, mainly because your confidence is high and you don't feel that your own beat is being threatened.

To my knowledge, there is no rhythmic system in the world that trains its musicians to handle rhythms as successfully as the system that exists in India, specifically in South India. I make the distinction because the North and South are slightly different systems.

There has been a great need to implement an accessible approach to the South Indian rhythmic system as a way of enriching *one's own musical traditions*. I have been taught for the past five years in the traditional Indian manner by Ramnad Raghavan, who is best known in the West for his playing in John McLaughlin's original group Shakti, and more recently for his concertizing with his nephews, violinists L. Shankar and Dr. L. Subramium. Raghavan also plays on my record, *Names*.

I would first sing the lessons correctly before playing them on the mrdangam, Raghavan's principal instrument. The mrdangam is a two-headed drum that is the main percussion instrument used in South Indian (Carnatic) music. Raghavan would write my lessons

by hand using the South Indian syllables. He taught according to my progress, his mood, and my curiosity.

From the first, I was totally taken by Raghavan's playing and the Indian rhythmic system, although it was frustrating at times. After the first few years of lessons with Raghavan, I devoted a portion of all my clinics and seminars to this rhythmic system. My friends in the creative music scene began requesting lessons from me.

Regardless of their instrument, musicians were showing interest. Some of them already had successful musical careers and great reputations. But soon, they too realized that there is really no Western counterpart to the South Indian system of rhythmic training. An example of this is drummer Danny Gottlieb, currently a member of John McLaughlin's group. At the suggestion of John, Danny called me, and expressed a need to focus and broaden his knowledge of Indian rhythms. John understands this system as part of his natural musical vocabulary, and musicians playing with John are immediately confronted with the power of these rhythmic concepts. John puts a tremendous value on the knowledge to be gained by studying this system.

Like Danny, the majority of interested musicians needed a different approach, since they weren't interested in actually playing South Indian music, but found the material exciting and useful. The problem was compounded by the fact that access to Raghavan or myself was only occasional. For that matter, people possessing any knowledge in this field are few and far between in the Western hemisphere. Consequently, over the past few years, I've been developing an approach, by trial and error, which utilizes a sequence of lessons and conveys a clear insight into many of the basic principles at work in this music. There is a more thorough approach to these studies, which I plan to cover in a book to be released this year.

Due to the vast contrast in cultures between India and the West, there has been much difficulty assimilating this system into Western music, despite a continuous 2,000-year history. Classical South Indian music exists without the use of our Western concept of changing harmonic structures. Harmony, if you stop to think about it, really aids in marking time and keeping form. Although harmony does exist between the "Tonic" or "Drone" and the melodies being played, the focus is on melody and rhythmic complexity in the improvisations, which make up a large portion of Indian music.

Before we get into the lessons, I'd like to express my gratitude to Raghavan for always sharing music with the best of intentions and with a genuine concern for my spiritual and musical growth. For Raghavan, music is played with devotion to God, and a part of the Indian training (Raghavan's in particular) will expose the student's ulterior motive for playing music. Raghavan also put great ethical value on the knowledge that he shared, as if to pace his teachings to parallel the student's human/spiritual development.

The Tala

While attending a concert of Carnatic music, the audience doesn't dance or sing along with the performers. It is more like the Western style of concertizing. Audience participation occurs by

keeping track of the song form (cycle), which is called "keeping the Tala." The Tala is a rhythmic cycle, and when you keep track of the main beats of the Tala, you use a system called kriya (kree-y) based on claps, finger counts, and/or waves (see illustration) that relate to the specific cycles or Talas.

Beginning students are continually asked, "Where is your Tala?" meaning "Where is your visual acknowledgement to the main beats of the Tala?" Much of the beauty in South Indian music comes from the relationship of what you play and how it relates to the specific Tala. Indian audiences are very much aware of this.

Most lessons are in an eight-beat cycle called Adi Tala, and the Tala should be kept at all times. In the beginning, students sometimes find it easier just to clap a steady pulse, rather than using the kriya. It's okay to do that in the beginning, but know that true beauty is derived from relating to the specific Tala.

Adi Tala is kept like this:

1	2	3	4	5	6	7	8
Ta	Ka	Di	Mi	Ta	Ka	Di	Mi
clap	little	ring	middle	clap	wave	clap	wave
	finger	finger	finger				



CLAP



LITTLE FINGER



RING FINGER



MIDDLE FINGER



WAVE

Before you go on, you should know how to keep Adi Tala by heart. The concept of keeping the Tala is a must. It's extremely useful in any music, and crucial to this system.

Perspectives on how you feel and how you view levels of time play a big part in this system. It's difficult to have a perspective on how fast you're going when flying in a clear sky. In the same manner, Indian rhythms could appear to be unattached or esoterically flying about. But know that the contrary is true. Once the time starts, there's always a constant perspective—the Tala. Sometimes the only hint of where the Tala is comes from being able to hear and see a member of the group keeping it. That's not always easy to do if you're listening to a recording and someone is not audibly slapping the Tala loud enough. Even keeping the Tala for a master soloist could cause what I call rhythmic vertigo. South Indian music isn't polyrhythmic like African, Brazilian, or Afro-Cuban musics with different players playing different parts simultaneously. The South Indians use melodic and rhythmic unisons more than the polyrhythmic or call-and-response concepts, and their rhythms are polyrhythmic to the Tala. So if you don't hear or can't feel the Tala, you'll be missing a vital perspective.

Raghavan would stop teaching you if you told him that you knew how to sing the lessons without keeping the Tala. You see, many musicians are smart enough to remember what to play by the mere mathematics or sequence of notes. You will be missing the point of the lessons if you skate around the Tala. The things you'll remember the most will be the feelings you get by playing the rhythms correctly and in time, rather than the specific thing you play. These feelings will translate into your own music in a natural and uncontrived manner. The lessons are not "things to play." Just learn them as the lessons they are. You must trust that the creative process will make everything you know available at the right time, if you let it do its thing. Things you learn well, will remember you!

Never adjust your beat or pulse to accommodate a weak execu-

tion of a lesson, and only use a metronome if you must. Your inner beat must be nailed down, and your rhythms should be floating. It's good to remember that these lessons are part of a time-tested, evolving tradition, composed and developed to challenge your ability to keep a steady, even beat while playing or singing metric doublings of odd phrases, phrase reductions, extended deceptive cadences, and much more. I know it sounds like a lot of words and mathematics, but I detest mathematical sounding music. When you hear Indian masters play, do you hear mathematics or flowing music? They have swing, too!

In this system of South Indian rhythmic notation, underlining the rhythms is the way you indicate the number of subdivisions per beat. A single underline is called the first speed, and first speed has four 1/4-beat subdivisions in each beat. One cycle of Adi Tala (eight beats) has 32, 1/4-beat subdivisions.

Equations for one cycle of Adi Tala with single underline:

$$4 = \text{number of } 1/4 \text{ subdivisions per beat}$$

$$\times 8 = \text{beats in one cycle of Adi Tala}$$

$$\underline{\quad} 32 = \text{1/4-beat subdivisions in one cycle of Adi Tala}$$

1	2	3	4	5	6	7	8
Ta	Ka	Di	Mi	Ta	Ka	Di	Mi
<u>1</u>							
4	4	4	4	4	4	4	4
							etc.

You could equate one cycle of Adi Tala to two bars of a 16th-note pulse in 4/4. But when you get into the more advanced concepts and greater subdivisions, you'll find that Western equivalents become less useful.

Each 1/4-beat subdivision must be accounted for by either a syllable or a gap (or rest).

1	2	3	4	
Ta	Ka	Di	Mi	etc.
syllable	three 1/4-beat gaps			
	(or 3/4's of a beat gap)			

Learning the names of the basic rhythms is a must, and it is extremely useful even if you never go any further than that. Committing the names of the rhythms (syllables) to memory makes starting any rhythm from any portion of any beat easier. While practicing to sing the basic rhythmic phrase, you'll find it easier to relax and enunciate the words slowly, until you really know what they sound like, so when the speed is doubled, you will have something to compare it to.

The names of the rhythms can best be learned by using a system of metric doublings. When learning four, use a cycle of four beats.

When learning three, use a cycle of three beats.

When learning five, use a cycle of five beats.

When learning seven, use a cycle of seven beats.

For the purpose of learning the names, we won't play exclusively in the eight-beat cycle of Adi Tala, because any rhythm will fit perfectly inside itself when doubled, no matter how many times you double it. As we go on, you'll see my point.

To begin with, take each number individually, learn its syllables well, and repeat the line until you have it memorized with a good, strong Tala or beat. Next, go down to the next doubling or speed, and do the same thing until you've completed all the lines in each lesson. Then, go back to the top and sing each line one time. Work your way down the lesson, without stopping, keeping the correct Tala all the way down, and repeat that until you have it memorized. Then, go on to the next lesson, and do the same thing. The tempo for all the lessons should be around quarter note = 60.

A double underline indicates that you now have eight 1/8 subdivisions per beat, or a 32nd-note feel. You could equate this method of keeping the Tala and singing the rhythms to the Western concept of solfege and conducting for yourself. Remember to repeat each line until you can keep the Tala and say the syllables in time and by heart. If you're having a hard time saying the syllables in time while keeping the Tala, simplify the syllables and focus on the correct rhythmic value. Also, you're doubling the rhythms, not the Tala.

LESSON 1: CYCLE OF 3

1
CLAP
said like:
Ta---
1 1 1 1
4 4 4 4

2
LITTLE FINGER
Kee---
1 1 1 1
4 4 4 4

3
RING FINGER
Ta---
1 1 1 1
4 4 4 4

written as:

A) Ta---

Ki---

Ta---

B) Ta-Ki-

Ta-Ta-

Ki-Ta-

C) TaKiTaTa

KiTaTaKi

TaTaKiTa

D) TaKiTaTaKiTaTaKi

TaTaKiTaTaKiTaTa

KiTaTaKiTaTaKiTa

To simplify the syllables, substitute TaKiTa with TaDaDa. Simply say Ta on the first beat and Da, Da ... to fill out the beat. So line D above would look like this:

TaDaDaDaDaDaDaDa

TaDaDaDaDaDaDaDa

TaDaDaDaDaDaDaDa

Sing a 32nd-note pulse while keeping the Tala. After you have the feel of a constant 32nd-notes subdivision, switch back to TaKiTa and you'll get a natural inner phrasing of three!

LESSON 2: CYCLE OF 4

1
CLAP
said like:
Ta---
1 1 1 1
4 4 4 4

2
LITTLE FINGER
Ka---
1 1 1 1
4 4 4 4

3
RING FINGER
Dee---
1 1 1 1
4 4 4 4

4
MIDDLE FINGER
Me---
1 1 1 1
4 4 4 4

written as:

A) Ta---

Ka---

Di---

Mi---

B) Ta-Ka-

Di-Mi-

Ta-Ka-

Di-Mi-

C) TaKaDiMi

TaKaDiMi

TaKaDiMi

TaKaDiMi

D) TaKaDiMiTaKaDiMi

TaKaDiMiTaKaDiMi

TaKaDiMiTaKaDiMi

TaKaDiMiTaKaDiMi

LESSON 3: CYCLE OF 5

1 CLAP said like: <u>Ta</u> --- 1 1 1 1 4 4 4 4	2 LITTLE FINGER <u>Dee</u> --- 1 1 1 1 4 4 4 4	3 RING FINGER <u>Kee</u> --- 1 1 1 1 4 4 4 4	4 CLAP <u>Na</u> --- 1 1 1 1 4 4 4 4	5 WAVE <u>Tume</u> --- 1 1 1 1 4 4 4 4
--	--	--	--	--

written as:

- A) Ta --- Di --- Ki --- Na --- Thom ---
- B) Ta - Di - Ki - Na - Thom - Ta - Di - Ki - Na - Thom -
- C) Ta Di Ki Na Thom Ta Di Ki Na Thom Ta Di Ki Na Thom Ta Di Ki Na Thom
- D) Ta Di Ki Na Thom Ta Di Ki Na Thom

Once you understand the lessons, try to cause the feel to change by accenting different syllables. For example, accent the syllable that falls on the main beat. Next, accent the first syllable of each rhythmic phrase, no matter where it falls (as accented in lesson 3).

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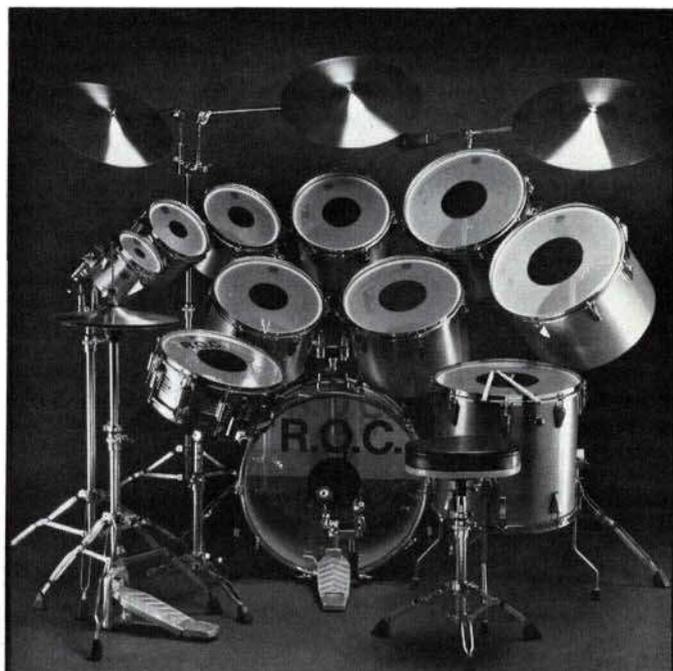
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Bellson continued from page 20

centrated on learning to play my instrument, and getting better and better. I felt that, if I played really good, maybe someday I'd be noticed and someone would give me a break.

RF: Do you feel that it's necessary for someone coming up today to listen to the drummers you listened to?

LB: That's also important. That's one of the things about Europe and London. People in the theater are taught not to lose sight of where it started. They still pay respects to Sir Lawrence Olivier. In our case, as drummers, we should know about Baby Dodds, Jo Jones, Sid Catlett, Chick Webb—the pioneers. Without those drummers, all of us would be sitting around twiddling our thumbs.

RF: It's almost harder for a kid today, because there are so many influences to be aware of.

LB: Yes, but I think that, once you know who Baby Dodds was and listen to some of the records, you can say, "Oh wow, I hear shades of Buddy Rich, Gene Krupa, and Jo Jones." Once you realize that, you can relate to the new players, too. It's a form of education. I learned a long time ago that the more educated you are in whatever field you're in, the smarter you're going to be and the more you'll have going for you. That's why the players today are so much better. Look at Peter Erskine. He's very educated and he knows a lot of things, so he can sit down and play with anybody.

I recently listened to a cut on one of Weather Report's latest albums that my daughter, Dee Dee, sang backup on. While I was listening to this, I was noticing that Weather Report played a few licks that I used to hear Charlie Parker play. Here it is 20 years later. We'll always go on with new things, but that kind of validity will always live.

RF: But, to play devil's advocate, wasn't what you did almost more creative? You didn't have that many people to "steal" from.

LB: That's true. We had to go out and do it ourselves. We had more of a fight to handle than the kids today. We didn't have that many books or that many teachers. But in a way, that's good, too, because that makes you use the full energies that God gave you. You don't just settle for half of it. You use everything from the top of your head to the bottom of your feet. You learn how to use everything and take advantage of it.

RF: I hear so many players say that they love to play jazz, but there's just no money

to be made in that field.

LB: I had a few students about ten years ago with that same problem, and it is a problem. One said, "I'm a jazz player and I have to play in this rock group." So I went with this young drummer one night to hear the group. It was a darn good rock group. I told him, "This is wonderful, because first of all, if you get a chance to play drums at least four times a week, at least you're touching your instrument. Whatever you do, try to make the best of it." If it's an old, funky, country & western group, try to make that sound as good as possible. You are playing! This guy not only became a good jazz player, but a good rock 'n' roll player. I call that complete drumming.

RF: You were mentioning the love of the drumset itself. How have you changed through the years as far as equipment goes?

LB: I'll go a few steps back. I'm one of those players who likes changes. Changes are very important, and there will always be changes. I learned that from Benny Goodman, Tommy Dorsey, Duke Ellington, and Basie. I saw Ellington sit down, listen to an old country & western group, and say, "Wow, those are good musicians." That's why those guys were so great. They always opened up and considered music, music.

I can look back on the strides I've made in the last ten years, and I'm very happy that I didn't stay with the same kind of drumset. I made changes in my cymbal setup and in my drumset. Probably in the next five years, there will be some other changes. I think that's important because of the tonal colors we're making with our music. Buddy Rich made a statement a long time ago in *Modern Drummer*, and he's right. He said that it's important for every drummer to have the basic tools. If you can't play with just one bass drum, snare drum, small tom-tom, big tom-tom, a couple of cymbals, and hi-hats, you've got to go back and do your homework. That's true, but what happens if you join Chick Corea? It means that you may have to augment that basic set with little concert toms, maybe a triangle, and a *RotoTom*. With all the percussive sounds Chick demands, tonal colors have to be added to that basic set. So that's what I'm doing. I'm relating my drumset to the kind of music I'm going to be playing with my band. That's important.

RF: How is that changing?

LB: We're still what we call a hard-swinging jazz band, but we're into a lot of Latin things, and Latin-rock things. So in that respect, I need different tonal colors.

RF: Do you ever just add equipment to give yourself new creative ideas?

LB: Oh yeah. But there again, I always go by what I'm doing musically. If musically I hear something, then I want to put that in. I think what young drummers are doing with their sets is wonderful, because now

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when they go to do drum solos, they've got a wide variety of sounds to use. I had the Concertmaster with the New York Philharmonic walk up to me one day and say, "Do you realize that you have your own symphony orchestra? Look at your drumset. You've got a bass, your tenors are your big tom-toms, you've got the alto with your small tom-toms, your snare drum is a soprano, and you have a multitude of high and low pitches in metal sounds." Now, I treat my drumset as a symphony orchestra, and I explain that in my clinics.

RF: How do you feel about the electronic technology that is taking over?

LB: I've always been an advocator of the electronic field. I respect Mel Lewis as one of our giants and great players, and he has a right to his opinion on the electronics. A lot of the things he said are true, in his light, but I'm one of those people who never put down anything that's new until they really know what it's like and give it time to blossom. I feel that we're still in the infancy stage of the electronic drum field, but I've heard some things so far that are good. If used properly and in their place, electronic drums can be very effective. I think the overuse of something is no good. For example, if you get a set of Simmons and abuse them, that's no good. You can abuse a drumset too, though, as far as that goes. But I've heard some drummers like Bill Bruford and Harvey Mason play that instrument and really get something out of

it.

RF: Again, you're talking about it being right for the kind of music you play. That's something you might not add to your set.

LB: Exactly. But if, in the next five years, I see that I'm going to be able to use something electronic that will be right for my band's music, why not? Look at the strides they've made with the *DX7*. In one respect, a lot of people out here say, "Yeah, you can take two or three of those and make a whole movie score. But what happens to 45 musicians who are out of work?" I can see that, but I can also see the value of using that instrument *with* the 45 players.

I'm interested in seeing all these new things happening. I can't sit down and say, "This is the drumset I'm going to be using for the next 25 years, and this is the music I'm going to play." No way. To me that would be dull. I like the excitement of knowing that every day I might hear something new and exciting. That's the exciting thing about drumming.

RF: I'm curious about some of the musical changes you've witnessed. When swing came in, did you feel that it was here to stay?

LB: Yes, because I felt the strong validity and honesty of what jazz represented. When I heard that music and those bands, there was no doubt in my mind that that music would be around for a long time, and that music was going to be a stepping

stone for something else. You can't ever say, though, that we're going to stay put here, and this is going to be it. Every night on the bandstand, Duke Ellington would come with eight bars of music, and we would play that somewhere in the medley, so Duke could hear the voicings. If it worked right and he heard what he wanted to hear, he would continue that eight bars and make a whole piece out of it. Just dig that: Here's a guy who brought something to the bandstand *every night*, which meant he was always writing notes and realizing different voicings. Having worked with people like that, I feel the same way. I'm always thinking about what kind of a vehicle I can have for the players in my band. I think that's one of the things that a lot of players did in the past. Today, it's happening even more because we have more music to listen to. I can remember the time when there were just three record companies. Now, I can't even count them. If I wanted to sit down and listen to every record album that was made in the last three months, I'd have to sit here for at least a month. I do try to sit down at least once every two weeks for at least six hours. I want to listen to some of the new rock groups, some of the new jazz groups, new symphony orchestras—new music.

RF: So how do you know that something isn't just a fad?

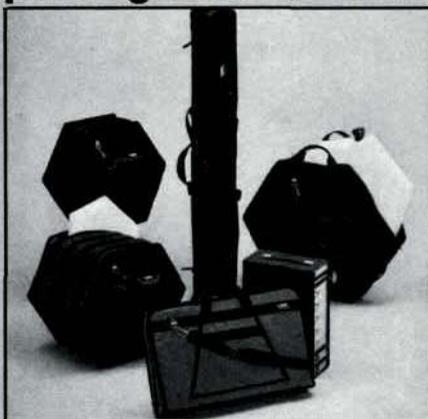
LB: I can listen to, say, a heavy metal band and I can say, "Okay, that's really loud,

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but there are some good players. I can hear the changes they are playing, and they have some musical validity." I can hear another metal band that is only playing a lot of noise. They're playing two or three chords. I don't know what they're singing or what they're doing, but it's more visual than musical. I asked several kids how a concert was, and their reaction was, "Wow, did you see the pants that guy was wearing? And the laser beams? The stage? The lights?" I said, "Yeah, but what else?" Not once did they say what happened musically. The visual is important, but what about what went on musically? What did the drummer do that was musical and good? What did the band and the singer do? When I hear of groups like that who are just strictly visual and not musical, then I have to say, "That's not going to last too long." I've gotten to where I'm right about nine times out of ten. The groups I didn't think would make it never did. However, I've been fooled a couple of times. There was a wonderful group around here called Seawind. That, to me, was one of the finest groups. They were superb in every department. I thought they were going to make it, but they never did. I don't know why.

RF: How did you feel when rock came into the picture so strongly about 20 years ago?

LB: There were a lot of musicians from my era who said, "Hey man, that's junk." I am blessed that my father and people like

Duke Ellington taught me one very basic thing about music: Don't ever put anything down unless you know what it is. Hear it out, first. I've seen people fall asleep at a beautiful opera, and then say, "That's junk." They just don't know what opera is. When rock came in, I heard some groups that were really lousy, but I heard some groups that were good. The same thing happened when I was young. I heard a jazz group that was really lousy, but then I heard Jo Jones with Basie's band. They were cooking! The further I checked into it, the more I realized that we were getting into some music that was going to be with us.

RF: Did you then try to incorporate some of that music into your playing?

LB: Absolutely. I got into some of the early books that were being written, I watched some of the drummers, and I listened. I realized the difference between the jazz feel, which is the rolling triplet feel, and the rock feel, which was getting into a strict 8th-note feel—an adaptation of the Latin feel. I also realized that a lot of those youngsters were getting back into the old, funky, blues/rock. Look at Bernard Purdie. He became one of the best rock players, but he is basically an old, funky, blues player. The things he did with Aretha Franklin and even beyond that point were incredible. That's a drummer who kept his eyes and ears open. The musicians who closed their ears to this had to stay with

what they were doing, and that's it. I think that they lost something. Even a guy like Mel Lewis can play rock. He didn't shut his ears or eyes to the new kind of music. But he and Buddy Rich took the good parts of it and used it. Look at Buddy. He plays sambas, rock things, and bossa novas, which we didn't do in the early jazz bands.

RF: Has the emphasis in your clinics had to alter any in the last several years, or is it still the same?

LB: Oh no, my clinics are very different. I remember the time when I would start my clinics just on the snare drum and talk about rudiments. Then I would have a few sight-reading books and play from those before I got to the drumset. Then I changed that. I started the clinics by playing a long drum solo, and then I would say, "The reason I did that was not just to show you my technique. I just want to point out that solos are secondary. If you are a great drum soloist, that's good, but let's see what you can do with a band. That's the important thing. Let's see if you can be a Mel Lewis, a Peter Erskine, or a Billy Cobham. If you have the solo ability on top of that, that makes you that much better a player. But if you're a great soloist and you can't function in the band, then you're putting the cart before the horse." All that technique doesn't mean anything if you can't swing. When I say swing, I mean swinging a rock group or a jazz band or whatever.

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Now, I'm using even a different approach. Sometimes I won't play the solo at the beginning. I will have a rhythm section or a small band, or sometimes I'll use my big band to play a couple of numbers first. Then I get into the basics. I say, "Okay, I've played three tunes with a band. Let's analyze what I did with that swing tune, that rock tune, and that ballad. Let's pick apart the things I did and why I did them." Now they've had a chance to hear not only the drums, but the drums pertaining to the music. I had to make that point stronger. I didn't want them coming just to hear me as a bombastic soloist.

The reason I have to—as well as want to—listen to new music is because a youngster will say to me, "What did Steve Gadd do on 'Fifty Ways To Leave Your Lover'?" As a clinician, you should really be aware of some of those things. I've gone to hear Steve Gadd, Peter Erskine, Billy Cobham, and Tony Williams. Sometimes you can hear the record but you don't know exactly what they did. Maybe they did it with the left hand or maybe they did it with the right hand. Finding out makes you a better clinician.

Up until about seven or eight years ago, all the drummers who came to my clinics could play rock things, but they could not swing. The best solution I found was to say, "You had to have a starting point. How did you learn to play the rock things?" The drummer would say, "I listened to records and I went to hear the bands play." So I'd say, "Okay, if you want to learn how to swing, get some Basie, Ellington, Buddy Rich, and Woody Herman albums, and do the same thing there. Listen to that separation of feel. Now you're going to go with the rolling triplet feel instead of the strict 8th-note feel. Watch some of those players, and then you'll be a Steve Gadd."

RF: You never slow down. Do you ever worry about that?

LB: I'm blessed to be doing something I love. I always think of the guy who has the lunch pail and waits for the bus on the corner. He has to go to the factory and work eight hours doing something he might not want to do. But look at me. My lunch pail is full of drumsticks, and my job is going on the bandstand and working at something I love to do, so it's not work to me. I count my blessings every day. God has given me the talent to write music and play drums. I have my own band, and I'm having fun. If it were all to end for me tomorrow, I would have had a chance to play with Duke, Basie, and all these great people. For me, it's as natural as breathing in and out. I get up, start composing, and play my drums. To me, it's just like sitting down to a good meal. I'm having a ball just talking to you about something I enjoy. It's beautiful. Maybe the last thing I will do is hit a rimshot or a cymbal, and I'll go out that way. But at least I'll go out swinging.

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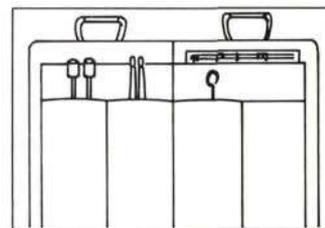
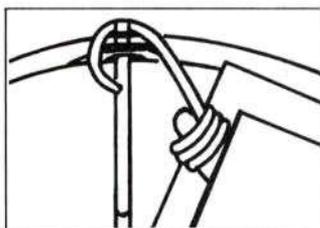
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London continued from page 23

be done. If it wasn't him, it was John Guerin, Jim Keltner, or Jim Gordon. I bought a set of Ludwig concert toms with no bottom heads, because everything that was coming out of Los Angeles had concert toms on it. It was either Hal Blaine, or everybody else trying to imitate Hal Blaine or renting Hal Blaine's sets. I got caught up in that sort of sound. I was doing Kenny Price in one studio, and Porter Wagoner was next door producing Dolly Parton, with Jerry Carrigan doing the overdubs. They came by our studio and heard me playing these toms, and Porter had to have them. Carrigan asked if he could borrow or rent them. I said, "Well, when the session is over, you can use them if you like." I loaned him the toms, and he just went nuts. Immediately, drummers started buying concert toms and basically doing what I was doing. What I'm getting at is that my drums created such an impression on people in town. I had something that no one else had, and I was doing something that no one else was doing.

When I saw the Simmons drumkit on *Top Of The Pops* in London, and I knew it was live and not prerecorded, I thought, "What is this guy playing?" I ran into the guy and found out he was playing Simmons. It took me approximately a year to find them. Finally, I ran into a gentleman named Glynn Thomas at a music trade show, and he had them. I happened to know Glynn, and I was cussing him out for not calling to tell me where to find these things. Of course, he didn't know I was looking for them. I bought the set he had, right then and there. Your question was how did I know? I didn't know. And I don't think anybody could ever know. But in the back of my mind, the first time I saw the drumkit on the TV show, I thought I had to get a set just to freak all these people out in Nashville, because it had to draw attention. But it wasn't just to be different, because I did believe that there was some sort of sound there that could enhance what I was doing. I was already using *Syn-cussion* from Pearl, which was Pearl's copy of Syndrum. I had gone through the Syndrum stage, because people would request Syndrums and I had to have them. I got to the point where I just hated those things, and then Nashville hated them because they were on all the records and got overused. I think Little River Band used them the most tastefully of anyone I've ever heard, on "Reminiscing." I think the drummer hit them one time on the whole track. Usually when you do something that tasty, the producer says, "I'd like it in the intro, then in the verse, and then maybe in the chorus," and it ends up getting used all the way through the song.

RF: You say that Syndrums were over-used, but Simmons became that way, too. A couple of years ago, you couldn't go to a studio in L.A. and see an acoustic set. Has

it been the same in Nashville?

LL: For myself, I haven't let it get to the point where I use Simmons all the time. I try to come up with different sounds for each artist. I have a lot of different sounding chips that I've put into my Simmons. It's never the same. Sometimes I don't use them at all, and I always trigger them from acoustic drums, so the producer has a combination of sounds. It's never just so blatant. I've gotten some bass drum sounds and some incredible snare drum sounds that are digital and very high tech, and I'm really proud of how they sound. But I wouldn't want just that. In some cases, it works. In other cases, it doesn't. Sometimes I blend the two to make a unique sound come out of all of that. I don't always use drum sounds. There may be a chip in there of a frying pan or of a dog bark. Whatever makes a sound is now part of my drumkit. The trap is when everything starts to sound the same, like with the Syndrums. The Syndrum was a really fine product. There are a lot of other sounds in there other than the one you hear all the time, but they would never let us use them. What's so great about electronics is that what you can do with them is up to your imagination.

RF: Do you see a difference between Nashville, L.A., and New York with regard to electronics?

LL: Basically, the difference is what we've been talking about. In L.A. and in New York, most of the drummers are into SDS5s. In New York, they're really into the Fairlight, so that's leaving out the drummer. In L.A., it doesn't seem to be as bad. It's just that they're using the same sound over and over again. In Nashville, there are a lot of drummers who use the SDS8 because it's simple and sounds similar to the SDS5. Debbie's store, D.O.G. Percussion, has sold quite a few SDS7s, but many feel that it's too much over their heads or they don't want to take the trouble. I don't understand that. How can it be too much trouble to do something that makes stuff better? A lot of these drummers are still thinking acoustic, and they just want to set it up and play it. Well, I like to do that too, but if you care about making the product better, there are other things, too.

RF: What percentage of work do you do with the Simmons?

LL: I'd say about 85% of my work is Simmons now. I don't like to use just pads, although I have. Some of these drummers don't want to take the time to set up the drumkit, put the triggers on, and all that stuff. That's what I like best, though—triggering from the drumkit to the Simmons. It also gives it a little more power when I put a couple of overheads over that, and mike the bass drum and snare.

RF: Speaking of overhead mic's, what changes have you seen in recording technology? Was it very different ten years

ago?

LL: No. The only difference is engineers slowing down and doing longer drum checks. Maybe in some instances, they feel they have to be pickier, but I think that a lot of times they're searching. I think they're all trying to make it better, but I think sometimes they're into overkill. They over-EQ a drumset. They don't even come out and listen to the kit. They just immediately start EQing before they know what the drum sounds like. When you're dealing with players who do a lot of studio work, their drumkits usually sound pretty good in the studio. They don't have a lot of overtones and all that stuff. But invariably I work with engineers who just take forever to get a drum sound. I can remember when I never did a drum check. And I like the sound better on some of *those* records than on some of the records I've made in recent times. There are times when some of the drum checks have worked for these people, but it doesn't always make it sound better just because they take more time.

RF: Yet, with the electronic drums, you would think it would take *less* time to get a drum sound.

LL: It's supposed to. Not to be vicious, but I think some engineers should go back to school, or at least talk to people. Their incompetency comes out because they're scared. They're dealing with something they've never dealt with before. When I work with engineers who are really compe-

tent, I plug those things in, turn on the mic's, and all they need to know is if they're on. They do a small amount of EQ, and they get a tremendous, huge sound. There are very few of those engineers though. Most of the ones I work with want three to four hours in front to get drum sounds. Every morning, I've got to come in and do another hour while they redo things, just to check things out.

RF: What about technical changes?

LL: The only technical part that I feel has been very drastic is the digital stuff. I've done quite a bit of digital work. At first, I didn't quite understand or care too much for it. The machine was just so quiet and was picking up everything that it made those little noises bigger than they needed to be. Sometimes I wasn't sure that it actually sounded better on a rock 'n' roll date or R&B date. I thought it was wonderful on ballads or symphony-type music, where you heard the bows scrape across the strings and it was beautiful. But for a rock 'n' roll date, I was never sure that it would really work. However, after buying my first compact disc player and hearing digital on that, I now realize why all of that is necessary. Those compact discs have to be digitally recorded. Some of the analog tapes that are made into compact discs leave a lot to be desired. Right now, I'm very sold on digital. In fact, I'm hoping to do my own big band album digitally, two-track. It will be like doing it direct-to-disc,

but without the problems of direct-to-disc. Doing it on two-track, the band has got to do a performance, rather than saying, "I can fix my part," which you can do on 42 tracks. The janitor can fix his part on 42 tracks.

RF: Has the amount of studio work increased in the last few years?

LL: In New York, it's decreased from the musician's side of it, because it's more one-man bands. Philadelphia is also more one-man bands—all Fairlights and Synclavers. In Los Angeles, it's self-contained bands, so there aren't as many rhythm sections working as there once were. There is a lot of TV and movie work, but as far as records go, they're not working and they're hurting a great deal, which is why so many musicians have moved to Nashville. As far as Nashville is concerned, it has just gone straight ahead. The amount of work did decrease three or four years ago, but now it's on the upswing again with the resurgence of all those country/western clubs like Billy Bobs.

RF: Do you see a certain way things are moving musically or production-wise in Nashville?

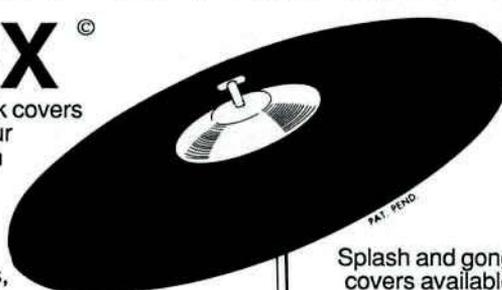
LL: I see Nashville getting younger all the time, or I'm getting older. There are a lot of younger producers coming along now, which has to be, just like there have to be younger players coming along. I just did an album with Brenda Lee. David Hungate and Emory Gordy produced it, not that

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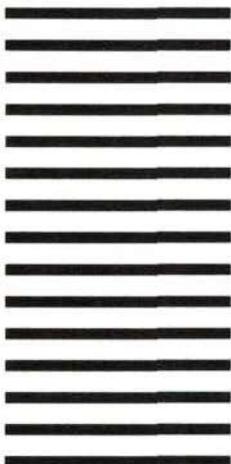
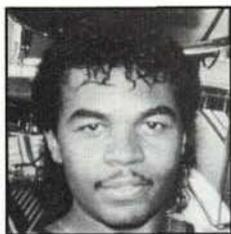
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either one of them are young, but they're a lot younger than some of the other producers. It was incredibly produced. It was not just fun, but it was great to play for a singer like Brenda Lee, who I think has been recorded wrong, with wrong material and with a wrong direction, for years. Here's an incredible lady with an incredible voice, and the material this time was picked very well. The sessions were laid out so we didn't overkill or play too many things too fast. It was a song a session, which is very rare for Nashville.

The equipment is more high-tech—from the players and also from the studio. We cut that on a Mitsubishi 42-track digital machine. There are a lot of producers around doing that now, like Brent Maher. That newness and freshness create a really interesting type of music. Brenda did a real hardcore country thing that she and George Jones do together, and we did a track that Brenda and Cyndi Lauper sing together. There are also a lot of really heavy movie tracks happening in Nashville now. There's a producer/arranger from L.A., Al Delory, who now lives in Nashville and does a lot of movie sound scoring. He's just tremendous to work for—an incredibly talented human being. There's Tommy West, who created a label with Mary Tyler Moore, for whom I did a bunch of sessions. These kinds of producers make incredible music. It's an honor for me to be a part of it. It's not just fun; it's making good music. They demand the high-tech part of it, because they've got to compete with records in the pop field that are going triple platinum. People like Michael Jackson and Quincy Jones, and Al Jarreau and Jay Graydon get such good-sounding records that places like Nashville have to upgrade their standards in mastering, mixing, and actually cutting the tracks. You have to start out with a better sounding track. Then it's easier when you get to the mixing and the mastering. They're spending more money here to do it all the time.

RF: The role of drums in country music seems to have changed so much.

LL: I think that's mainly because the busiest engineers in Nashville are all from L.A. They couldn't get that much work happening in L.A., so they've moved to Nashville. Then there are those like Brent King and Brent Maher, who have moved on to production. In Los Angeles, the drums have always been more up front. They've always had a rounder, lower-end sounding bass drum. Nashville's bass drums have always been very ticky and boxing sounding. Over the years, the engineers who worked in Nashville have tried to cop some of the sounds of records they hear from L.A. It's a fuller, rounder sound. More than that, it's more out in front, so you'd better be right when you play.



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Gottlieb continued from page 25

experimenting with electronics, as were all the groups. Also, when Nana Vasconcelos joined the group, it made me aware of all the different cultures of music around the world. I bought some records and tried to understand a little bit of what I was dealing with. Furthermore, while the group took a couple of breaks, I had a chance to work with Airto. Here was another Brazilian percussionist coming from a completely different place than Nana. Then I was hearing music where these influences were starting to creep in, such as the Police. Stewart Copeland was very important because of his sense of backbeat. I really found the reggae/rock combination fascinating.

I also discovered some of the rock people that I had kind of neglected over the years, like John Bonham. I really started to listen to a lot of rock 'n' roll from the '60s and '70s, which I hadn't really checked out that well, and started to find that creeping into my playing. I wasn't really concentrating only on the music of the day. I was still going back and checking out a lot of drummers. My head was really spinning during those years, because I had an outlet where every tune was a different style. So I was trying to check out the authentic drummers who played those different styles. I found that I had an affinity for pop AM music, and I was also listening to that. The studio drumming was having

an effect on me: Steve Gadd, Chris Parker—in fact, I remember really enjoying the James Taylor *Gorilla* record with Andy Newmark on it. His backbeat knocked me out. I also found myself listening to classical music. On different things out of the blue I would find something that would knock me out, and it would be in a variety of styles.

RM: After you left the Pat Metheny Group, what were your influences during the next few years, both from what you were listening to and from the situations you found yourself in?

DG: I found that I was sort of known for a stylized way of playing, which in some ways was great and in other ways was severely lacking. I realized that one of the ways that people support themselves in New York is to do record dates and jingles, and in order to do that, you have to be able to handle an incredible variety of styles. So I started checking out a lot of the drummers on the New York scene. Two that come to mind right off the bat are Chris Parker and Dave Weckl. I must also say that another of my absolutely favorite drummers was Steve Jordan. I was hanging out with him sometimes, and I would pick up things, especially from his involvement with the 24th Street Band. So my R&B playing—the little I was doing and what I was working on—was directly influenced by Chris Parker, Dave Weckl, and Jordan especially.

Then Weckl told me about Gary Ches-ter, and I started taking lessons with Gary. Along with studying with Joe Morello and listening to the drummers that I've already mentioned, this was probably the most significant thing that I've come across as far as developing my playing. I still haven't made a tremendous amount of progress with Gary, mostly because I'm going out on the road all the time. But the few lessons that I was able to take with him increased my flexibility in that area tremendously.

So as for what was going on, I was able to do some jingles and a few record dates here and there. Then Mark Egan hooked our band, Elements, up with singer Michael Franks, and we did two or three tours with him. That type of music called for some of the R&B/studio drumming approach, and also enabled me to put in some of my cymbal colors that had been carried over from Metheny.

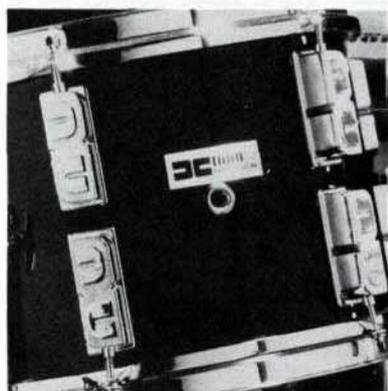
RM: You just mentioned your own group, Elements. What part has that band played in your development?

DG: Elements was significant for a couple of reasons. First, it sort of signifies my association with Mark Egan, who was the original bass player in the Metheny Group, and who I've known for 14 years. He's a very great musician and our association has played no small role in the development of my musicality. There's a certain closeness after you've played music with someone for that long a time, especially

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when it's in the rhythm-section context between bass player and drummer. This was a chance to put some of this down in another context besides the Pat Metheny Group records.

Number two is that I'd never been in charge of production of a record project before, and there were a lot of things that I wanted to do that I never had a chance to do on any records up to that point, such as overdubbing cymbals and colors. In addition, we played with a click track a lot. I'd been in the studio with a click track, but I had never done a whole album that way. So *Elements* was a chance for expression, and it was a culmination of things that I'd worked on at that point in time.

RM: Probably the next significant step in your life was your association with John McLaughlin and the Mahavishnu band.

DG: Absolutely. It changed my life completely. It was basically a phone call from John: "Can you come to Paris tomorrow? Yes or no?" I dropped everything and ran to Paris. We rehearsed, and we did a tour of eight concerts. I was playing the music as best I could based on the experiences I'd had, but I could tell that there was something lacking. After I came home, John called and said, "Danny, I'd like you to come back to France, and I want to work together for two weeks solid—just drums and guitar." So I jumped at it and ran back to Europe. Those two weeks changed my whole approach to playing. We spent six to eight hours a day just playing music—intense music. The thing that John hit upon early in his musical career was the significance of Indian music, and specifically Indian rhythms and Indian drumming. I'd listened to a little Indian music, especially from the Shakti records with John, but I didn't know what I was listening to. John started to explain to me his understanding of the basics of Indian rhythm and drumming, and how to apply it to the music we were playing. After a few days of playing, talking, writing things down, and listening to records, a whole new world opened up for me. I started to understand how he was improvising and playing rhythmically so I could complement him. Also, I realized that he really needed someone who played very hard and very intense, and who played a lot of drums—not so much cymbals but drums. I sort of adopted what he was talking about. From listening to the Indian drumming, I ended up playing a lot of things on the tom-toms and also really going for a much more powerful approach to the instrument. I even got double bass drums. I'm still nowhere even close to someone like Rod Morgenstein, Simon Phillips, or Louie Bellson, and the great double bass drum masters, but I'm able to kick it in when I need to.

So John was a tremendous influence on me. We'd listen to Indian drummers playing drum solos of seemingly incredible

complexity, and he would say, "Danny, these drummers are talking to you in your language—the drums." I thought to myself, "He's right. What are they saying?" I realized that this is a whole other area of incredible wealth that, when integrated to the drumset, is going to change the way drummers hear things. It's going to take a lot of investigating and a lot of figuring out. There are going to have to be some books written in ways that people can understand and also a lot of concentrated, focused effort. I still consider myself very much a beginner.

There are two people that I've come in contact with who play drumset and who use these rhythms. One is from Cleveland. His name is Jamey Haddad, and he studied with an Indian master named Raghavan, who plays on the first Shakti record. The other one I've come across is Trilok Gurtu, who is a percussionist from India. We got together recently and talked. He showed me that funk rhythms are directly related to Indian rhythms. It's just a question of trying to understand their tremendous subdivisions and different applications of sound. We have the basic quarter-note, 8th-note, 16th-note system. In Indian drumming, there's definitely a lot more specific theory about ways to count than we have ever really devised for drumming. I really think that this is going to open up a whole new area.

RM: The other major thing that happened to you in Mahavishnu was that you really got into electronics.

DG: When I got the gig with Mahavishnu, I realized that electronic drums would give me a chance to play in the Billy Cobham style, where I could play fast single-stroke tom rolls as loud as possible without having to work very hard because I could just crank up the volume control. So that's the original reason why I got the Simmons SDS7 drums. Meanwhile, John was trying to work with electronics and develop his own approach using the Synclavier. Mitch Forman, the keyboard player, was playing only electronic keyboards. Jonas Helborg, the bass player, was playing not only fretted and fretless bass, but also bass pedals. Bill Evans had an electronic device on his saxophone. So what I was doing was in keeping with the direction of the group, which was to try to use the technology in a new way. The old Mahavishnu was amazing, but it had been done. John was looking for a new sound—a new direction—and the electronics played no small part. That was my chance to start experimenting. I came up with a combination of Dynacord drums, Simmons drums, and acoustic drums. There's a whole new set of possibilities. I still have my acoustic drums and those sounds, which no one can ever take away, but now I can add all types of other sounds to them and combine them. I think it's great.

There is a danger in all of this, which a

friend of mine pointed out. Andy Laverne, who is a great piano player, has decided he is not going to get into electronics. He's going to focus on the acoustic piano, and that's it. The reason is that there are only a certain number of hours in a day, and if you really want to master one thing, you have to devote an incredible amount of time to it. Here we are messing around with wires and trying to get new sounds. The argument could be made that we're not spending enough time developing the virtuoso aspects of the instrument.

I feel like I want to do it all. I don't ever want to lose touch with the drum. I want to concentrate on technique, control, and new ways to use the drumset, but I also want to enjoy the new sounds that are available, because I like sounds so much. So I am sacrificing some valuable practice time to experiment with the electronics. It's all up to the individual. You have to establish your own priorities.

As for where it's heading, it seems like anybody is going to be able to sample anything soon. Al Di Meola, who I've been playing with, is using the sampling features of the Synclavier more than anyone I've come in contact with yet. He sampled a bunch of Airtó's percussion equipment, and now is soloing using Airtó's bell sounds on the guitar. If I had the Linn 9000, I could sample any sound that Airtó has, put it in the machine, and use it. Once everyone can get access to any sound anywhere, which is possibly going to happen, at a reasonable price, then it's back to the musicians. Right now, sounds are selling. In other words, you can buy records where it's not so much the music that's played but the sound of the instruments involved. Well, as soon as those sounds stop being novel, then it's going to be up to the context that you put them in, and that will be the true test of your musical ability.

RM: Airtó recently told me that, since he's known you, you've changed your playing four different times.

DG: Well, I think that, if someone walked into the Vanguard and heard me play with the Mel Lewis big band and only heard me play that gig, that person wouldn't have a clue to my playing with Mahavishnu. I guess I like so many different types of music that I try to fit into whatever I'm involved in as well as I possibly can. On the other hand, I feel that there's a little bit of a problem with this approach, because of the fact that the drummers I admire most basically have a sound and a way of playing, and that's it. When Jack DeJohnette plays a reggae beat, it doesn't sound like Sly Dunbar playing a reggae beat. But I like approaching it authentically rather than trying to bring in something new. That's not necessarily good or bad. That's just the way that I've been dealing with it. Mel's band has a certain sound, and in order to do it justice, you really have to lay down a groove in the style of Mel. But

when I get into a situation like Mahavishnu or Al Di Meola, where it's basically wide open, then I can do what I want to do, within reason. So by Airtio saying that I've changed my playing four times, I think he's probably heard me in four different contexts. I think I'm growing as a musician and all these things are adding up to a style, but the style is dependent upon the situation that I play in.

RM: It sounds like maybe you've accomplished something that you wanted to. You said earlier that, when you left Metheny, you had developed a reputation as a very stylized drummer. Now, three years later, you've become a chameleon who can sit in with Mel's band and sound like Mel, and then go into Mahavishnu and do that.

DG: I don't think I ever want to get into just one thing and stay with it. For example, I have chosen not to make big bands my life. If I were going to do that as a primary focus, I would put together my own big band that sounded like the way I wanted to play; it wouldn't sound like Mel's band. Mel's band represents Mel. It's the same with the Pat Metheny Group and with Mahavishnu. These are people creating groups around the way they play. Of course, my ultimate goal is to do a record solely based around the way I play, using players and a context that I feel represents my type of playing. It could be a variety of styles with the link being the way that I approach those different types of music.

RM: If drummers who want to remain contemporary lock into one style, they're dead. I'm thinking of drummers who were hot when fusion first hit, but when music progressed into other things, these drummers were too stylized to move on. You're growing with the music by not locking into any one thing.

DG: It's true. For example, in Al Di Meola's situation, the music is very much in a light texture similar to some of the Metheny music. In Mahavishnu, I was using 2S and 3S sticks, having to change drumheads every day, and putting dents in *Rude* cymbals, but that's what the music called for—intense, loud drumming. Here I'm using much lighter sticks—a whole other context—but I've got that Mahavishnu music in reserve, so maybe once a night I'll let it loose for a couple of measures, and hopefully, it will be effective. And when I go back to play with John, I'll be integrating some of the subtleties that I've been working on with Al and that I have carried over from the Metheny group. It's a nice combination.

RM: Bob Moses refers to you as the eternal student.

DG: I agree. I don't know if it's good or bad, but I could see myself studying with Joe Morello, Gary Chester, these Indian drummers, and anything else I come upon that I don't know about for the rest of my life. My major problem with this is the fact that I try to study with 80 people at the same time, and thus don't focus on any-

thing. [laughs] But I think it's just because I'm so in love with the music world and there are so many different possibilities.

RM: Maybe not focusing on any one thing is your strength. You're not a Joe Morello clone, a Mel Lewis clone, or a Gary Chester clone, because you're not just losing yourself in someone else's style. You're just grabbing all of these different things, and they're all ending up as little parts of you.

DG: It's absolutely true, and being around Bob Moses and Jack DeJohnette was no small part of it. Just living in New York and getting to hear all these great drummers who play around town all the time is also important. Every time I go to a jazz club, I'm a student. Every time I go to a rock concert, I'm a student. I'll listen to Max Weinberg, Gina Schock, Rod Morgenstein, Myron Grombacher, or Phil Collins. At whatever concert I go to, I learn something. Even if it's something I don't like, I can say, "Well, that was something that I don't really want to integrate into my playing." I never was really into putting people down, and I don't think it's even necessary. You either like it or you don't like it, but I think everybody's entitled to try to make a statement. So I feel like an eternal student in a way, but I do think it's a positive thing ultimately, because there are just so many things to pick up on in the world. I'm just thankful to get a chance to do it.

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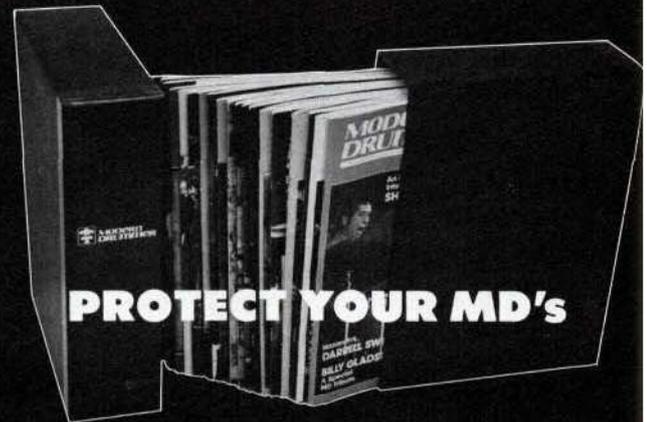
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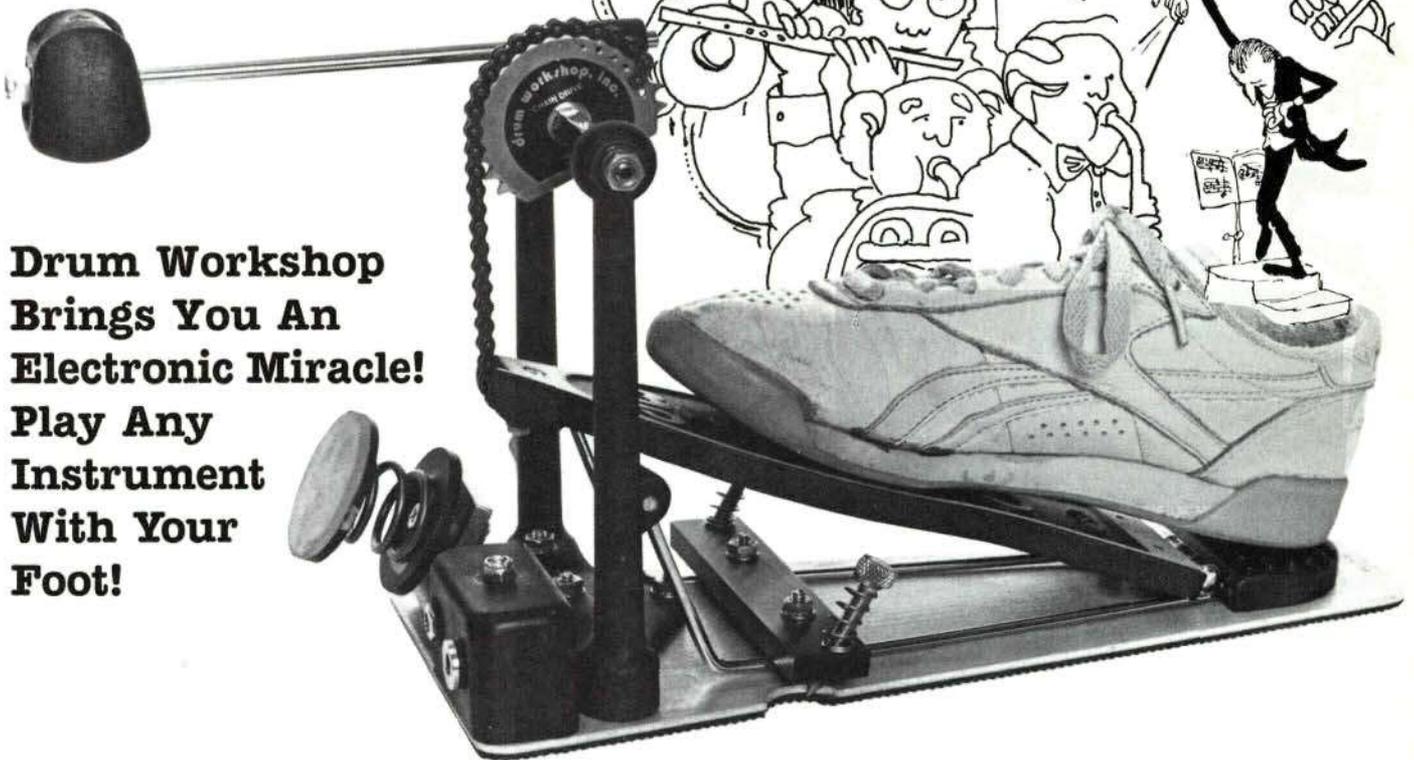
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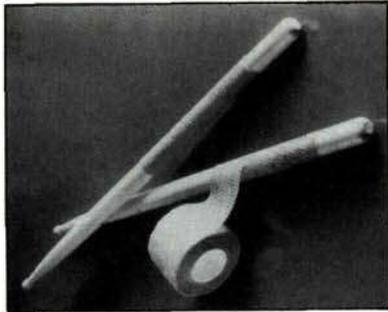
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Hakim continued from page 27

RM: When you look specifically at the work you're doing, what are you drawing from in terms of influences, as far as either drummers or types of music are concerned?

OH: I could probably say who influenced me. I really enjoy listening to Elvin Jones's work. Do you know what? I feel funny naming drummers, because my problem is that I listen to so many people, and I am like a sponge with music. For me to credit a small handful of drummers would be ridiculous, because I listen to everybody. But maybe in general, my early influences as a kid were those five or six jazz drummers that I named before, and then on top of that, I was a big fan of Billy Cobham. I was also a big fan of the stuff that Lenny White was doing with Return To Forever. I really enjoy Jack DeJohnette's work. I enjoy a lot of the work of my peers as well. I love the stuff that Terry Bozzio's doing with Missing Persons, and the stuff that Steve Smith did with Journey. I'm a listener, man. Like I said, I'm a sponge. I buy a lot of records. Also, I carry a big case of tapes with me on the road and just listen to what's going on.

RM: You mentioned Elvin. When I listen to the new Weather Report album or the Sting album, it would be hard for me to say, "This guy's listened to Elvin."

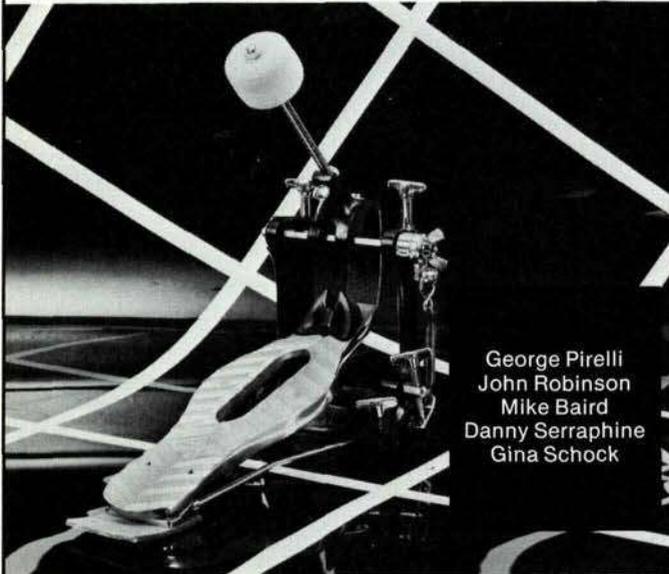
OH: Right. That's why it's ridiculous for me to name people. My thing was that I listened to everybody. It's funny; in the

early days of learning a musical instrument, you have your idols and heroes, and you learn their music. You don't develop your own style until you learn other people's styles to find out what makes them happen. After a while, you kind of dig the thought pattern. It's like learning how to write. Before you can sit down and write a poem, you have to learn how to read. You study other people's writing, and learn to read from their writing. You take all that influence from the textbooks you read as a kid and the magazines you've read. Then one day, you sit down to write a poem yourself, and it doesn't necessarily sound like any of those authors that you've read. It's your expression from your mind, heart, and soul. So maybe that's how I think of music and how I approached it as a player. Maybe what I'm saying is that I'm really influenced by my whole environment, musical and otherwise. I'm influenced by people who aren't drummers. I think that shapes my mind, too. When I hear a trumpet solo off a Clifford Brown record, I might like to sit down and emulate that on a drumset. I might hear a guitar solo that has a feeling and a thought that I want to capture. It won't sound the same on my instrument because I'm a drummer and that musician is a guitar player, but there's a feeling that happens—a mode of expression that I could certainly capture.

Plus, I was just thinking, too, as we were

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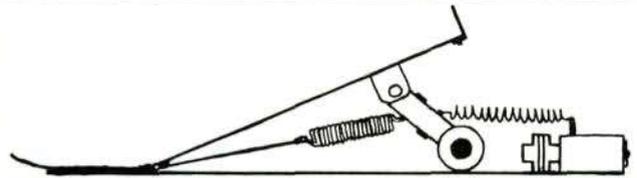
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talking. Do you know those little dance theaters around New York City where the kids go to learn African dance, modern dance, and tap? I used to play percussion for those things. I would play congas, timbales, and Latin things. I think that also helped me get something else, so when I sat down to play my drumset, I had that consciousness of playing parts, because Latin music is heavy into parts. You have like six or eight drummers playing parts, but when it comes together, it sounds like a big rhythmic train.

I think the best thing a musician can do is to have as many musical experiences as possible. With each one, try to understand the things that make that music what it is. I think it's more the perception of the musician than something being engraved in stone, "This is what it is." If you put Max, Buddy Rich, Elvin, and Philly Joe together, they're all from the same era—they're all basically playing the same music—but they don't sound alike, because their sound is based on their individual perceptions of the music that they're playing and the way they fit their own personalities into that environment. Those are the differences between me, Peter Erskine, and Terry Bozzio. We're all from the same era basically, but we have our own ways of seeing it from growing up in different parts of the world and listening to different things.

RM: That brings up an interesting point.

You mentioned earlier that you have to know the individual styles, so you will know what you're drawing from. Furthermore, you just brought up the point that, looking at one style of music, you could pull out Max, Buddy, Elvin, and Philly, and although they all represent a certain style, none of them sound the same. So, for people who decide that they want to investigate various styles, they have to make sure that they don't just pick one drummer from each style.

OH: Right, because you would be missing out on so many great things—little nuances that each drummer has. You would ultimately develop your favorite, but there are so many that it would be a shame to miss out on any of those musicians. That's exactly what I meant; I think you kind of summed it up. When the '70s rolled around, Mahavishnu came down, Billy was playing this music that was a combination of the energy of rock and the rhythmic meter of Indian rhythms and Eastern Oriental things, and that was exciting. Then when Lenny White happened—the music that Lenny, Stanley Clarke, Chick Corea, Bill Connors, and Al Di Meola were making together—that was unbelievable stuff. There was a lot of exciting music.

RM: So for anybody who's just coming up in the '80s, they can't just go back and listen to Billy. They also have to listen to Lenny, Alphonse Mouzon . . .

OH: Narada Michael Walden, Jack DeJohnette, Tony Williams—the Tony Williams Lifetime was an era in itself. For me, it seems like yesterday when I think of those guys.

RM: Yeah, for me too. I have to keep reminding myself that there are a lot of people who started playing in the '80s. They probably think of the '70s the way I think of the '50s.

OH: Right, you and me both. They've got to listen to that stuff.

RM: Moving on to the present, it's safe to say that you're pretty much on top of current styles. How does one stay on top of trends as opposed to chasing them?

OH: [Laughs] Oh, that's interesting. I really don't know. I guess you just have to be open-minded.

RM: Is there anything that you consciously do to stay on top of things?

OH: I go to clubs and listen to people play, but not just jazz clubs. I go to all kinds of clubs. I just like to listen to musicians play. And I try to keep my chops and reflexes up so that I can cop what I'm hearing. Never rest on your laurels, so to speak. A lot of musicians make one good record and that's it. Yeah, that was hip but there are young musicians right now learning that stuff, and they're going to take it and move on. So I think the thing is always to be ready to change. Take what you have, and be challenged by your own mind and by what you're hearing. Put yourself in situa-

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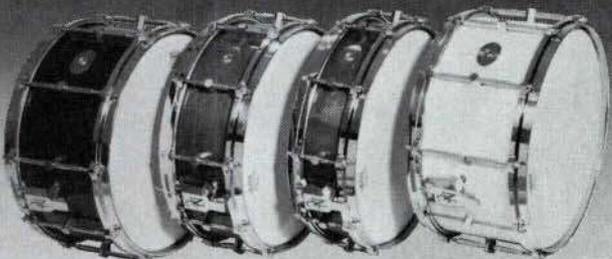
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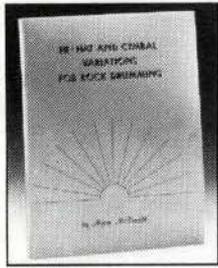


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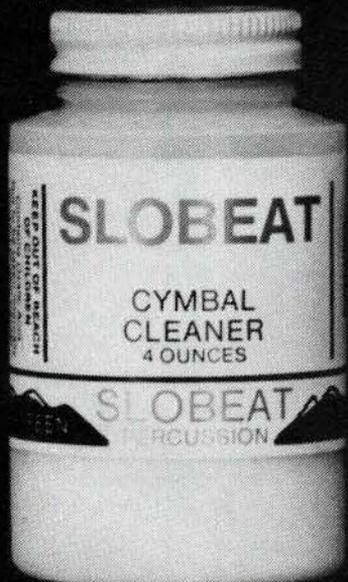
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tions where you're forced to stretch yourself. It has nothing to do with chops. It has to do with keeping that eye open, so that you could benefit from learning how to play simple things the way you would benefit from learning how to play something technically demanding.

Lately, I've been playing with Sting, and there's a discipline needed to play that music that is very different from the discipline needed to play highly demanding technical stuff. But it still takes that same kind of concentration to make simple grooves feel great, and make people want to scream and move. That's stretching me. I've been fortunate in playing with Weather Report and having to make that music work. There would be like ten or 12 parts on a page, and Mino and I would have to divide them between four legs and four arms. On the other side of that, Sting will play this tape for me and say, "I want to make this music happen, but I want these kinds of rhythms." It's easy to do what you always do, but to go somewhere else and try to make a different situation happen takes a lot of concentration. I think that will always keep your mind stretched. Then you realize the beauty in keeping your mind open, because otherwise you would be missing out on all these great experiences.

RM: It sounds like you're talking about the difference between *drawing* on your past experiences as opposed to *leaning* on them.

OH: Exactly.

RM: One of the current influences in music is the use of electronics. I've usually seen you behind acoustic drums. How involved are you with electronics?

OH: I use them. I love them, man. I'm so happy for the electronic thing. I write music, and I've used electric keyboards for some of the tapes that I do. So I was aware of the synthesizer approach to music, and I was happy to see the drums. I've been using them more on records than I have been live. Like with Weather Report, we were using electronic stuff on the records. But primarily I left it to Mino to deal with the electronic stuff live. What I was doing was meshing the tradition from the cymbal standpoint to the funkier kind of power of the real drums. It worked with what Mino was doing as a percussionist, and I let him do the sounds. Sometimes we would switch risers at a gig, and I would go over to his riser and play some of the electronic drums myself. So I have used the drums, but I haven't endorsed a kit yet, because I've been waiting for that combination of dura-

bility and range of sound that will make me very happy about putting my name on a kit, saying, "This is my favorite," the way I would endorse Zildjian cymbals. Electronic drums are like keyboard synthesizers. Joe Zawinul owns an Oberheim, a Prophet, and an Emulator, because when you're talking about electronics, each instrument has definite characteristics that make it what it is. It's great to hear them in combination with each other. Right now, on stage with Sting, I'm using a combination of Simmons and Dynachord drums, and I intend to add a Cooper *Sound Chest* as well, because that's the way I'm hearing it. I think that, with the combination of these three instruments, I'm finally going to get what I want to get out of an electronic situation. But I always keep the real drums close by, because there's a power in real drums that will never be replaced, even though it will always be nice to hear it augmented by electronic stuff. So I'm totally into it, and happy that the drum technology is finally catching up with guitar and keyboard technology.

RM: Any predictions about where things are going, either equipment-wise, drumming-wise, or music-wise?

OH: There will be a 24-track digital *Walkman* soon, [laughs]

RM: Okay, let's stay with electronics for a second. Do you think this is starting to peak or do you think that, as incredible as the things are that we've seen over the past couple of years, we're just on step one?

OH: It's on step one, not from the technology standpoint, because it's all there, but it's on step one in terms of application. When I say application, I mean how to incorporate it into a set. Everybody's coming up with different ways now. But the neat thing about it is that maybe it won't be like the drumset where the snare drum and tom-toms are kind of in a very traditional place and you learn to play it like that. I think the electronic age of drums will allow drummers to really individualize their sound, like when you see Terry Bozzio on stage with that set he has. That is totally new, and it works perfectly for him. I think the technology is there right now to do anything that we want to do sound-wise, because that's already been kind of proven with keyboards. So now I just think we're coming up with applications, and I think, as the years go on, we're going to see a lot of different ways of using this stuff. Drummers are using triggering devices and different shaped drumsets, and being more visible. I have a feeling that we can do whatever we can think of right now. It's a

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great moment.

RM: What about musically? Are there any trends you've become aware of that you think are going to be important?

OH: It's hard to say. The whole industry right now is based on trends, and they're not musical ones. But musician-wise, when you look at drummers and the way we're progressing, I think it's due to the electronic thing. The level of musicians that this decade is turning out is definitely different.

RM: Is there any one particular type of music that's producing these musicians, or do they tend to come from all areas?

OH: They do for me, maybe only because I'm a fan of different kinds of music. Again, I could go back and name people that I was really digging—Stewart Copeland, Mel Gaynor. I heard him and I flipped. It wasn't what he played; it was how it felt when he played it. I listen to that. Whenever I hear a record and there's that something in the person sitting behind the drumkit, I always feel it off the record. When I heard that Simple Minds record, I said, "That is a hot drummer." I knew immediately, just from his feel. Stewart Copeland always killed me. When I first heard the Police, I went, "Wow, who is this guy?" because he swings so hard. I really enjoy his playing a lot.

RM: I've always suspected that the reason Copeland sounds so unique is because he didn't grow up in this country listening to the same music that the rest of us grew up

with.

OH: Right. I think it's from his traveling as a child—living in the Far East, and living here and there, hanging out with kids. Every country has a music that the people dance to and that they like to sing to. They all have their own folk songs. You start to learn all these things. You start to dance with different musics and all of a sudden you've learned that groove. Then, you move to London and hear rock 'n' roll, and then you move to New York and you hear all this bebop. It's got to turn your head around and make you appreciate more than just what's in front of you. Stewart is a damn good example of what I mean. Especially the drums—because you have to remember that people have always communicated with drums. There was an alphabet that tribes understood with drums. Then those same people would play drums for enjoyment—for social things. You could go all over the world with a drum and hang out with drummers. The common thing is that instrument, but what you will play will be another language just in the drums themselves. It's just amazing. When you see the Latin drum community, the African drum community, and the reggae community, it's like language. It's like learning French, Spanish, and English. It's kind of the same thing. The people who know more languages always have an edge.

RM: That's a good comparison, especially for what music demands now, unless

you're in a stylized band that's only going to play, say, blues. But these days, no matter what type of band you play in, they may suddenly say, "Let's do a reggae feel in this one."

OH: Sting did one on his album that was a lot of fun to do. I was really glad that I did that record, because I get a kick out of doing things that people don't expect from me, especially coming from the Weather Report band—Weather Report being the thing that got me more well known than stuff I did before that.

RM: There was also a little "ching chinga ching" on that Sting album.

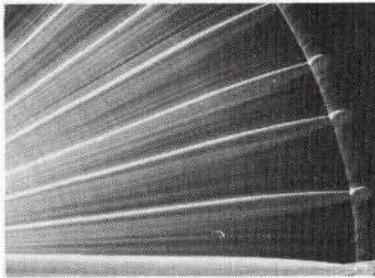
OH: We kind of did that for fun. It was a goof kind of thing, but we had fun with it.

RM: Well, I smiled when I heard it.

OH: We were cracking up when we did it. Yeah, that's it I think. The trend is drummers becoming more multilingual, using an analogy of language and music. A drum is a very worldly instrument. There's a drum in every culture. There isn't a guitar in every culture or a keyboard in every culture, but every culture has a drum. And all those drummers appreciate drums. No matter what kind of drum you have, if you go somewhere else, they'll look at your drum and say, "Man, that's great. Let me see it," and they'll play it. Drummers just have another kind of rapport that's international because of that special instrument.



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by Rick Van Horn



Photo by Laura Friedman

Jules Moss: Prepared For The Unusual

It's hard to describe just what Jules Moss is playing with the Graham Moses band. If you had to give it just one name, you'd probably say "jazz," because that's the term usually applied to unique or unusual music of almost any style outside mainstream rock or pop, and not readily identifiable as an ethnic form like reggae or Latin. But there are so many elements in Graham's music: elements of traditional jazz, fusion, funk, punk, rock—all combined with his absolutely unique vocal style. Graham sounds like a cross between Bob Dylan, Lou Reed, Allen Ginsberg, and your local drag race announcer—in polyrhythmic time.

It's easy to see, then, why Jules Moss's drumming in this band must also be unique—equal parts jazz, rock, avant-garde, and other elements too numerous to mention. But Jules comes to this challenge well prepared. His background is widely varied, and his enjoyment of all forms of music has given him the ability to perform admirably in any style—or in all styles at once, which is really the best way to define his current gig.

RVH: What was your musical background?

JM: My father was a drummer. One time—before we really knew Dad was a player—we moved, and my brothers and I found all these "black boxes" among the

other cartons. When we asked Dad about them, he said, "Those are my drums." So we said, "You've had these all the time, and we never saw them? *Set 'em up!*" So he sat down and played a little swing beat, and it was all over right then. We all started playing drums. My brother David is now an avant-garde percussionist who's pretty well-known.

We always heard a lot of music in my house. My father took us to hear Louie Armstrong, Benny Goodman, Gene Krupa, Buddy Rich, and Dave Brubeck. My mother plays classical piano and is a modern dancer. So that's my basic background.

I started studying with Joe Porcaro in Hartford, Connecticut. Then he left for the West Coast, and I continued studying with Richie Lepore. When I was about 14, I got this gig in a Greek band, and the music was all odd-time signatures. Greek music is incredible; they *dance* in nine and five. I mean, you go to a Greek wedding, and there are five-year-old kids dancing on top of tables and banging tambourines—in five! The revelation was when I saw the band with the original drummer, who came back and played one night. He played the Greek stuff and was all over the bar lines—real loose like Elvin Jones. Then they did a rock tune, and he sounded awful. He sounded so stiff playing in four. The odd-time stuff was what he had grown up on. So that's where my odd-time abilities come from; I played for almost two years doing Greek music every weekend, and it became a natural thing for me.

From the Greek band, I got involved with jazz and rock, and I wound up going to Berklee, where I studied with Alan Dawson and Fred Buda. But I just wanted to play, so I left after two years. I played around Boston a lot, and then came to New York. As it turned out, I only stayed for the summer, but I met Jimmy Garrison, the bass player who had been with the John Coltrane quartet. I met him at a rhythm workshop he was doing with Joe Chambers, and he really liked playing with me. So he asked me to be in the group he

was forming. Here was a guy who'd played in one of the greatest jazz groups in the world and was the swingiest bass player you could ever imagine. I was thrilled! The group was Jimmy, Ralph Towner, Dave Lieber, and myself. We had a couple of rehearsals, but Jimmy wasn't a leader type, so it didn't work out. But it was still a great experience. Later, Jim was called to go up and do a black music course at Bennington College in Vermont. He called me and said, "Hey Jules, do you want to come up and teach school?" So I arrived on the campus of Bennington College with Jimmy Garrison, and we taught black music. He just got up and told stories about playing. We'd play bass and drums together. I ended up staying in Vermont and gigging there for about a year and a half. Then I got married and came to New York again.

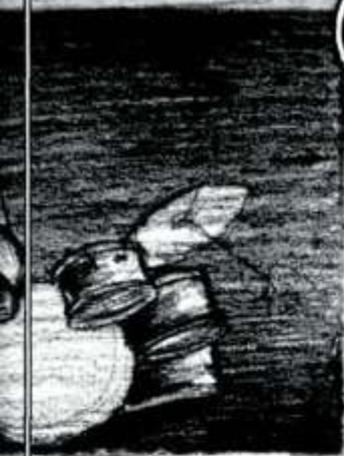
I immediately got into a rehearsal band with a lot of cats from Berklee playing horns. It was a chance to meet different players every week. The leader would come to each rehearsal with four new charts, and he'd never let you take them home, so it was cold reading every time. Everyone played in that band: Lou Marini, Tom Malone, Will Lee—a lot of great cats. I also played around the jazz clubs in New York. I played for a year with Marian McPartland, and traveled all over the country with her. I've worked a lot with singers, including Joe Williams, Sheila Jordan, Lee Konitz, and Bob Cranshaw.

Then I started getting into James Brown. A guitar-player friend of mine was really into funk, and we'd get together and just play funk grooves. I went to a gig one night to see another friend play bass, and the drummer was playing some great funk—right in the pocket. I went up to him and told him so, and he asked me if I wanted to sit in. So I played, and he loved the way I played; as it turned out, we had a similar approach. His name was Daoud Shah, and he'd been playing every weekend in this R&B band up in the Woodstock area. It was four black guys playing some serious funk: Hammond organ, sweet

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vocals—*funk*. Daoud had just gotten the gig as the drummer for the first season of *Saturday Night Live*. He invited me to cover for him in the funk band while he took the TV gig. So I took a bus up to Woodstock the following weekend, and they picked me up and took me over to the club where they were working. We played an Ohio Players song and an Isley Brothers song—about eight bars of each—and said, "To hell with this, we don't need rehearsal. Let's go eat!" I ended up playing with that group for the whole year, and it was a ball. It was a turnaround for me, because the jazz scene is so different. When people watch jazz, it's kind of cool; the players have a cool attitude and so does the audience. When I played with these funk guys, the moment we started all hell broke loose. People started dancing and screaming, and the guys in the band were jumping around the stage. It was more fun than I had ever had playing. From then on, I was into dance music. That was the beginning of a new phase for me.

That band played for about eight months, and then the leader got a gig with Harry Belafonte. The rest of the band knew this singer named Martha Velez, who had just recorded an album with Bob Marley in Jamaica. This was in '76, and her thing was very ahead of its time: a white

pop singer doing reggae-influenced music. The Wailers had backed her up on the album, but she needed a band to tour with. Her boyfriend, who was a bass player, had learned to play reggae while he and Martha were in Jamaica. I had heard reggae on the radio, but it always sounded upside-down to me; I had never listened to it enough to really figure it out. But Martha wanted a reggae band to back her up, so we combined with her boyfriend to become her band. I went out and bought myself 30 reggae albums. I played reggae all day long at my house, rehearsed all night long with Martha, and got into a reggae groove. We did a little tour of the East Coast, and then went out and played in L.A. I was one of the first American drummers to play reggae in New York.

When that gig ended, the guitar player, the organ player, and I hooked up with an incredible bass player whose name was Michael Johnson, but whom everybody called "The Count." We ended up forming a group called Pockets, and we played together for two and a half years. We started out in the Poughkeepsie/Woodstock area. Then I got a gig for us at Mikell's in New York City. I think Stuff had just left, and they stuck us in there. We started to get a little reputation around New York City as a hot R&B band, and finally we got a production deal. But this was in '78 and '79, when real R&B was just not happening; the disco thing was pushing it into a closet. We were the wrong thing at the wrong time.

So I started to free-lance again around New York. Then the punk rock scene came on like crazy as disco faded, and all of a sudden, there was a lot of live playing happening again. I had a loft on 27th Street at the time with a little sound system there, and I had bands coming over to rehearse at my place. I was suddenly in ten bands, and playing an off-Broadway show at the same time. I was also doing demos; the drum machine wasn't dominating the field yet. New York was a great free-lancing town at that point. I was in all these bands, and it was a great learning experience to go from one thing to another. But I'm really a "band" sort of guy. I like focusing in, and making something really hot and strong. It takes time to develop a tightness in a rhythm section, and a band sound. You've just got to play and work together. It would begin to annoy me when I would get on a gig with one of those ten bands and it was loose. Although it was a great challenge to play the Bottom Line with a band that had only had three rehearsals and make it as tight as possible, it still could have been so much hotter.

One of the bands, called the Hardbeats, started to get a good reaction around town, so we decided that we'd make it a full-time band. We got a couple of cover sets together, got our own van and sound

system, and started playing clubs around Westchester. We worked with several producers over the years, and did demos and things. Even while I was playing with the Hardbeats, I continued to play other outside things, but I was basically with them full-time—managing and booking the band as well. I learned a lot from that situation.

About a year and a half before the band broke up, the bass player quit, and I had the chance to bring my friend Count in on bass. That was great, because we were like a team. It's important for drummers to find bass players they can work with; that's the bottom.

Soon after Count joined the band, I injured my left arm while loading some equipment. So for eight months, I played right-hand-only drums with the Hardbeats. That was interesting, to say the least. I had basically played simple, straight-ahead dance rock with that band anyway, but with one hand it became *barbaric*. I mean, you're talking one fill every four or five songs, as opposed to one every 24 bars.

That, in combination with other things, led to the band calling it a day in September of '84. That was the longest I had worked with any one band, and at that point, I felt like there were a lot of changes I would have to go through to get back into the free-lance thing. Things had changed a lot in the previous few years, and even though I had seen it all happening, since I was in a band, I was always working. Back in New York, the drum machine had really taken over the home-studio and demo situations. That was a scary thing to come back to.

The first thing that happened was that Graham called, because he had a gig in L.A. That was a lot of fun. I was ready, at that point, to take some time off, because the Hardbeats had been schlepping from New York to Newfoundland in a van for over four years and I was just really burned out.

The winter of '84 was a period of change for me. Count had written some songs, and a partner of mine named Serra Pica and I decided that we wanted to produce some of them. So we took them into the studio. I played all the drums and Serra played keyboards, while Count played bass and sang all the parts. That was a lot of fun, and we began to realize that we had a lot of ability, what with all our combined experience from working with *other* people, and making *their* demos and records. Now, I'm working on making a record with Serra and all her stuff. We're doing some different things in order to finance this project ourselves. That way, we have complete control over it; it doesn't involve anyone else. And it's coming out great.

RVH: Somewhere, in the midst of all this varied career activity, you managed to

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hook up with Graham Moses. How and when did that come about?

JM: It started during that period when I was working in ten bands; Graham's band was one of them. We've been playing together, off and on, for about five years now. The way we first got together was that a bass player friend of mine was working with a trumpet player friend of Graham's. Graham had gotten to New York and was looking to put a band together. My friend heard Graham's music, said, "We need a drummer to play this," and recommended me. I was playing in Pockets at the time. Graham's trumpet player came to me one night and asked me if I wanted to play some wild music with a lot of odd-time signatures. I was curious, so I went over to Graham's house and met him. He sat down and played his music on the piano, and it was wild. We got together, and the first thing we did was learn four tunes and cut them as a demo in an 8-track studio. From there, we just started doing gigs. The music was a real challenge, and challenges are great; they keep me on my toes. There are so many different styles and feels that Graham goes through just on one song that to shift gears and make it all blend together is a lot of fun. I'm basically a groove drummer, and to make a groove

work for three bars and then go to another groove is a *real* challenge. Usually, you have more time to make a groove happen, but with Graham it has to happen instantly, because like I say, you'll have three bars of something, and then suddenly you're in another world.

RVH: Graham's music certainly is different—so different, in fact, that I would imagine the commercial potential is pretty limited. Does that bother you?

JM: Graham's music is so different that marketing it is an uphill thing. Yet, within a year after I first met him, he got a deal on Inner City, the jazz label. He released the album, and it got a mixed reaction. We're not a dance band or a straight-ahead jazz band, or a rock band. The music is hard for anyone to define, so it's hard for anyone to sell. But to me, it's genuine; Graham is a genuine artist. I'm real picky about what I do now. I've worked with a lot of people and schlepped around a lot. Now, I'm only going to do things that mean a lot to me, and Graham's music means a lot to me.

RVH: When you're putting together a new tune for the band, how is it assembled?

JM: Rich Oppenheimer, our sax player, has been a big part of things from the beginning, because he has helped Graham arrange and write things out. Graham never writes out his music; he just plays it on piano, sings it, and there it is; he's just a natural. Rich would tape it, count it out, and transcribe it for the band.

I'll look at the charts sometimes, but mostly, I don't like to use charts, even from the very first. I've found that, if you learn a song with charts, you depend on them. A chart can sometimes limit you; you think, "Well, that's the way it's written, so that's the way it is." If I just *listen* to a song, I can come up with a feel myself. It doesn't necessarily have to be the way Graham counts it; I can play something different against it, and it can still work. It's good for the other guys to have charts, because they're dealing with chords and melodic lines. But for me, I just look at it as a song: One part of the song is one thing, and one part is another. I really like Graham's lyrics, and I memorize the stuff from the start. I just fumble through it at rehearsals until I've got it. Then Graham will say, "Well, this part isn't set." So he'll play something, we'll get a little groove going, and we'll arrange something together. All the bass lines come out of Graham's comping. In fact, he plays almost the whole band on the piano; I get a lot of accents and groove feels from the way he plays. It takes time, because Graham hears things *differently*. Not only does he write in odd-time signatures, but a lot of his phrases are crazy, too. Instead of playing eight bars of seven to eight bars of nine, we'll do five bars of 3/4 to seven bars of 9/8. He'll do a thing in 4/4, but the hook will be *nine bars* of 4/4. This is how he hears

the music; it's really natural with him. It's just like the Greek people I used to play for; they hear it in five, and that's natural to them.

A funny thing happened to me when I first saw Graham's band with another drummer. I had quite a few other gigs going on, so I couldn't make this particular series of bookings with Graham. But I did get to hear the band one night. The tunes that I knew, I could follow. But they had learned some new tunes as well, and I was totally lost! I thought, "This is what it must be like for someone to hear this music for the first time." When we play the music, we've rehearsed it, and although the rehearsals are difficult, you get to a point where the music feels natural, and you know where you are. But when I heard the new songs, I was falling out of my chair, totally baffled. It was amazing.

RVH: One thing that struck me about the band was that, if you took away Graham's vocal, there really was no lead instrument doing melodic lines or solos. This was jazz without lengthy instrumental work—almost a five-piece rhythm section. And Graham's vocals are almost arhythmic and atonal. What do you lock onto as the central focus of the music?

JM: There are great melodies in Graham's music, but his singing is in that fine line between singing and talking, like Bob Dylan or Lou Reed. As far as what I lock onto, there is a structure to each one of Graham's songs, although they are structured *very differently* than any pop song you've ever heard. When he comes in, he has a whole arrangement. They're kind of unusual arrangements; sometimes he'll hear just a couple of vocal lines and then a big instrumental section, and that'll be the song. There are no limits or boundaries as far as his songwriting concepts go. I get my rhythm and feel from his piano playing, and I get a sense of attitude from what he's singing about. That helps me create and color my own part a lot.

RVH: You're playing a reasonably small kit. Avant-garde or fusion drummers usually tend to have a lot of drums and cymbals in order to have a wide range of sounds. Do you feel limited?

JM: No, I've used this particular drumset for the last six years or more. I could use another drumset, but I don't know if I'd have more drums or cymbals per se—maybe different sounding ones. I was never into classic "fusion," and I don't consider Graham's music to be fusion in the sense of Mahavishnu or anything like that. I guess because of the odd-time signatures you could relate it to that, though.

RVH: "Polyrhythmic punk" was the term that came to my mind when I heard the band.

JM: Yeah! I was calling it "junk" music: jazz and punk, or "puzz": punk and jazz. But polyrhythmic punk would be a better term for it.

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in those days. Then, when Chris Blackwell of Island Records decided that he wanted to create a special sound for Grace Jones, kind of like a combination of reggae, rock, and disco, he asked me and Robbie to get involved. So he sent us down to Nassau and his Compass Point Recording Studio there. Well, we didn't know what we were going to play. He gave me and Robbie some tapes of Grace, and we said to ourselves, "This is like American music." We were surprised, because Grace is from Jamaica. But anyway, it was easy for us to play, because we knew the rock and pop styles of drumming from our days playing Top 40. Then, when the records started coming out, people liked what they heard. So we got some calls to do other non-reggae dates. We played on Joe Cocker's *Sheffield Steel* album. We played with Ian Dury, Carly Simon, Joan Armatrading, Dylan, the Rolling Stones, and others.

RS: Do you think making the jump now and then from reggae to rock was, and still is, important for you as well as for reggae?

SD: Yeah, I think so. I think me and Robbie have done everything we can in reggae, and if we don't branch out, we will become stale as musicians, producers, and innovators. Plus, it's also good for reggae that we branch out, because if we help set the trends in the music, as you say, then maybe we can bring new ideas into reggae from what we experience recording with rock and pop artists in the States. I want to carry my ideas to a wider market—as wide a market as possible—and by playing with rock artists, I get to do that.

RS: Looking ahead, do you see yourself doing even more rock dates, or will you now concentrate on more reggae-related projects, given the current blending of the two music forms in contemporary music?

SD: I don't mind doing pop or rock dates, and I hope me and Robbie can continue to do them, because we always get a chance to slip in some reggae licks anyway. Actually, we get to do that more and more, because pop and rock artists in the States are, like you say, interested in a reggae-influenced sound. But reggae is still my first love. I really enjoy playing it more than anything else, so I'll continue to do as many reggae recording dates as I can in the future. I think Robbie probably feels the same way I do.

RS: What about jazz? Have you any desire to cross over into jazz?

SD: No, not really. I listen to jazz, but I'm really not into it a lot as far as being a musician goes. I'm not the type of musician to play jazz. But some people say I play jazz licks now and then. I don't know. I'm not really aware of it if I do. I know that, because I don't have much interest in jazz, I could never be a good jazz drummer. So I think I'll probably play the kinds of drums and music that I know best.

RS: You've fully incorporated the use of electronic drums—most notably Simmons—into reggae, despite the long-held belief that there was no place in the music for electronics. We're both aware of the

feeling that reggae is supposed to be a natural, roots music. What made you seek out electronic drums?

SD: When I made up my mind to put electronic drums in reggae, I was very interested in checking the feedback of the people. So I would check what people thought of the sound I was coming up with. Most of them said it was good to bring electronic drums into reggae, because all reggae bottoms sounded the same. Then I looked at the production angle of reggae. I looked at what American records were on the charts and saw what kinds of instrumentation they used to make those records. I realized they were using electronics. I also realized that, in order to keep reggae on the same level with music made in the States, it was *necessary* to bring in electronic drums. See, reggae isn't just Jamaican music anymore; it's an international music. So it must meet international standards. To keep reggae popular, I felt, reggae had to use the same kinds of instrumentation rock and pop were using, but use it in a reggae way with a reggae feel. That's when I bought my first Simmons kit. I went home and worked on it, so I could use reggae patterns on it. Today, everybody in Kingston wants to record with Simmons drums, and all the drummers down there want to play the kit.

RS: Looking back over the last couple of years, has the use of the Simmons kit affected your style of playing in any noticeable way?

SD: No, I still play the same patterns and the same kinds of beats. They just sound different today; that's all. What I play comes out sounding cleaner; the beats are firmer, and they stand out more than they used to. But I still play with the same pressure. I don't hit harder or softer, or do anything differently.

RS: What are your thoughts on the current state of reggae?

SD: I think reggae can be much more happening than it is. Reggae producers have to look at what's going on in other types of music. They have to listen with their ears open and look around with their eyes open. I think non-Jamaican reggae artists are the ones who are keeping the music alive. Some of the music coming out of Kingston is good, but much of it is flat and uninspired. There's not much creativity involved. Producers are relying on old formulas. Also, part of the problem is Jamaican radio. If you're an artist living in Jamaica, and you come up with something new, the DJs at the radio station won't play it immediately. It takes a while for a fresh sound to get airplay from them. And it doesn't have to be that way, y'see. Jamaica is such a small country; it's not like the States.

RS: As a drummer, how much strength do you have in shaping reggae's future?

SD: I think I could have a lot of strength, because I've already proven that some of my ideas are good ones, like the use of electronic drums. I'd like to see the use of drum machines expand in reggae. But

always remember that many musicians in Jamaica are not financially able to buy the latest equipment. That will always be a problem.

RS: Do you have any pet projects that you would like to see bear fruit in the future?

SD: Yes, I do have one in particular that I think can turn out quite good. Me and Robbie are in the process of putting together a band to take on the road and do an album with, and that will include the best Jamaican horn players. What I want to create is a reggae version of the Kool & The Gang sound. I think it could be good for reggae, and good for me and Robbie. I'm very excited about getting that off the ground.

RS: How about solo albums?

SD: No, I don't think I'll be doing any more of them for a while. I was signed to Virgin Records as a solo artist, and I put out two records with them. But I don't know; I think I work best when me and Robbie are a team. So I think we'll record together, and continue to work on the same ideas and projects together.

RS: What kinds of trends in reggae do you see as perhaps taking hold in the future?

SD: I think you're going to see more and more of a link with rock and funk. It's what the people like to hear, and it's what is selling. It would be foolish to change something that is successful. As for what's happening in reggae beyond that, well DJ music has caught on in the States in the form of rap music, but it's beginning to wear out in Jamaica. The ideas have dried up. Over in England where reggae, as you know, is strong, lover's rock is doing good, and will probably continue to do good because that type of reggae attracts some of the best singers. It also attracts writers who are into writing good melodies. Everybody likes a song with a hook that you can remember. What they're doing in lover's rock in England today is what Jamaican reggae was like ten or 15 years ago.

RS: You've been the only winner in the reggae category of *Modern Drummer's* Readers Polls. That must make you feel pretty good.

SD: Oh yeah, it really does. I'm so glad, first of all, that people—drummers in the States—think enough of reggae to include it in the poll. That's a good indication that people are listening to the music. I thank everyone who voted me number one reggae drummer for two years straight. And what I'll do for them is try to play the drums the way they enjoy it. I enjoy helping people understand what reggae is all about—especially other drummers.

RS: Is there any one thing you especially want to accomplish in the future as a drummer?

SD: I would like to see the best drummers in rock, funk, and pop who haven't experimented with reggae start to do so. I'd like to be the one who introduces them to the music, or better yet, the drummer who inspires them to check the music out. That, I think, would make my career all the more satisfying.

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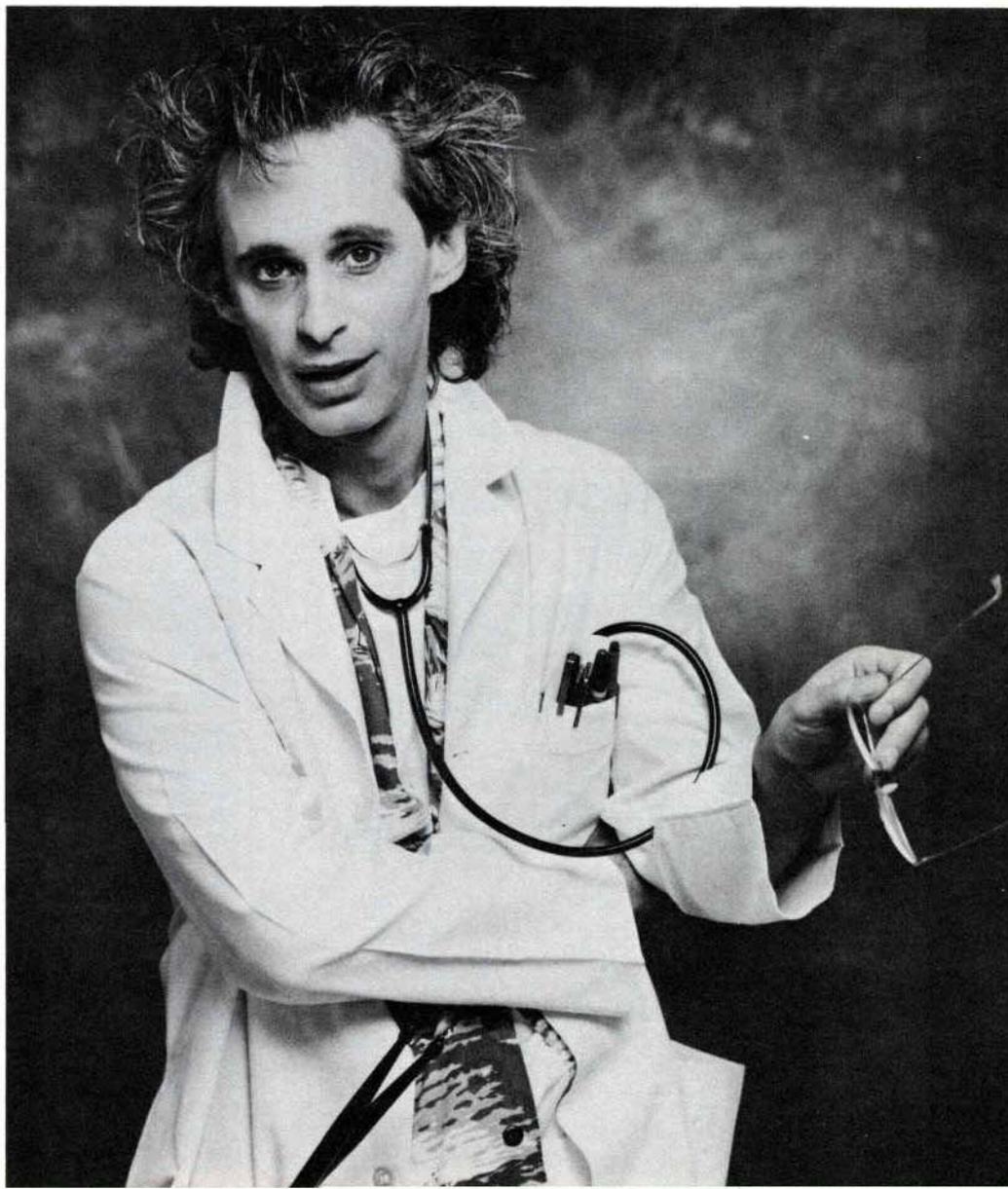
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other things and incorporating them into itself. At the same time, jazz is influencing what jazz has assimilated. It's nothing today to hear Latin percussionists play with a triplet feel. If that's what's going on, they don't play straight-8th notes against it.

SF: You cited Harvey Mason and Steve Gadd as star studio drummers. Do you consider them to be jazz drummers?

AD: They can play jazz, but I think they would disagree with being categorized as jazz players. I have heard a number of purists say, "No. They don't play jazz. I've heard them go ding-dinga-ding, but they don't do it right." I guess the way to solve it is not to ask who the jazz drummers of the '80s are. You'd have to ask who the mainstream jazz drummers of the '80s are, who the fusion drummers of the '80s are, and so forth.

SF: When you were starting out, were drummers separated by titles such as swing drummer and bebop drummer?

AD: Yes, I must admit they were. I first came up in the swing era, so I bridged swing and bebop. They used terms that I remember. When they first started talking about bebop drumming in Boston, they used to say, "He's on the kick." I don't know exactly what they meant by that.

As people mature, they have a tendency to have more of an open mind toward the things that came before. When I was playing swing, I didn't want to hear any Dixieland. I didn't want to *think* about any Dixieland. Jo Jones was it. If you didn't play like Jo Jones, forget it. Later on, I would

say things like, "That guy's still playing the swing thing. He's not bopping." That was when Max Roach, Kenny Clarke, and those drummers came along. There's that tendency when you're young. As you mature, not only do you gain tolerance for what came before, but you gain respect for the roots and history of the music as well. As that happens, you start playing more of the things you've heard in other styles along with your own style.

For instance, when I started out, I really didn't want to hear the bass drum going *boom-boom-boom-boom*. I still don't like to really *hear* it, but back then, I didn't even play it. The bass drum was the last of the three essential pieces of equipment I got. I had the snare drum first and then a hi-hat. I played them for a couple of years before I got a bass drum. When I got a bass drum, I didn't think of it as the bottom that held things together. It was another voice—another piece of equipment. It was bigger than all the rest of them, so I had to do something with it other than *boom-boom-boom-boom*. I had to learn later, when I went with Lionel Hampton, that yes you've got to learn how to go *boom-boom-boom*. Do whatever else you want to do, but if you can't just play time with a bass drum, forget it!

When I was young, I revered Jo Jones, and I tried to play like him. Then I revered Max Roach and tried to play like him. But then something happened to me that happens to everyone. It's inevitable if you're going to do any kind of growing. There's some point where you get up on a band-

stand and suddenly discover that you're playing the drums by yourself. In your mind you can't say, "Yeah, this is how Jo Jones would do it," or "This is how Max Roach would do it." You're by yourself, and you've got to figure out how *you* are going to do it. You have to start listening to the music and reacting to the music on your own, rather than doing what you think somebody else would do.

SF: Do you have any thoughts on the extended use of drum machines in the last few years?

AD: I'm kind of glad that I'm a little older and don't have to deal with all that. I don't mean that there's necessarily anything wrong with it. I was pretty good at mathematics, but I would have problems dealing with these electronic things. The more I'd think about the electronics, the less I'd be able to think about the music. Technology has pretty much taken over. As for percussion in general, it is true that just about any sound is valid in the right situation. Even if you don't talk about electronics, there are so many things that can be used for percussion. I've seen demonstrations utilizing things that you would see in a kitchen. As such, I would say that you can't discount

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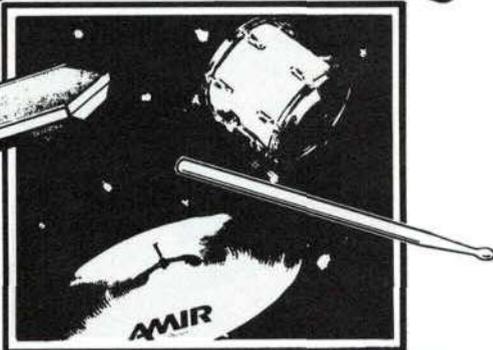
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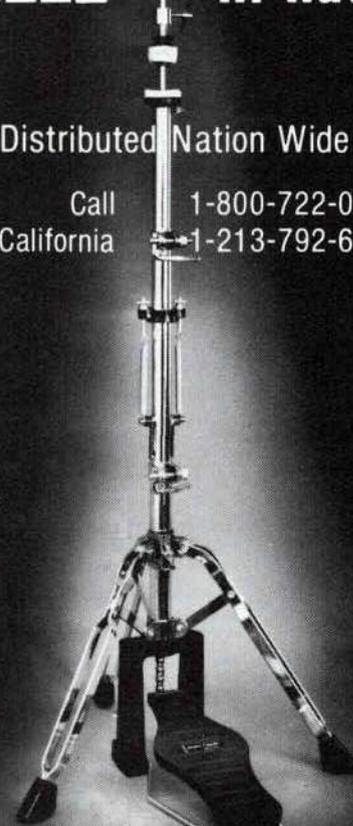
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things like electronic drums and drum machines completely, but I'm glad I don't have to deal with them.

SF: Some people seem to see the rise of electronics as the end of the art of traditional drumming. Can you recall any other time in history when you or others felt that way? How about in the '60s with the advent of avant-garde jazz drumming?

AD: I was pretty much put off by that music. At the time I said, "What is the drummer there for if there's not going to be any time? Why is the horn there if there's not going to be any melody?" I still feel that rhythm and melody are two of the essentials of music. Once again, we get down to the question of defining melody. There's melody that's very tranquil, where notes move smoothly from one point to another. There's melody with jumps over an octave, to half-tones and then fifths—things that are pretty difficult to sing, but they are melodies. A rhythm can be very simple, as it was years ago, or it can be complex, but it is still a rhythm. In what I define as jazz, there is still some semblance of steady pulse.

I've come to the realization that I don't have to like everything. And I don't, but I won't refuse to listen to it, and I won't necessarily put it down, because I have been in that position myself. The Dixieland and swing players said some awful things about beboppers. Louis Armstrong said that it sounded like Chinese music. People would

say that the drummers couldn't keep time, they couldn't play the bass drum, they played too loud, and the cymbals were too big.

SF: The pioneers always get criticized.

AD: Yeah. That's part of it. That's like trying to make an omelet without breaking eggs. If you're going to grow and progress, you're going to wind up displeasing some of the powers that be.

SF: What's your reaction to the essentially cosmetic products advertised today?

AD: I'm amused by it. It's the kind of thing that I doubt I'll ever get into. I've always admired the sound of things. I've seen drummers who can twirl sticks and this and that. I've said many times that twirling sticks is fine, but what happens on a record? Of course, that's as if I were saying that a record is the real thing. What you hear on a record today is totally different from what you're bound to hear at a live performance, unless someone has access to all of these technological advances.

When you really get down to it, you have to do your own thing. I never particularly went out for the flamboyant visual thing. However, certain things came about. I heard Jo Jones before I saw him. I certainly was impressed with his sound. There was nothing else that influenced me then. Then, when I saw him do a solo cross-handed, I must say that I was very impressed. But here was someone who had already proven himself soundwise. On top

of all that, he had this wonderful visual thing, too. In that sense, it's great. Jimmy Crawford was a fine player. On top of that, he was a master at twirling sticks. Sonny Payne could do that, too. It didn't hurt that they could entertain you as well as they could play. But if you can't play, I'm not interested.

SF: When you first heard Jo Jones, did you have a burning need to know what size his drums were, what kind of heads he used, and what size his sticks were?

AD: No. That never even occurred to me. Frankly, he'd sound that way on any drums. He had his own sound—an individual sound. These drummers sounded like they sounded no matter what drums they played on. I didn't rush out to get a drumset like Jo Jones's. Of course, just about everybody who heard Jo Jones play the hi-hats wanted to get that kind of sound. They were experimenting with cymbals to get that. But that's a little different. That's not like trying to duplicate it by getting the same size drums, heads, and all of this business.

I had a drum manufacturer say to me, "I'm not all that interested in having jazz drummer endorsees. Who cares about Buddy Rich? How many drums does he play?" The average rock 'n' roll star usually has eight or more drums and a bunch of cymbals. If a kid sees Carmine Appice and says, "Hey, I've got to have a set like that," then I can see the dealer being a

whole lot happier than if a kid comes in and wants to buy a drumset like mine—five drums and three cymbals. Everyone has a right in this free enterprise system. People who have businesses can't ignore profits, but I still think there's an obligation to deal with artists from some artistic perspective, in terms of what they've contributed to the music, their feelings about the music, and their commitment to it.

SF: You endorse Ludwig drums. Have the Ludwig people ever approached you about playing their latest products?

AD: No. I've had the same drumset since I joined Ludwig four years ago. It's holding up fine. They haven't tried to influence me to play more drums or anything like that. If I had a roadie, I'd probably use two floor toms and maybe two or three mounted tom-toms, if I could sit comfortably. It gets pretty difficult to do that with a whole lot of equipment.

SF: Do you think drums are better made today than they were years ago?

AD: If you go back far enough, I'll say yes. The first drums I had didn't have separate tension on the heads. Things like that are wonderful. I had drums that didn't have metal rims. The Second World War was going on, and they had what they called Victory drums. They were trying to save metal, so drums were being made with wooden hoops and lugs.

SF: Have you ever owned a drumset that you still feel is the best drumset you've ever played on?

AD: Sure. It was my very first drumset. I had a Slingerland *Radio King* snare drum—the only new piece of equipment I had. I had a Gretsch mounted tom-tom that clamped onto the bass drum. I had a 26 x 12 Ludwig & Ludwig bass drum, and a Leedy 15" street drum with a metal rim. They were all bought in various pawn shops. The bass drum cost me \$15. The snare drum was \$39. I think I paid \$10 for the Gretsch tom-tom. The most expensive part was the Leedy parade drum. I paid \$45 for that. That was my first set. It cost me about \$100, and yes, that was my best set. I'm sure there's nostalgia involved, but if you say best set in terms of what I felt comfortable with, no set ever felt as good to me as that one.

In general, the drums I see today are pretty well-made. Some people are purists, in that they insist on a wooden shell. I've played on wooden shells that I like, and I've played on some that I didn't like. It's the same with metal drums. People said that there was no soul to fiberglass drums, but I loved the Fibes drums I was playing. I hear some purists talking about older wooden drums that were made out of solid maple rather than plies. I don't think that makes a big difference—not just as a blan-

ket issue. I'm sure you'd find an individual drum that sounds great and an individual drum by the same maker that doesn't sound great.

Ludwig is the third company I've been with. I was with Gretsch, and I left them to go with Fibes. I didn't leave Fibes to come with Ludwig; Fibes was gobbled up by a corporation. I do try not to endorse everything that comes along just because I get a chance to. It strains your credibility. Even the youngest, most naive person out there is bound to say, "Wait a minute. I just heard him say *that* was great last month. Now he's saying that *this* is great."

SF: Are you optimistic about the next ten years in drumming?

AD: I really can't look in my crystal ball about trends and styles. I do see trends in training. Musicians are getting better and better training in high schools, colleges, and with private teachers. Drummers are coming along who are so well-versed in the technical aspects of playing and in very musical approaches. What's wonderful is that there are more and more people teaching who have the credentials of actual teaching experience, the commitment to teaching, and the knowledge and respect for the history of the music. Whatever is going to happen should be pretty doggone good, because the people who will make the music are good.

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As for innovators, they are very few. Innovators tread a lonely path. I don't know who the next person will be to revolutionize music or drumming. There'll be new trendsetters. People will latch onto them after, of course, initially putting them down. That's how the history of things goes. The people who latch onto it will do whatever it is very well.

SF: Who do you feel was the last drum innovator?

AD: I find more people who are derivatives. I would say certainly Jack DeJohnette is innovative in his approach, but I'd say he's probably a derivative from Tony Williams and Elvin Jones. By the same token, Tony is a derivative from Elvin and Max. But I'd say probably Jack DeJohnette and Tony Williams may be two of the most influential drummers of the '80s.

SF: Do you feel that there's a difference in being innovative and being an innovator?

AD: Maybe I'm splitting hairs a little bit. When I think about innovators, I think of people who really seem to have taken something and gone completely in another direction. They burst on the scene, and people don't understand what they're doing. People can be somewhat innovative if they can take somebody's style and make something else out of it.

SF: So an innovator is someone whose style can't really be traced back to anybody.

AD: Yeah. Eventually, you probably can trace it back. When I first heard Max Roach, I certainly wouldn't have been able to say, "Well, he sounds like Jo Jones." He didn't, but he was still influenced by Jo Jones. So I would consider Max an innovator, yet in retrospect, I know that his style didn't come out of nowhere. Nothing ever comes out of nowhere, but it *seems* to come out of nowhere. When somebody's reactions to the very same things that everybody else has been exposed to turn out to be so completely different, you think that that person couldn't have been exposed to so-and-so at the outset. Later, you find out differently.

SF: Would you consider Elvin Jones an innovator?

AD: Yeah. Yet I realize, and Elvin will tell you, that he came out of Roy Haynes, among other people. Elvin doesn't sound like Roy Haynes, but it's obvious to me where he came from. Jo was one of Roy's strongest influences in that formative stage. Roy Haynes doesn't sound like Jo Jones, but it's obvious to me where he came from. In my formative stage, Jo

Jones had a tremendous influence on me. Max Roach had a very strong influence on me, but not as strong as Jo. Since then, there have been plenty of other players who I've listened to and admired.

Talking about trends and styles is hard for me to do. I've been pretty much doing my own thing as far as playing is concerned. My contact with what other people are doing is basically through my students. More and more, I'm appreciating the importance of the historical perspective. If you know where a particular thing you're doing comes from and, in turn, where *that* comes from, you can be much more convincing in playing whatever you're play-

ing. People who play strictly from the top tend to be playing somewhat superficially. It might not be all that evident to them or even to people they're playing with. They might be in the same position. There are so many things. If you start tracing back, you'll find that there's not too much that's new. Sometimes by looking back, you'll get a glimpse of the future. If you lived long enough, you could stand in one spot, and at some point in time you'd be an innovator. Of course, that might take thousands of years! I don't try to look too far ahead in a lot of things. I figure there's so much I might miss that's going on right now.



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going to replace the acoustic drumset. That's still a very important part of the basic element in music, but you have to get into the electronic instruments and learn them, because they're completely different. You have to start at the bottom with regard to learning how all that stuff works. It's really exciting and challenging, and it's where music is going. If you want to stay in music, you have to be doing that sort of thing. I like it a lot. I was getting bored with the drumset, and to me, it just added another dimension to everything, which is really great. I don't know a lot about it yet, but I like that because, now, I push myself to learn and to use the gear all the time.

RF: How do you think you can best apply the Simmons? Do you use it in combination with acoustic drums?

DG: Yes, or by itself. There are certain types of music or certain songs where the mood of the tune requires all Simmons. There are certain tunes that require partially Simmons—overdubs or something like that.

RF: Could you see applying electronics to something like Tower Of Power?

DG: Sure, but since I'm not in the band anymore, it's really not for me to say.

RF: If you were in the band today, would you be using electronics?

DG: Sure I would, because to me, you can only do the same thing for so long and then you become an antique. I saw the band recently, and they were still doing all the old material. They had what they called new tunes, which sounded just like the old stuff. It's great, but there's a whole world of music going on out there, and where those guys used to be leaders, now they're in a position of having to chase everybody to get listened to. If their music was more current sounding, I think that they probably would be signed right now, because tons of people today are using a lot of the things they invented. But the way people use it today is more current, with a lot of electronics.

RF: When did you start getting into electronics?

DG: I guess about two or three years ago. Then, when I played on Gino Vanelli's new record, that really got me going because it was an opportunity to sound very current,

and they were into all that stuff. That really encouraged me, because I saw that I could play in a rock setting and have it sound really believable, which was something I wanted to do. I wanted to get totally away from Tower Of Power and fusion, and be in a rock setting. Two years ago, I think all the electronic instruments were very questionable to a lot of people. Today, it's absolutely essential for everyone. It's changed that fast.

RF: When you were talking about your teaching earlier, you mentioned that you found it necessary to stress more musical styles. Why do you feel that way? What has changed?

DG: I'm 38 years old now, and when I learned how to play at 17, jazz education was what you did when you went to school. You were in some jazz program at college, and jazz was the height of musical ability. Today's jazz musicians are very sophisticated rock players. They have a knowledge of jazz playing, bop, and all that other stuff, but they apply it to playing rock. Since there's not as much emphasis on jazz education today, players are not as interested in that sort of thing, and their abilities are lacking. What they can contribute in a musical situation will be far less than those who have that depth in their playing, because of the musicality and sense that it gives you. The ability to groove and swing is more greatly instilled in you if you understand and can play jazz. For instance, I played a lot of big band when I was younger, and when I joined Tower Of Power, I did the same things that I had done when I played big band, like kicking horn figures. A lot of players are missing out on that today. I stress all of that stuff, because I see what it's done for me.

RF: Do you think it's less important or more important for a musician today to have schooling than it was maybe ten years ago?

DG: It all depends on the program. I think the schools are starting to get a little more hip as to what people's needs are, instead of trying to keep the "jazz monster" alive. Kids want to play rock 'n' roll, because that's the music of today. So education has to bridge that somehow, so that kids can get what they want but not feel that the

schools think students are stupid because they want to play rock 'n' roll. Rock music can be sophisticated. Today's jazz music is rock, basically, and all that can be incorporated into schools if they want to do it. If the school offers something that is practical for kids today, then I think it's a good deal. If not, then it's just going to hinder them and make them not want to go, because they're going to want to be out there playing in bands and having fun.

RF: When I talked to Louie Bellson, the question was raised of where one takes influences from. In Louie's day, there weren't a lot of people to emulate, but now, there are so many great drummers to draw from. Where does one start? Does one start with Baby Dodds, or Keith Moon, or where?

DG: I think drummers should start with themselves, because to me, the players today who are looked up to are individuals. They have their own unique characteristic sound. Today, we're coming out of an era where playing drums was sort of mindless, starting with the disco music, because every song you heard had the same drumbeat. It sort of brought a mindlessness into playing. Whereas when I was learning to play, I knew exactly who my favorite drummers were, and for a number of years, I could follow their careers on record. When I listened to the radio, I could tell who it was by the way the drummer played the hi-hat or just laid down time. Those drummers had a signature in their playing, but that's not as fashionable today. Music is based on the individual aspect, in that you can express anything you want to. There is a certain degree of art to it, so you can say whatever you want. You should never feel that you have to sound like someone else to get over. It's really your own thing, and what will enable you to do that is to tap into where you're at and think about what you want to do. I know what Steve Gadd, Harvey Mason, Neil Peart, and Carmine Appice are doing. What do I want to do based on my knowledge of what they're doing? You have to be aware of them, but you still have to look within. It still goes back on your shoulders as to what you're going to do with the drumset.

RF: A difficult abstract question from all this is how does one develop a personal style?

DG: When I hear something I like that someone does, I'll learn it, but I'll never use it. I will make up all kinds of things based on that. To me, it's a drag to copy someone. I'll never copy. That's been the big motivating factor ever since I was 17

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years old. I don't ever want to be a copycat. I don't want to rip somebody off. I want to do my own thing. To me, it's disgraceful to be somebody's clone.

RF: Probably a lot of students come to you wanting to be you.

DG: That's right, but what I teach them is to be themselves. I give them ideas, and show them how to develop their own ideas and have their own identity on the drums. Then, I teach them to go for it and believe in what they're doing. If I didn't believe in what I was doing, I'd be somebody's clone. I believe in me. You have to have that sort of confidence in your own abilities. That sort of confidence will allow you to have your own identity as a player.

RF: You mentioned before that you find it important to get your students motivated and get them into goal setting. Have you found that people's morales are lower these days, and that it's more difficult to make it in the industry because there are so many good musicians?

DG: There are a lot of good musicians, and there isn't as much work as there was. You really have to get yourself out there and hustle to get work. You have to take all sorts of work, and you can't turn anything down. People have to be a lot more committed to wanting to succeed than before, because there are fewer jobs.

RF: When dealing with the motivation factor, what kinds of things do you stress?

DG: One thing that is very important is to be really faithful to what it is that you want to do, and have a very persevering attitude. You have to have a steel-skin kind of attitude and develop a real dedication to what you're doing. I don't know anybody who was born with tremendous skills. All of us have to develop our abilities. I still spend a lot of hours trying to develop myself, and that's what I teach: that the only place where success comes before work is in the dictionary. You have to develop a real work ethic if you really want to get somewhere. During part of my clinic presentation, I talk about motivation. You can see some of the differences in people's attitudes just by the way they receive that sort of stuff. I think success, to a large degree, is self-determined. I don't believe in luck, and I encourage people to stop talking about luck. You make things happen by digging around and being committed. Positive believing is like a magnet. You'll attract positive things by your positive attitude.

RF: Have your ideas about, say, soloing changed any?

DG: I didn't start soloing until 1980. When I was playing with Tower Of Power, all I

was ever interested in doing was playing within the band. To me, it was just as much fun as soloing, because I could play all the figures and follow soloists in the band. I could help them out on their show and make the band really kick. Then in 1980, I was in a Christian rock band called Takit, and they wanted to have drum solos every day. We traveled all over the country that year, playing high schools, colleges, and military institutions. We played somewhere every day for the majority of that year, so I kept doing it and developing it. Now, I can take pretty decent solos, but it's something I have really had to work at, because it intimidated me for a long time. Now, it's a lot more comfortable, and I enjoy it.

RF: You've gone through a lot of changes in the last few years, both in your life and musically.

DG: Lots. It's a whole new thing.

RF: Did you find that the adjustment period was painful?

DG: Sure, but you've got to go through it. It's growing pains. If you want to start in a new endeavor, you just have to go there.

RF: It's very admirable to see someone who could have continued to be successful at something, but chose to move on. You probably would have won our polls anyway if you had stayed in Tower Of Power, but you didn't feel you were growing.

DG: I'm very appreciative of all the people who read the magazine and vote for me each year. It's a real honor, especially when you get picked over drummers like Steve Jordan and Bernard Purdie. Bernard Purdie is practically my mentor. In '69, when I first heard him play, I said to myself, "I want to be that good." But you've got to keep moving on. I don't actively do that funk sort of drumming very much at all. The fusion band I'm in, Wishful Thinking, is more funk sort of fusion, but it's nothing like Tower Of Power was. I'm appreciative of the experience I gained there, and I use it every day. It was like school. But I do want to move on and experience new things. If I had to do the same things all the time, I'd quit playing.

RF: What kinds of things would you like to do now?

DG: Someday, I would like to have my own band. I'm not ready to do that yet, but it would be something very current and it would reach a wide spectrum of people. I'd like to be a member of Carlos Santana's band. That's something I've wanted to do for a long, long time. I would like to be in a major rock band. I would like to do a weekly television show.

RF: You obviously prefer being a member of a band to being a free-lance agent.

DG: Absolutely. The reason I haven't been in a band for a long time is that there just hasn't been anything I've wanted to be a part of, so I didn't seek out those opportunities. I really was in transition for a long time. The transition from not being in Tower Of Power to the type of things I'm currently doing was a very painful one, because I really loved being in that band. If it had been growing, I could have stayed there for the rest of my life. It was that much fun for me. It didn't work out that way, so I had to change everything around to go on. To me, being in a band is the best situation. When I was growing up, the way that people made their livings was by being in bands. They joined a band, and they were there for a long, long time. Today, there's so much free-lance work and so many drummers are unattached that I think it's hard for music. When you're in a band, you can operate on family sort of principles. You can be together and grow together. There's got to be a leader, but there's a direction and you can develop some really great things. It's a drag being alone. Everybody should have a situation to be in.

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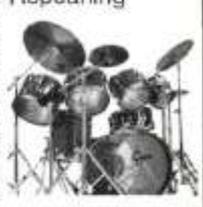
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On The Rise: Part 1

I've been getting a great many letters lately, all containing the same basic request. Each letter reads something like: "I agree with your view that drummers playing in clubs should be up on risers in order to maximize their visibility. Can you tell me how I can obtain such a riser? Are risers commercially available anywhere?"

The sad truth is that risers or portable stages specifically designed for use by drummers are not commercially available. Only three such drum-oriented risers have ever been advertised in *MD*, one of which was actually a build-it-yourself riser for which only plans were advertised. None of those products lasted very long, primarily because, although the *need* for risers is great, the *sales demand* is small. A company simply could not exist exclusively on the income obtained from the sale of risers to drummers.

Today, in order to obtain a usable riser unit commercially, drummers must explore sources other than the musical equipment outlets in which they normally shop. It takes a little thought and a bit of research, but there are some alternative sources from which a variety of riser units may be obtained.

Commercial Sales Sources

In order to find businesses that might sell riser units, you have to think in other terms that mean the same thing. For example, you might not find a listing in your local yellow pages for "risers," but you may very likely find several under such categories as "staging," "platforms—portable," and even "scaffolding." Also, think of headings for other types of businesses or activities that use portable platforms, such as "theatrical equipment and supplies,"

"convention services and supplies," "institutional supplies," etc. By thoroughly exhausting all the areas that might provide riser sources, you should be able to build up quite a list of places to contact. This will probably be easier if you live in or near a large metropolitan area, simply because more theatrical and/or convention activities will take place there, which in turn will require more support businesses of the type listed above. But even in a small town, the local high school might use portable risers for choral performances or graduation ceremonies; the Elk's club might use them for testimonial dinners, etc. They had to get their risers somewhere. You might contact them and ask where the risers were obtained, and then check with that same source yourself.

Types Of Risers

It helps to know what is on the market in the way of portable staging. Since there aren't any products specifically designed as drum risers, you might have to tailor your needs to what *is* available. Perhaps the most common type of "portable stage" is the type often seen in use at hotels, conventions, school auditoriums, etc. These stages are basically "folding tables," created with a plywood or masonite top edged with steel or aluminum frames, and supported by folding, tubular-steel legs. They are usually sectional, and are designed to interlock to form larger stages of any desired size. The standard sections are usually 3' x 8' or 4' x 8', and they generally run in 8" height increments from 8" up to 48" high. This is the type of "portable stage" you're likely to be talking about when you contact most sales or rental houses that supply convention or institutional activities.

The "folding table" type of portable stage is strong and durable. But it's also heavy, and only breaks down as far as folding up the legs goes; you still have a 3' x 8' or 4' x 8' flat piece of equipment to deal with. Another limitation is the size; you probably couldn't fit onto just one, but using two linked together creates a platform that might be *too* large for many club stages to accommodate. (If you have a large kit and do play larger stages, this might not be a major consideration.) The ultimate problem with this type of riser is

economic: They are expensive. Even purchased used from a rental house, a 4' x 8' section, 16" high, might sell for around \$350. So if you need two of them to create your riser, you're looking at an investment of \$700 or more. The platform should certainly last a long time, and if you use it for many years, your investment will be amortized, but the initial cash outlay is still pretty steep.

Another, less familiar, type of riser unit is one used in the theater, called a "parallel." It's a platform made of wooden frames—hinged together to form the platform's sides—topped by a plywood sheet. When the top is removed, the hinges allow the supporting frames to fold together, making the unit fairly portable. These platforms are strong and reasonably durable, and because they are made entirely of wood (excluding the hinges), they are generally lighter than platforms using metal supports. Because they are primarily a theatrical unit, you'd need to contact a theatrical supply house to see what might be available for sale. You can expect to find standard sizes of 4' x 4' and 4' x 8', probably in one-foot height increments up to four feet. Prices will vary widely, based on how much theatrical activity there is in your area (and thus how much demand there is for such platforms). But parallels should cost less than the metal types of risers.

It is also possible that a theatrical house will have a few of the familiar "box" type solid platforms available. These are the type you see installed as permanent units on many club stages: a simple wooden box, generally constructed of 2"x4" lumber and plywood. A box-riser of the size necessary to support most club drumkits would be fairly cumbersome and heavy, since it would not break down in any way. However, if you have the means to transport it, it might be the least expensive type of riser to obtain. Be sure it has enough central support to avoid the sagging common to this type of platform.

Commercial Construction Sources

If you can't find a place to buy a ready-made riser that you can use, you may have to consider having one made. In this case, you'll need to check your yellow pages again for leads to businesses that can con-

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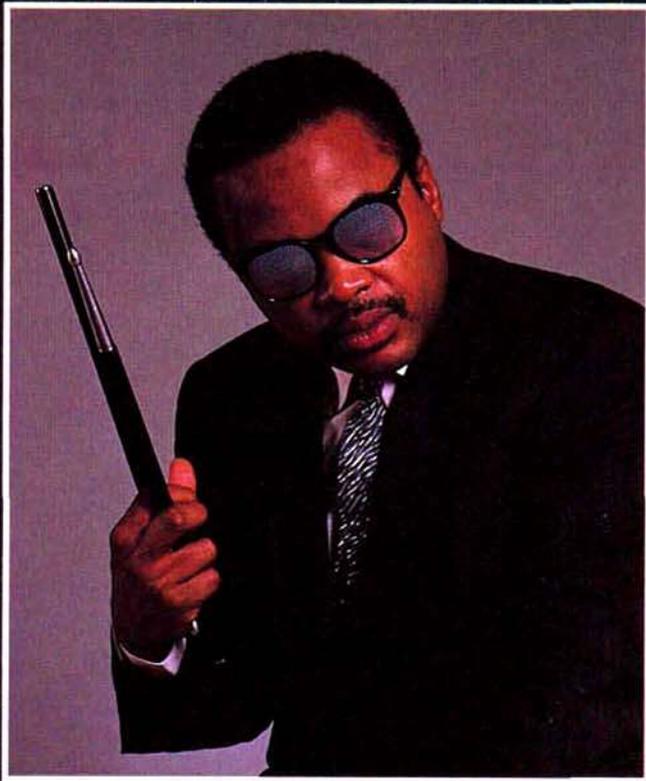


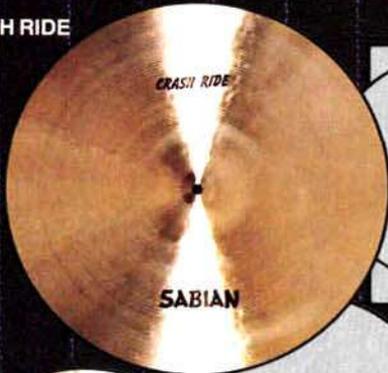
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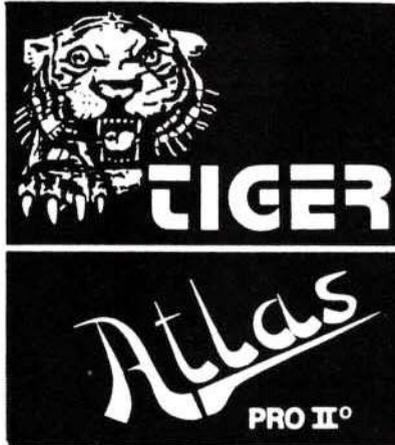
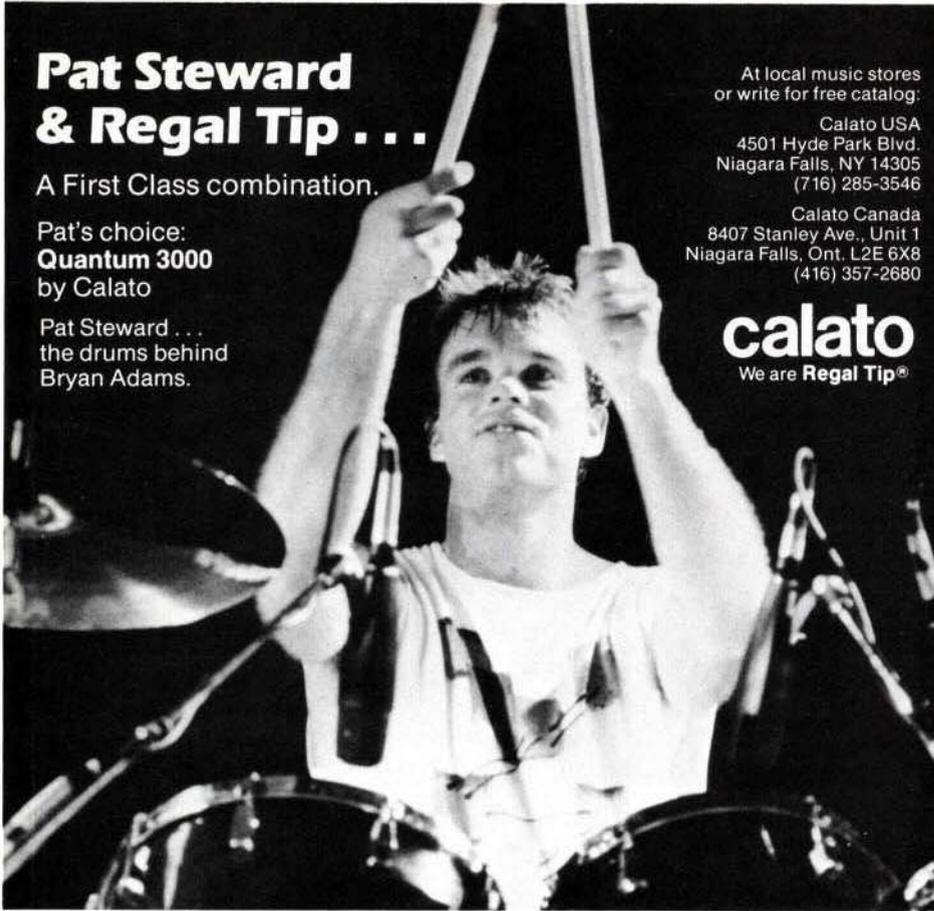
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struct what you want. You'll need to have a completed design, or at least a solid idea of what you need that can be explained clearly to the fabricator. If you plan to work in wood, in order to keep costs down, you have several options. You can contact carpenters, cabinetmakers, furniture repair shops, etc. You can also contact the theatrical supply houses, because many of them actually make some of the equipment they sell or rent. Another option—mainly in the larger cities again—is theatrical scenic shops. These are the outfits that build props, staging, and scenery for TV, movies, and theater.

Unless you have a very large budget, I don't recommend that you get involved with high-tech risers of metal-frame construction. These look great on arena concert stages, with their clear plastic tops or metal grates, but they are very heavy and difficult to transport, and are incredibly expensive to have designed and constructed. Stick to wooden risers, which are easier to design and construct, and *much* easier to pay for.

If you're having something built, I suggest it be of the parallel design I mentioned earlier. Since you are having it built, you can stipulate any size you desire, rather than having your selection limited to production sizes normally available. You should contact a theatrical supply house or scenic shop (if one is available in your area and if you wish to have a completely professional job done.) As an alternative, you might save some money by contacting the theater department of the local college or high school. You might get an excellent job done by making a contribution to the school's theater budget, along with buying the materials—and still save over the cost of a professionally made parallel.

A box-type platform could be constructed by almost any competent carpenter or cabinetmaker. It would also probably cost a bit less than the parallel, since it involves less overall labor to build.

Whether you buy a riser or have one built, you can plan on spending a significant amount of money. I can't offer specific figures here, because prices will vary from area to area due to differences in labor and materials costs. I don't say that to discourage you from having a riser built. I think a riser is as important to a working drummer as any other part of his or her equipment, and should be of quality construction, so as to be both functional and durable. I only mention the cost because it is a factor you should be aware of. A riser isn't a low-budget accessory item; it's going to be a major investment.

There is, of course, an alternative to spending the money necessary to obtain a riser commercially. That alternative is to build it yourself. My next two articles will feature several ideas and some basic designs for you to consider.



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by Bradley Branscum

Jim Gordon: Style & Analysis

From his early days with the Everly Brothers and Gary Puckett & The Union Gap to his monumental drumming with Derek & The Dominos, Jim Gordon has been at the top of his profession. During the late '60s and throughout the '70s, he was *the* studio drummer for rock 'n' roll. His fluidity and uncanny sense of feel put him on the road with such acts as Joe Cocker's Mad Dogs & Englishmen, Delaney & Bonnie & Friends, and Jackson Browne.

The first example comes from Joe Cocker and the Mad Dogs & Englishmen tour. This highly publicized tour resulted in a live album featuring Gordon and Jim Keltner on drums. As expected, these two heavyweights combined created some great drumming. This piece is from the Rolling Stones' "Honky Tonk Women," whereby Gordon adds some flavoring of his own.

① ♩ = 72

Open O
H.H.
T.T.
S.D.
F.T.
B.D.
H.H.
w/foot

The next two examples of Jim's work come from the Delaney & Bonnie tour. The album is entitled *Delaney and Bonnie and Friends*, and the first example is taken from a 6/8 blues piece called "That's What My Man Is For."

② ♩ = 64

Verse

Chorus

The following example is the introduction to the song "Where There's A Will, There's A Way." Here, Jim is playing the usual hi-hat pattern on the snare, providing a unique Latin-rock sound.

③ ♩ = 160

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This transcription is taken from George Harrison's *All Things Must Pass* album. These patterns are variations of a single pattern that Jim plays throughout the course of the song "Out Of The Blue."

④ ♩ = 82



The next example is the result of Jim's playing with the immensely popular band, Derek & The Dominos. The song is entitled "Layla," and here is the drum part through the verses with an example of how Jim approaches fills in this piece.

⑤ ♩ = 115



The next two transcriptions come from the album *The Low Spark Of High-Heeled Boys* by the band Traffic. Jim's drumming on this record is phenomenal; few drummers today can play with such feeling and keep such immaculate time. This example shows a variation of a particular pattern near the end of the song "Hidden Treasure."

⑥ ♩ = 80



The title track, "The Low Spark Of High-Heeled Boys," features approximately 12 minutes of incredible drumming. The drum parts are so tight, yet one can picture Jim playing with relative ease.

⑦ ♩ = 54



Free-playing throughout song



This example comes from the album *Calabasas* by B.W. Stevenson. The song is "Please Come To Boston," and the transcription covers the chorus and the bridge. This is a good example of Jim's ability to play for a song, that is, to play a drum part that fits beautifully as if no other drum part could work.

⑧ ♩ = 68





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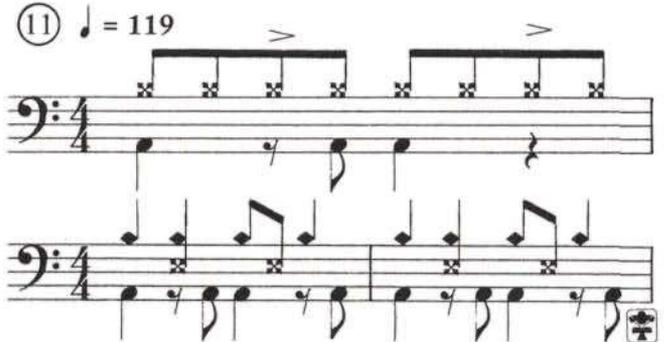
The album by the Souther, Hillman & Furay Band offers some unique drumming. The song "Border Town" is an adventurous piece, and this transcription features the solo introduction.



Jim's work with Joan Baez displays his versatility as a drummer. This example starts where the drums kick in, and highlights his bass drum work on the chorus of "Oh, Brother."



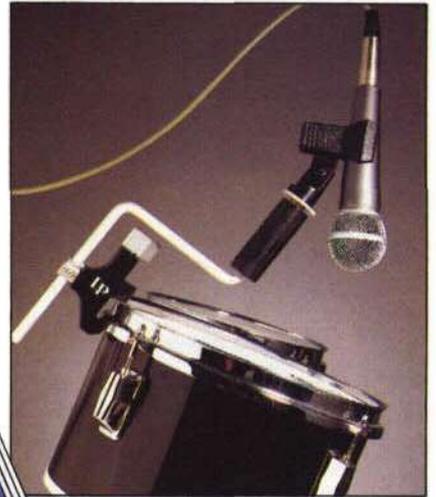
The last transcription is taken from Steely Dan's *Pretzel Logic*. The first example is from the verses, while the second one is from the chorus of the song "Rikki Don't Lose That Number." Once again, it seems that Jim is effortlessly creating some fantastic drumming.



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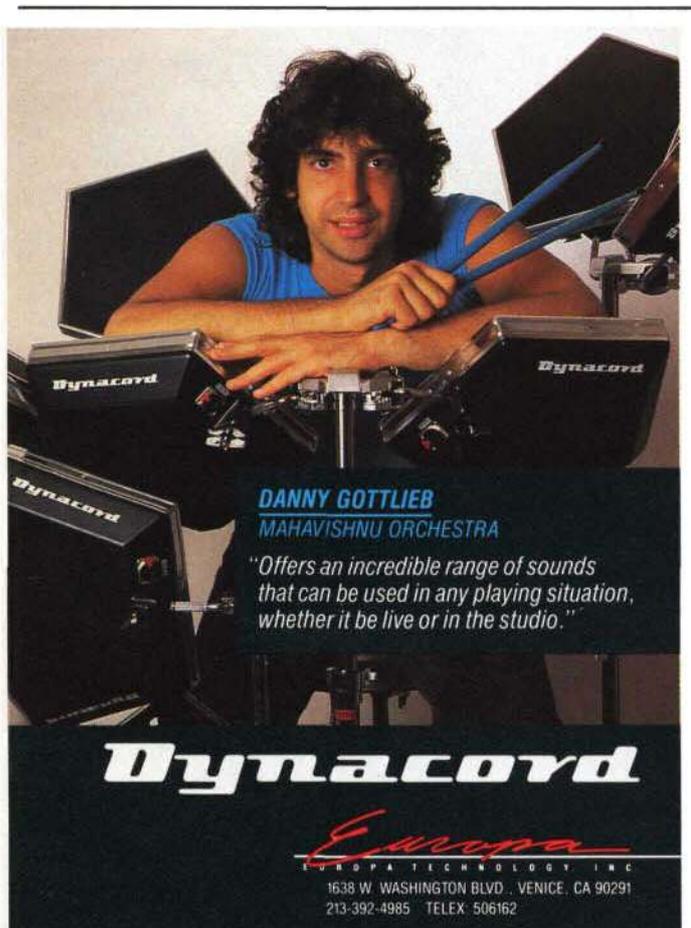


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1. On which cover did the oldest artist appear? Name the artist.
2. On which cover did the youngest artist appear? Name the artist.
3. How many artists have appeared on *MD's* cover twice? Name them.
4. Which covers have featured drumset duos from single bands? Name the artists and the bands.
5. Which covers featured drum/percussion groups (rather than individual drummers or the duos mentioned above)? Name the groups.
6. Drummers with what last name have been on the cover more than any other? Name them.
7. Which two covers featured single drummers with exactly the same name? Name the drummers.
8. What young jazz drummer and what veteran rock drummer share the same last name, and on which cover was each featured?



MD Bloopers

Over the years, we at *MD* have made our share of "bloopers," and a few of those have found their way onto the cover. See if you know when the following bloopers took place.

9. On what *MD* cover was the artist's photo printed backwards? Name the artist.
10. On what *MD* cover was a "teaser" printed for a story that was *not* included in the magazine?
11. What bimonthly issue showed the months, but not the year, on the cover's dateline? Name the artist featured on that cover.

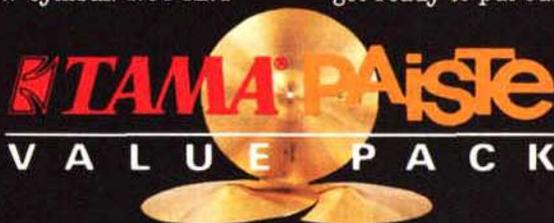


✓ RUDIMENTS: RULE 1;

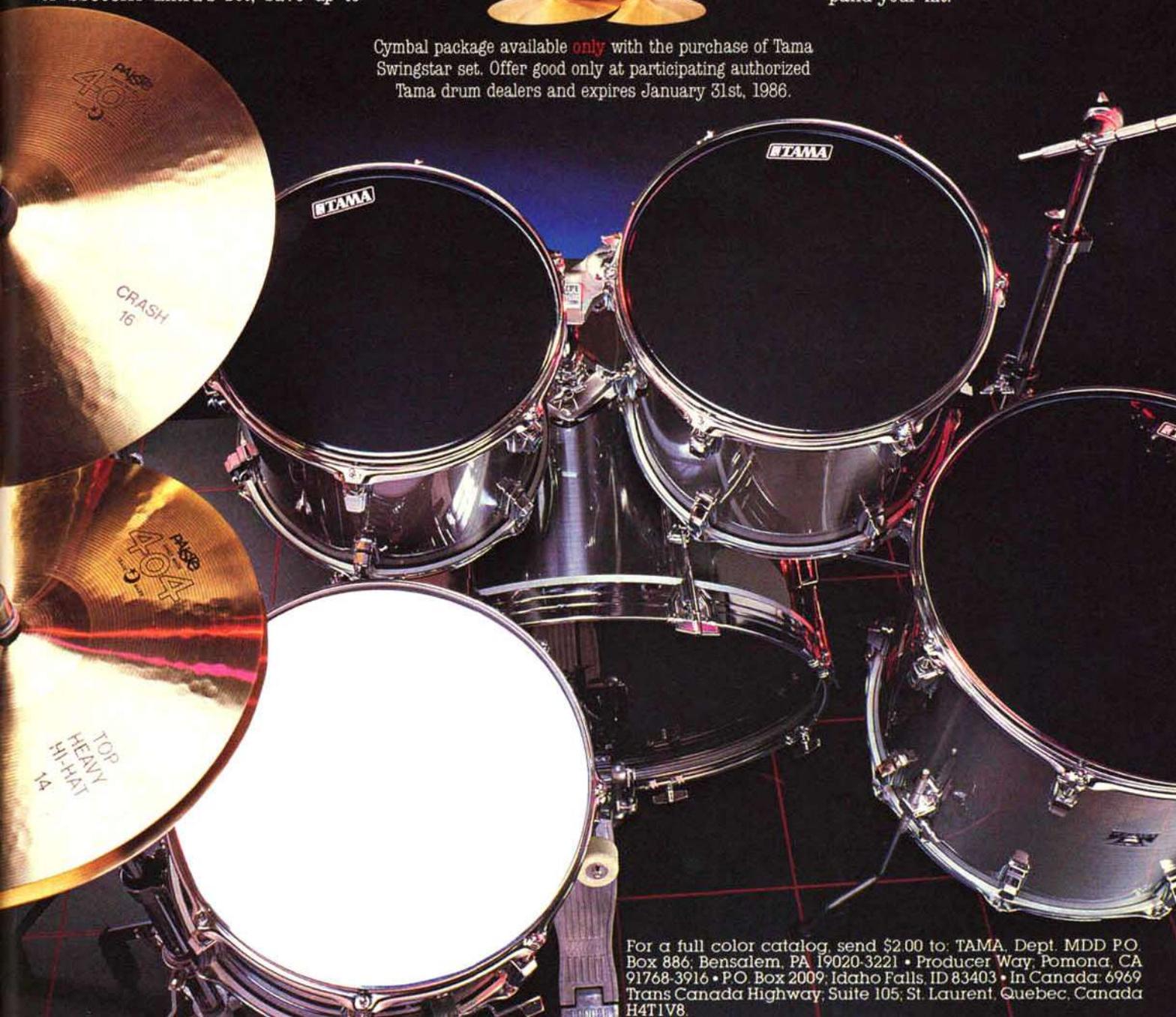
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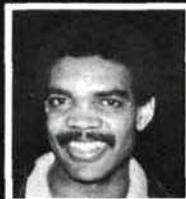
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IT'S QUESTIONABLE

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

Q. In 1976, Ludwig made a Bicentennial parade snare drum. I was wondering if any of these drums are still to be found for sale—other than by private collectors?

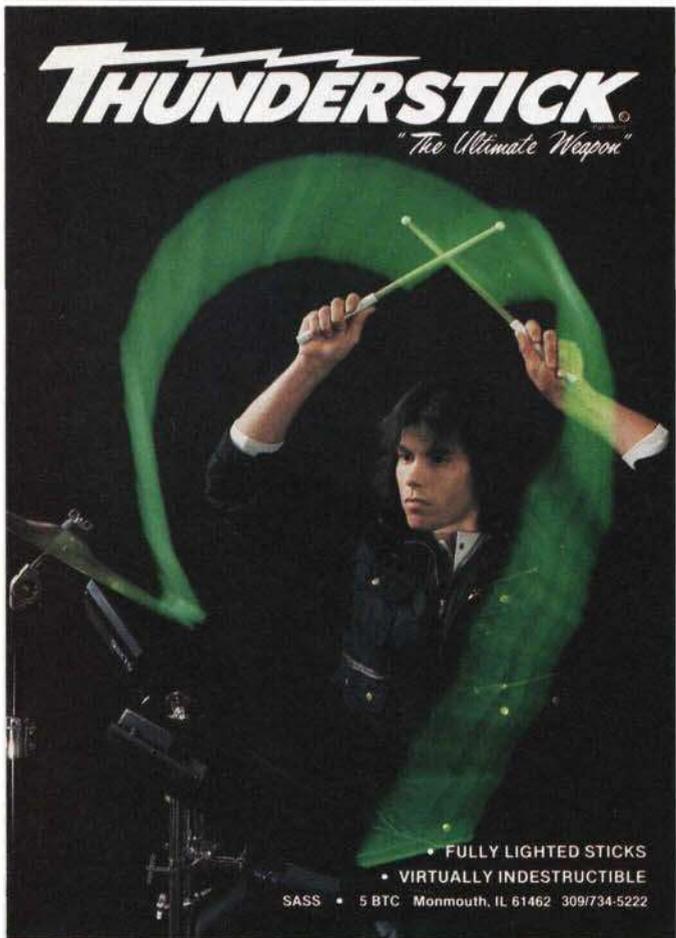
B.N.
Howell, NJ

A. According to Bill Ludwig, HI, the drums you mention were lug-tuned drums fitted with special lugs to allow them to be decorated with cord, giving a rope-tensioned appearance. They were a limited edition item, and have not been manufactured since 1976. The only source (other than the collectors you mention) that Bill could suggest would be retail drum stores that deal in used and specialty merchandise.

Q. I am interested in obtaining a seat case of the type I've seen Buddy Rich and Louie Bellson using. But I'm concerned that a solid-shell, single-height case might not work for my height; I'm quite short. Can you tell me if the Drum Workshop adjustable seat case that was mentioned in your December '81 issue is still on the market?

G.H.
Austin, TX

A. The DW 5100 adjustable seat case had been taken out of the DW catalog for a period, because Drum Workshop was so heavily back ordered on other products that it simply wasn't in a position to manufacture any seat cases. However, Don Lombardi, President of DW, has informed us that the seat cases have now gone back into production, and appear in the January, '86 catalog. The case adjusts in one-inch increments from 19" to 26" high, and features a 14" diameter top.



Q. For some time now, I have been unable to find a 22" white coated bass drum head with the Tama Superstar logo, to go on the front of my bass drum. My local dealer told me that Tama only offers the Mirage and clear/black dot heads, all without Superstar written on them. Could you please give me some information on how and where I could still purchase a logo head?

B.R.
Havertown, PA

A. According to Joe Hibbs of Tama, your dealer can still special-order a Superstar logo head for you. However, it may be a bit costly and take some time, since the head will have to be specially made to your order by Remo, who supplies all of Tama's heads. An alternative might be to make a few phone calls to some of the larger drum shops around the country. They may have some logo heads still available in their unsold inventory.

Q. I've seen some pictures lately in which drummers have a floor tom on their left side, near the hi-hat. Could you please tell me how one can use this floor tom? Is there any special technique required?

N.K.
Thessaloniki, Greece

A. A floor tom on a drummer's left may be used for a variety of applications, including achieving a very deep backbeat with or without the snare drum, or as a different "voice" available to the left hand in drum solos. There is no special technique required to use such a drum—just a little imagination.

Q. I have a set of Simmons SDS7s, and sometimes have a hard time getting the sound I want. I would like to know if anyone has put out a book with examples for getting Simmons sounds, and if so, where and how I can get it.

K.M.
Marlboro, MA

A. Dave Levine, Marketing Director for Simmons Group Centre Inc., replies: "There is currently a book on drum synth programming published by Music Sales Corporation. You should see your local sheet music dealer for more information. Additionally, due to numerous requests, we are considering publishing our own book on programming. The book would be a collection of our artists' favorite programs, along with recorded examples. In the meantime, we have revised the SDS7 owner's manual to be more helpful in this area. Keep in mind, however, that due to the modular nature of the SDS7, numerical program information cannot always be merely duplicated from one instrument to another in order to achieve similar sounds. As with the tuning of acoustic drums, your ear—rather than a book or a list of numbers—is the best tuning tool. It's not an easy answer, but if you develop your ear, your programming will take care of itself."

Q. Does Sonor make a double bass drum pedal to connect to the Sonor Z 5570 pedal (similar to the one that connects to the Signature Series HLZ 5382)? If so, is it available in a left-handed model?

A.H.
Norwell, MA

A. Alden Music, U.S. sales representative for Sonor, informs us that the current catalog contains no double pedal in the Z 5370 series. Additionally, Alden wishes to clarify the fact that the HLZ 5382 is a separate unit entirely, and does not "connect" to the primary pedal. At the present time, the HLZ 5382 is not available in a left-handed model.



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INDUSTRY HAPPENINGS

BLAKEY HONORED AT JAZZ FESTIVAL

Art Blakey was the honoree, along with being one of the star performers, at the second Pittsburgh Jazz Festival, held this past September. Along with being one of jazz's most well-known drummers, Blakey is a native of Pittsburgh.

The seven-day concert series combined a variety of styles and artists, in an effort to appeal to a wider, and particularly younger, audience. Prior to the festival, John Schreiber, a spokesman for the event's promoters, said, "It is imperative that we expand the jazz audience, and one way to do that is to include more young artists who will draw a young crowd." With that in mind, the festival's bill included appear-

ances by Special EFX and Spyro Gyra, along with blues artists Stevie Ray Vaughn and Albert King. At the same time, mainstream jazz was strongly represented by the presence of Sarah Vaughn, and of course, Art Blakey & The Jazz Messengers. Said Schreiber, "Most people don't know who Art Blakey is. But by virtue of the festival, they'll come to hear him and begin to see that there are 60 or 70 years of history to this music, and it's all worth listening to." And that's exactly what did occur. Along with enthusiastic audience response, Blakey was also rewarded with a plaque commemorating his contributions to the jazz community.

MANNY'S COMPLETES 50 YEARS

This past December marked the completion of 50 consecutive years in business for Manny's, the well-known professional music store currently located on New York's "Music Row," West 48th Street. Along with various sales promotions throughout the year, Manny's celebrated its anniversary with a customer-appreciation party

held last May at the Rainbow Grill in Rockefeller Center. According to a spokesman for the store, "Manny's has enjoyed 50 years of success in the musical supply and service business. We're looking forward to another 50, serving musicians in the New York area, and the entire country!"

CLINIC AT DRUM TECH - LONDON

In September, Drum Tech, the London drum school, held a clinic/workshop in conjunction with Simmons and Paiste. Drum Tech has been in existence for two years and operates from its own studios. One of the few schools to include the playing and use of electronic drums and drum machines in their programs, Drum Tech currently has about 90 students in attendance.

Drum Tech director, Francis Seriau, opened the clinic by disproving the old saying that "those who can, do; those who can't, teach." On a kit comprising both Ludwig acoustic and Simmons electronic drums, he played two numbers with a rhythm section, ably demonstrating the use of Simmons alongside the standard setup in a musical situation. After this, Baz Watts of Simmons gave an informative and entertaining

demonstration of his company's products with particular emphasis on the SDS9. Baz climaxed his part of the show by playing a solo on his Simmons kit that incorporated the use of many unusual sounds from the MIDI interface (which he brought in and out as he played by the use of a pedal).

At the end of the first half, the band was back on, Francis was on his acoustic/electronic kit, and Baz was on the Simmons; both Francis and Baz were playing with the band. The number included a duet by the two drummers. There was then an interval during which members of the audience were encouraged to try out the products on display, which included a selection of Paiste cymbals being demonstrated by Paiste's Rob Aylott. When everybody was again seated, Francis Seriau gave a talk about playing

GOTTLIEB ENDORSES PREMIER

Premier Percussion USA, Inc. has announced that Danny Gottlieb has become one of its newest product endorsers. Gottlieb first came to prominence as a member of the Pat Metheny Group. He is currently dividing his time between touring and recording for John McLaughlin's Mahavishnu Orchestra and Al DiMeola's band Elements, with bassist Mark Egan.

Gottlieb plays 16x22 and 16x24 bass drums, 16 x 16 and 16x18 floor toms, 9x10, 10x12, 11x13, 12x14, and

14x15 mounted toms (all in the *Black Shadow* series), and a 2009 6V2X14 *Project One* snare. The set is fitted with *Pro-lock* hardware.

Commenting on the endorsement, Premier Vice President of Sales and Marketing Tom Meyers said, "Danny's one of the outstanding new talents in percussion. He'll continue to be a strong influence in the market, and he'll also help in determining the direction of our new products." As an endorser, Gottlieb will host a number of drum clinics for Premier throughout the U.S.

BOZZIO ENDORSES PRO-MARK

Terry Bozzio, of Missing Persons fame, has recently agreed to endorse Pro-Mark drumsticks. Prior to Missing Persons, Terry was a member of the Brecker Brothers band, UK, and Frank Zappa's band. A visual and versatile performer, Terry writes a good deal of Missing Persons' material and coproduces their albums. His choice in Pro-Mark drumsticks is the original Pro-Mark handmade 707 oak

wood stick.

Pro-Mark President Herb Brochstein commented, "Terry Bozzio is a uniquely talented drummer and writer, and is recognized as one of the new generation of world-class performers setting a new and higher standard for drummers around the world. By choice, he has used Pro-Mark sticks for many years, and we are very proud to have him now formally join us as an endorser."

techniques for drummers using electronic drums. He was quick to point out that the dreaded ailment, "Simmons wrist," can be avoided if all unnecessary physical force is eliminated. He finished by saying, "You don't have to work so hard. The only problem is that it might make you lazy." Francis brought a few people out of the audience to try things on the electric/acoustic kit and give their opinions. The event ended with another number from Francis and the band, and a further invitation for people to try the equipment before it had to be dismantled.

Francis said, "When I came over from France, about six years ago, I found that the way drummers were being taught here was very different from the way I'd been taught and the way they do it in the U.S.A. They were using old techniques and old styles of playing, and I

could see drummers with problems. They weren't comfortable when playing. So, having worked with a couple of friends and showing them the way that I'd been taught—and finding that it worked for them—I decided to open a school. This isn't all I do; the other two teachers and I are all working professionals. We do gigs and sessions, and we are in touch with what is going on. We teach people about playing with other musicians, playing in studios, and using the latest equipment. Simmons has put two SDS9s in the school, and Paiste has kindly supplied all the cymbals, so the students have the best instruments to work with. We intend to continue having these workshops. They are not as big as the usual commercial clinics, but I think that they have a better atmosphere—more friendly, and more educational."

—Simon Goodwin 



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MODERN DRUMMER MAGAZINE

JTG ANNOUNCES DRUM-FX2

JTG Of Nashville announced its new *DRUM-FX2* digital drumpad recently, which the company believes outfeatures anything near its price point. Because the sound chips (or ROMs) used on the *DRUM-FX2* are digitally recorded on an 8-bit "compandable" format, the *DRUM-FX2* sounds virtually free of annoying background noise. In "compandable" (a new coinage signifying "compression" and "expansion" of sound), white or background noise becomes roughly proportionate to the level of the sampled sound's decibel level. The result is that the background noise actually decreases as the sound decays.

The *DRUM-FX2* Sound Library features 64K ROMs that are almost half the price of similar quality chips, as well as long-memory 128K chips that are still priced well below the competition. The *DRUM-FX* Sound Library now has over 50 highly realistic sounds to choose from and is rapidly

growing.

The *DRUM-FX2* drumpad features seven on-board sound controls, including pad sensitivity. With these controls, drummers have virtually every tool needed to shape the sounds of their convictions. For example, by modifying the Decay control, drummers can attain a short, snappy sound with "presence," or a more sustained, "ambient" sound. The Pitch Sensitivity control allows drummers to get a higher pitched sound just by hitting the pad harder. With Bass and Treble controls (E.Q.), they can get that perfect boom, crack, thump, and sizzle that characterize their own custom sounds, without having to adjust amplifier or mixer. According to the manufacturer, no digital pad even remotely near the *DRUM-FX2*'s price point allows this much freedom. Available from JTG Of Nashville, 1024C 18th Ave. South, Nashville, TN 37212, 1-800-222-2JTG.

ELECTRO-VOICE DRUM AND PERCUSSION MIC?

Electro-Voice recently announced its *PL10* dynamic cardioid microphone, which features an extended frequency response that's "virtually free of bass-boosting 'proximity effect,'" according to Mike Solomon, Market Development Manager. Solomon adds, "Due to EV's exclusive *Variable-D* design, uncolored reproduction of percussion instruments can be achieved."

The *PL10* fits easily in tight drum-miking situations and is less conspicuous than larger mic's. An internal shock mount/blast filter combination completely encases the transducer, reducing rumble and

subsonic vibration during close-up miking. "This integral nesting system and a durable, steel housing make the *PL10* extremely rugged, guaranteeing trouble-free operation both on the road and in the studio," Solomon adds. "The *PL10* also offers a consistent cardioid pattern at all frequencies for excellent gain-before-feedback and distortion-free performance." The *PL10* is recommended for use with floor toms, rack toms, bass drums, and conga drums. For more information, write Mike Solomon at Electro-Voice, Inc., 600 Cecil Street, Buchanan, MI, 49107.

BLACKHAWK PRO DUAL DRUMKIT

Gretsch Enterprises has announced the new Blackhawk Model *ED-200* Pro Dual Drumkit. This latest entry into the moderate-price electronic drum outfit market features a rack-mount control module that offers a high degree of con-

trol and professional sound quality, and a total of six controls for each of the two drum-pads. The stand hardware has extra strength and a wide range of adjustability. Connecting cables are included. See your Gretsch Blackhawk dealer.

HUMES & BERG ELECTRONIC DRUM CASES

Humes & Berg has created two new lines of cases for electronic drums. Each case holds a complete five-piece drumkit—including hardware—for the Tama *Techstar* or Simmons *SDS5*, 7, 8, or 9.

The H&B 100% Vulcanized Fibre Case has *Shock Guard* lining with reinforced bindings on the sides and cover. It is also available with or without large, heavy-duty casters. The *Road*

Boss ATA Flight Case features H&B's specially formulated high-impact, scratch-resistant material permanently bonded to superior grade plywood. A double-strength frame with *Shock Guard* lining and optional heavy-duty casters complete the design. Contact Humes & Berg Mfg. Co., Inc., 4801 Railroad Ave., East Chicago, IN 46312, or call (219) 397-1980.

NEW LATIN PERCUSSION CATALOG

LP's new color catalog was the company's single biggest undertaking in its nearly 25-year history, requiring six months and thousands of photos to complete. The 40-page catalog tries for completeness in description of product (in both words and pictures), as well as giving historical perspective to the origins of some of its con-

tents. It gives the most complete history of Latin percussion instruments ever presented in such a format (which required so much space that, for the first time, no musician endorsers were depicted). See your LP dealer, or contact Latin Percussion, 160 Belmont Ave., Garfield, NJ 07026.

NEW ROYALE APK DRUMKIT FROM PREMIER

A new drumkit in Premier's *Royale* line has just been introduced. The new *Royale APK* features larger drum sizes and several new finishes.

"The new *APK* kit was developed to offer features found only on premium priced drumkits to the drummer with a limited budget," said Tom Meyers, Premier Vice-president of Sales and Marketing. "The *Royale* line has been well accepted for its 'quality at a reasonable price' approach, and the *APK* kit takes it one step further."

The *APK* kit contains oversized power drums: 16 x 22 bass

drum, 11 x 12 and 12 x 13 rack toms, 16x16 floor tom, and 6 1/2 x 14 snare. Also included is a full complement of Premier *Tristar* twin-leg hardware: two cymbal stands, snare stand, hi-hat, double tom holder, and bass drum pedal. *APK* drums are available in a selection of covered and lacquered wood finishes. Other cosmetic features include black-finished shell interiors and a black front bass drum head with a special *APK* logo. For more information, contact Premier Percussion USA, Inc., 105 Fifth Ave., Garden City Park, NY 11040.

EDEN ELECTRONIC DRUM MONITOR

Eden Electronics recently introduced its *EDM-1583* electronic drum and synthesizer monitoring system—the first such system designed specifically for optimum reproduction of the complex waveforms produced by electronic drums and synthesizers. The *EDM-1583* is tilted back at a 30-degree angle for optimum playback performance at the performer's ear level, both in the standing and seated positions. The unit is a 3-

way system with a 15" proprietary woofer, an 8" midrange speaker, and a 1" compression-driven tweeter with an acoustic lens. Other features include: plywood construction, tweeter level control, heavy-duty 3-way crossover, automatic thermal protection circuit, military-type hardware, and 14-gauge steel grills. Contact Eden Electronics, P.O. Box 338, 1st Street, Montrose, MN 55363, (612)675-3650.



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GONE BUT NOT

These artists were lost to the drumming community during the years since Modern Drummer's first issue, in January of 1977. Each was memorialized in MD's In Memoriam column.

John Bonham



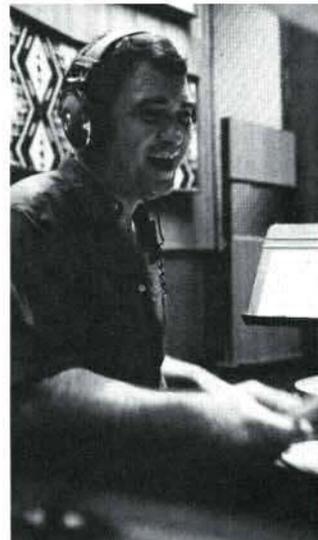
(1948-1980)

Karen Carpenter



(1950-1983)

Nick Ceroli



(1939-1985)

Papa Jo Jones



(1911-1985)

Photo by Tom Copi

Philly Joe Jones



(1923-1985)

Roy Knapp



(1894-1979)

Shelly Manne



(1920-1984)

Photo by Raymond Ross

FORGOTTEN

Kenny Clare



(1930-1985)

Kenny Clarke



(1914-1985)

Photo by Raymond Ross

Cozy Cole



(1909-1981)

Sonny Greer



(1896-1982)

Roberto Petaccia



(1952-1981)

Sonny Payne



(1926-1979)

Keith Moon



(1947-1978)

Photo by Richard E. Aaron

Dennis Wilson



(1944-1983)

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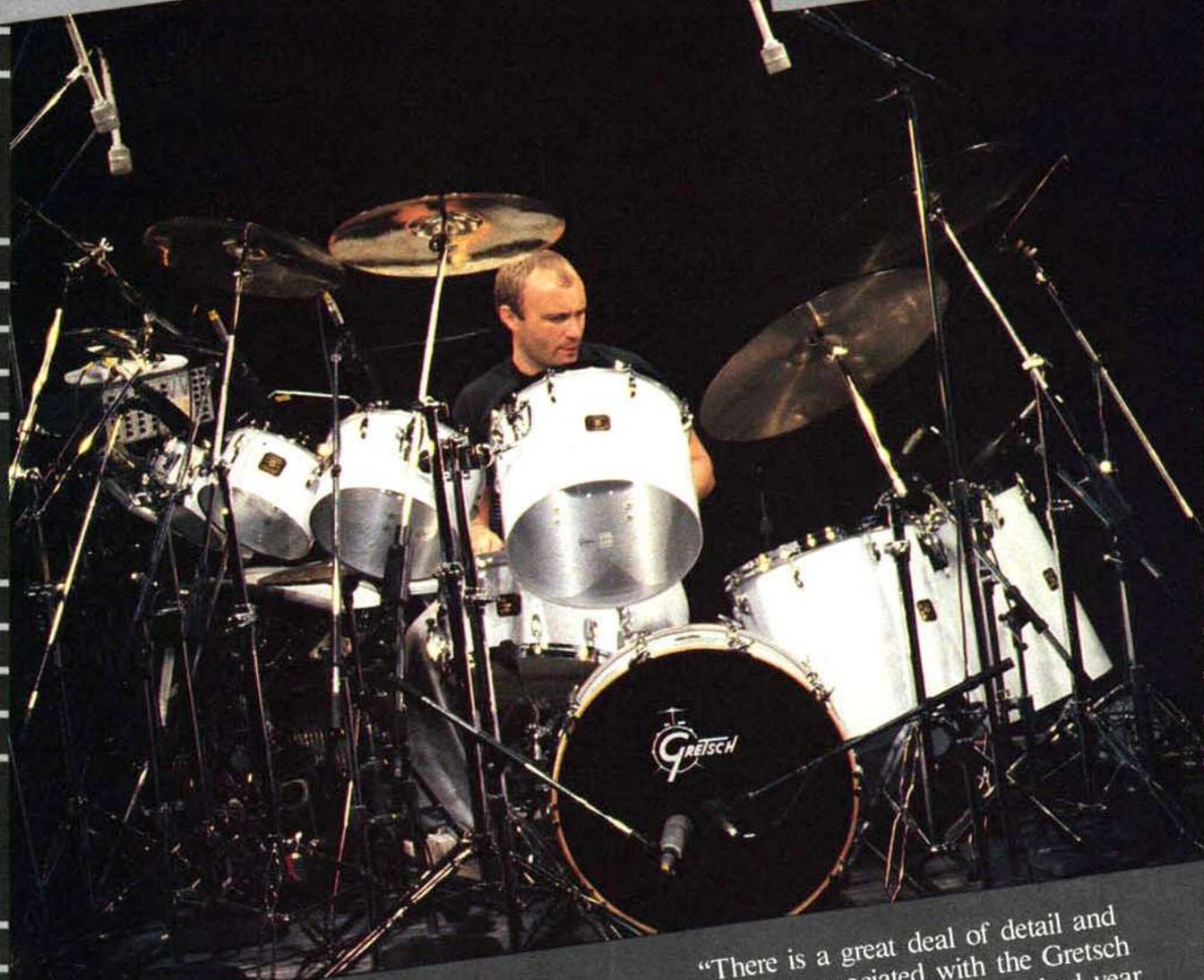
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Drum Roadies- Part 2

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Genesis, producer & solo artist



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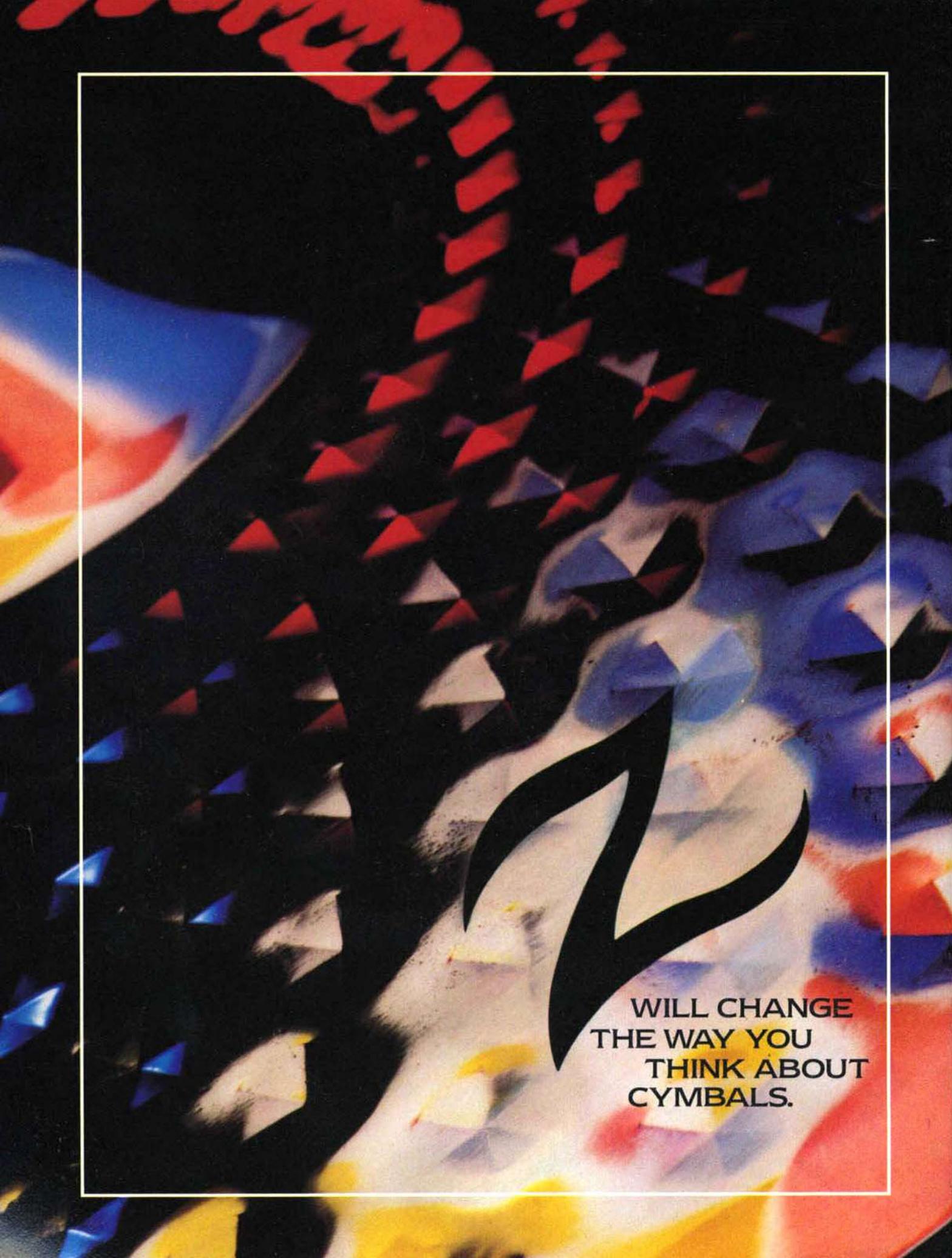
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