MODERN DRUMMER
The International Magazine Exclusively For Drummers

OCTOBER 1986
$2.75 (in USA)

Dave Weckl

RATT’S
Bobby Blotzer
Debbi Peterson
Of The BANGLES

STAYING IN SHAPE
Tips From The Pros

Plus:
MIDI: Part 1
• Dream Product Contest Results
Equipment Highlights From NAMM Expo ’86
PLAY ROUGH

Modular II. If you're a drummer who likes to dish it out, this is your hardware. From the lock-down base castings to the heavy-gauge double brace legs to the oversized tension knobs, this stuff is pure muscle.

But even though it's built extra tough, Modular II hardware works extra easy. The adjustment castings, for instance, have nylon inserts that give you maximum grip with minimum effort. Cymbal stands have offset tilters that let you decide what the cymbal angles will be. And the hi-hat and bass drum pedals have actions that are a match for the fastest feet.

Modular II hardware. Visit your Ludwig dealer and give it your best shot. It can take it.

Low-profile snare stand adjusts easily. Large rubber grips hold deep snare drums securely.

Spring-tensioned pistol grip has strong metal interlock. Gives multi-angle adjustment, eliminates sway.

Metal castings, mirror-finished with chrome plate, have nylon inserts for 360° gripping power.

Large, all-metal tension knobs are formed to fit the hand. Offer quick, stable adjustment.

Sturdy double bracing assures stability. Yet folds into compact unit for packing and travel.

Base features lock-down casting to hold desired setting. Heavy-duty serrated rubber clutch tips eliminate vibration and creep.

L2941 — Ludwig Snare Drum Stand
L2944 — Boom Cymbal Stand
L2942 — Cymbal Stand
L2940 — Hi-Hat Stand
L3055 — Double Tom Stand
L2940 — Foot Pedal

Ludwig®
A SELMER COMPANY
P.O. Box 310 • Elkhart, IN 46515
in this issue . . .

Features

DAVE WECKL

For the past couple of years, musicians around New York have been referring to Dave Weckl as "the next guy." Now, with his exposure in Chick Corea's Elektric Band, the rest of the world is getting the chance to find out why.

by Jeff Potter 16

BOBBY BLOTZER

Providing the beat for Ratt has earned Bobby Blotzer a reputation as a first-class heavy metal drummer. While he appreciates the recognition, he's quick to point out that metal is not all that he can do.

by Anne M. Raso 22

STAYING IN SHAPE: TIPS FROM THE PROS

The world's top drummers share the personal fitness exercises, diets, and warm-ups that keep them in shape for the physical aspects of drumming.

by Ron Spagnardi 26

RANDY WRIGHT

The drummer, featured vocalist, and bandleader in Barbara Mandrell's group discusses recent changes that have made the group more contemporary, and explains how Barbara's nearly fatal auto accident affected the whole band.

by Robyn Flans 30

DEBBI PETERSON

Although a lot of people tried to tell Debbi Peterson that girls couldn't play drums, she didn't listen. Judging by her success with The Bangles, she did the right thing.

by Robert Santelli 34

Columns

EDUCATION

ELECTRONIC INSIGHTS

MIDI And The Electronic Drummer: Part 1

by Jim Fiore 46

ROCK PERSPECTIVES

Applying The Paradiddle-diddle

by Jeff Macko 62

TAKING CARE OF BUSINESS

A Guide To Full-Time Employment: Part 2

by Michael Stevens 68

DRUM SOLOIST

Dave Weckl: "Step It"

by Ken Ross 70

CONCEPTS

Mousey Alexander: Drumming And Courage

by Roy Burns 92

CLUB SCENE

On The Clock

by Rick Van Horn 94

EQUIPMENT

SHOP TALK

Dream Product Contest Results

by Bob Saydlowski, Jr. 82

PRODUCT CLOSE-UP

For Hands And Feet

by Bob Saydlowski, Jr. 96

JUST DRUMS

NAMM '86 From A to Z

by Rick Mattingly 100

PROFILES

ON THE MOVE

Biddie Freed: The Search For Respect

by Russ Lewellen 40

NEWS

UPDATE

6

DEPARTMENTS

EDITOR'S OVERVIEW

2

READERS' PLATFORM

4

ASK A PRO

10

IT'S QUESTIONABLE

12

DRUM MARKET

90
Reflections On The NAMM Show

If there's one thing for certain, it's that the drum industry has been, and continues to be, an industry very much on the move. And that's always a good sign. This month's issue of *Modern Drummer* presents—among other offerings—our annual NAMM (National Association Of Music Merchants) Summer Expo report, detailing just what you can expect to find in the way of percussion in coming months.

There were a couple of major points of interest at the show this year. First, where once the ever-changing drum and percussion industry was dominated by a rather small, elite group of major companies, it's now become considerably more difficult to view anyone in a particular product area as the leader. It seems that, while many of the leading manufacturers are now being forced to diversify to maintain their share of the marketplace, an increasing number of younger, smaller, and more specialized companies are eagerly moving in to claim their own piece of the action.

For the moment, some are viewing this trend as an industry going through a transition of sorts. These same people feel certain that, in several years, business will once again be dominated by that small, prestigious group. Yet others seem to feel that we've pretty much seen the end of those days, and to expect the smaller, specialized people to have a greater share of success over the long run.

It's hard to tell right now, though it was interesting to observe that some smaller companies came to the convention with more elaborate booths than ever, while some of the larger, more notable manufacturers showed up with smaller, less impressive displays in comparison to past years.

Another significant point of interest was evident in the area of electronics. Here's one segment of the industry moving forward quickly, with new companies and products seemingly coming out of the woodwork. Despite it all, it was encouraging to sense a greater feeling of integration between electronic and acoustic people. Where once an apparent attitude of acoustic versus electronic was predominant, it was good to note a healthier attitude of cooperation between the opposing factions. The common realization that each area has its own distinct characteristics, which cannot be replaced by the other, seemed to pervade at the booths.

I think it's safe to say that never before in the history of drumming have there been so very many options for drummers. However, keep in mind that the majority of state-of-the-art drum equipment requires more serious thought, study, and preparation on our part than ever before. One can take the very first step simply by carefully examining just what's available out there in the expanding world of drumming. And you'll find that information in the *Just Drums* department this month.
Elevate Your Standards

Come up to Premier. No matter how you look at it, there’s something about a handcrafted instrument that sets it apart from the others. While other drums are more and more the same, Premier Resonator drums have individuality, character, integrity. Carefully crafted from select birch, Resonator drums are rugged and roadworthy. The patented floating inner shell is thin and resonant for a full, rich sound with superb ambience and depth.

Premier Resonator drums are now available in the hand-rubbed lustre of Piano White lacquer. At your authorized Premier dealer.

PREMIER
PREMIER PERCUSSION USA, INC. 1704 TAYLORS LANE CINNAMINSON, NJ 08077
Thank you for an excellent article on Billy Cobham in your July, 1986 issue. Even though I am 29 years old, I come from the "old school" of jazz drumming. But over the years, I have been listening to Billy's mastery as a drummer and composer, and I can only say that he is a true pioneer of modern drumming. I recently attended one of his drum clinics, and found that he is a warm person as well. He has a wonderful attitude and spirit that show in his music. Every musician should look at Billy as an example of "keeping an open mind." I should know, because mine was once closed.

Richard Lester
Raleigh, NC

I feel that your interview with Billy Cobham was the best article I've read in your periodical so far, and it had a tough act to follow. It was thorough and interesting to read. I consider Mr. Cobham to be one of my greatest influences—if not my number one influence. I find myself reaching for words after listening to him play so confidently, and I seriously doubt that there is only one word to describe him and his playing. He is one of the many reasons that keep me practicing and continuing to improve my musicianship. Thanks again for the wonderful article, and keep up the good work.

Mike Nichols
Edmond, OK

Thank you very much for publishing your new Equipment Annual. Finally, I can refer my students and their parents to one comprehensive source of equipment information, instead of to an assortment of often unavailable or misleading catalogs. I especially appreciate the inclusion of list prices, since manufacturers don't always furnish this information directly to consumers. Bravo!

Harold Howland
Vienna, VA

Many thanks and congratulations for Modern Drummer's first Equipment Annual. Most people don't realize what an exhaustive process a project like this entails. A drummer will go into his or her favorite drum shop, pick up a copy, leaf through it quickly, and say, "Wow, this is great!"—never realizing the work that went into the project. Years ago we put a very simple mail-order catalog together that was draining and time-consuming. So when your Equipment Annual arrived, we all took a step back and said, "Well done!"

Jerry Ricci
Owner—Long Island Drum Center
N. Merrick, NY

I've had the Equipment Annual for several weeks and have just now made the time to write. It's very good—an excellent first attempt. Anyway, I just want to write and tell you, "Ya done good!"

Pat Brown
National Sales Manager
Pro-Mark, Inc.
Houston, TX

In your June article accompanying the Peter Erskine Sound Supplement, the equipment listing again failed to mention RIMS. This seems unfortunate, but it could be a good sign. I hope that we are approaching the time when mentioning the use of RIMS becomes as perfunctory as stating that drumsticks were used to strike the drums.

David Dudine
Jasper, IN

I want to let you know that I am very pleased with your publication of the Modern Drummer Equipment Annual. You have done an outstanding job in compiling the Annual. I really like the charts, which included just about all aspects of drums and accessories. These charts helped me in gathering important information for purchasing a new set of drums without having to go to many different drum retailers. I also really liked the Retailers Guide, which helped me in selecting a drum retailer that was located close to my home. I don't know how to thank you all at Modern Drummer. You have all done an exceptional job. The Equipment Annual means a lot to me and is something I've always wanted. Keep up the excellent work!

Kevin Arendt
Bridgeview, IL

I am writing in regard to your July, 1986 interview with Gary Chaffee. I read the article with great enjoyment. Although I was not mentioned in the article, I feel I deserve a little credit, because I was Gary's first percussion instructor. I helped Gary develop into a first-class rudimental drummer at a very early age. He was a joy to teach, and he developed the great love of teaching that I have. Forgive me for taking credit, but I am extremely proud that I had a small part in Gary's development as a first-class percussionist and teacher.

Jack Wedemeyer
Ilion, NY

ELECTRONIC EXPRESSIONS.
Williams, Erskine, Parker, Newmark, Hakim, Schwartzberg.
Six feels, six approaches, six new directions.
Yamaha Electronic Percussion Systems.

continued on page 89
The drummer behind the immortal Bob Marley has, for over ten years, been an enthusiastic user of LP percussion. When others in his native Jamaica placed little importance on percussion, Sly Dunbar began incorporating bongos and timbales into reggae. This living legend of drums has single-handedly made the timbale essential in reggae; the most universally adopted rhythm to come out of the Caribbean.

The timbale that has always been at Sly's side has been LP. Currently he's using the new 13"-14" Drumset Tunable Model, LP850. This version's shells are brighter in sound than the traditionally tuned model, a feature players striking the sides of the shell will appreciate for both its ability to project over loud bands and record well.

Join the growing legion of drummers that are making the LP Timbale a part of their drumset.
After a long absence from music, drumming legend Ginger Baker is back with a new release entitled Ginger Baker’s New Testament and the feeling that he’s still growing as an artist. “I’ve never reached my peak. I’m still going up,” he assesses. In the seminal ’60s band Cream, Baker’s foresight and expert execution catapulted rock drumming into a new stratosphere. Today, many drummers still credit Baker as the innovator who put the “heavy” into “heavy rock,” the precursor to heavy metal.

The New Testament tracks were recorded in April in New York, and the LP features a host of core musicians such as Bernie Worrell, L. Shankar, Daniel Ponce, African percussionists Aiyb Deing and Foday Musa Suso, and Nicky Skopelitis. With a varied roster of musicians, New Testament certainly has a unique blend of influences, yet Ginger confirms that the new material is “pretty heavy.” And what did he want to accomplish musically with this new project? “I’m working with the people I like working with,” he replies, “and that makes me very happy.”

He claims he was only “slightly rusty” when he was getting his chops together last year, and now he’s practicing an hour a day, using his familiar Ludwig kit. But don’t expect to hear just the amazing style that Baker fans have grown accustomed to over the years. “The engineers have done some really incredible things to my drums,” Baker warns. “Nobody is going to believe that the New Testament stuff is & person playing drums; everybody’s going to say it’s a DMX, but none of it is,” he says with a wry smile.

“I don’t know exactly what they [the producer and engineers] did. I’m just a simple drummer,” he laughs, “but I have a few tricks of my own as well, and together, we all came up with something that’s a pretty heavy sound.”

While Ginger pursues the next period of his musical career, he plans to continue farming, which he contends, changed his life. “I live in an isolated area in Tuscany,” says Ginger, “and I’m accepted there as a legitimate farmer, and a bloody good one at that. Farming is an important part of my life. I’m healthier now because of it than I’ve ever been. I mean, I got messed up from drugs when I was 20, and it was only when I moved to Italy four years ago that I got straight. I’ve been straight for four years now.”

Baker recalls Cream’s heyday as “the period that totally messed my life up, from the personal side of it.” Because he has so much to say about the different phases of his career and his life, he’s written a book in addition to all his other interests. “I’ve just finished the first book, which deals with my life up to 1974, and it’s the book about my way up in my career. Hopefully, there are going to be three books in all. The second will deal with my way back down to earth. The third will be about my present situation—the part of my life I’ve just begun to embark on.”

Has all the pain and personal grief that he’s experienced helped him in any way? “Oh, yeah,” he reflects. “I think it turned me around. I’ve returned both personally and professionally in a very strong way.”

Overall, Ginger is very excited about the New Testament album, the possibility of touring the States, and the future, which appears to hold as much promise for him as it once did. “I’m just really grateful to the people who came to Italy to find me, like Joe Caracas, Bill Laswell, and Andy Truemann. They also gave me a lot of encouragement, which I really needed.” Ginger certainly doesn’t sound like he’s short on confidence when he assesses his drumming skills. “I’m the best,” he states, “and more so now than ever before. When people hear the new album, they won’t believe it.”

Teri Saccone

A recent Los Angeles transplant is Peter Criss. “My wife, Debbie, and I lived in Connecticut, but I’m too young to sit on a porch and retire.” Criss laughs. “I said to her, ‘We need a change—a new life. I miss playing in a band, and I want to be active again.’ I have a little girl who is five, and I didn’t want to raise her in New York City. I was raised there, and it can be a hard, rough place. So I want to raise Jenny Lee in a different atmosphere. There’s sunshine here, we’re up early, and we’re out. I’m busier now than I have been in the last five years of my life.”

He’s not only busy, but his excitement and energy about his new band, Balls of Fire, is contagious. “I got out here and put out some feelers. There’s a lot more you can do here in L.A. with soundtracks, acting, and that whole thing. And the people here are more social, it seems. Debbie became good friends with this woman who does clothes for Ozzy Osbourne and Motley Crue, and she started making some things for me. She knew of this guy who was now my manager. I told him I didn’t know if I wanted to get into a band—that I was looking for more of a situation like Carmen did for Osbourne and Rod Stewart. We went to Arizona to see Debbie’s grandma, and there was a message to call him when I got back. He said he had found this great band that was just up my alley. He sent me a cas sette, and I fell in love with it. I had said to myself that, if I was going to play again, it had to be completely different than Kiss. I didn’t want to do heavy metal, because I did that for ten years. This band is kind of a cross between the Rolling Stones and the Pretenders. We auditioned each other and hit it off immediately. We got our own rehearsal space and put in five days a week, eight hours a night. I’m saying something now and playing better than I’ve ever played in my whole life. I’m finally playing all the stuff Gene Krupa taught me and the great Jim Chapin, who I was with a few months ago."

Having come from the mega-success of Kiss, how does starting over feel to Peter, though? “I look at it this way: I took a long time off and got to do the things I wanted to do. I traveled around the world, and I got to raise my daughter and see the John Lennon thing. I got hurt a lot with music. The last album I did, Let Me Rock You, wasn’t released here. It was released in Europe, and I felt they did that just to pacify me. It really upset me, because it was a super album. That was in ’83, and that was it for me. It was too painful. But finally I was sitting at home, and it was like God touched me. I wanted to play again, and I didn’t care what it took or how many people I had to play for—25 people or 25,000 people. It’s like I’m a reformed drummer. I want to be a drummer’s drummer and a musician’s musician."

There are a lot of people out there who like the way I play, and I think I’ve cheated them and myself for the last five years. I don’t care if it’s called starting over. To me, it’s not starting all over. I get behind my drums, and I feel I have the world again when I hold those sticks. I’m enjoying all the work. It’s better than sitting home and watching The Monsters. At least I’m working, and I have a positive attitude. It’s a bitch to get the band in flight, but I think when we’re up there, it’s going to be okay. Now there’s MTV, which we didn’t have when I was in Kiss. I think we have a great image and a great attitude, and I don’t think it will take as long as it used to take. I’m not getting any younger, but everybody says I’m acting like I’m going on 14 years old. Maybe the key is rock ‘n’ roll. Maybe that’s the fountain of youth for me. It keeps me real young and real energetic.”

Robyn Flans

Photo by Charles Stewart

October 1986
How do you put musical energy into drum programming?

"Whether or not you're a drummer, a drum machine should play like an instrument, not a machine. These pads respond dynamically in smooth and realistic increments. Until now, I haven't seen a machine with these features in this price range."

Jimmy Bralower,
Studio Drummer/Programmer
(Steve Winwood, Billy Joel, Cyndi Lauper)

Start with a great set of PCM digital sampled sounds, developed with leading players, producers and engineers. Then assign them to 14 long-throw pads that respond to your touch. Program dynamics, tuning and decay for every drum on every beat, or edit them with the data slider in real or step time.

Set cymbal, drum or percussion sounds to retrigger with each hit or to overring and decay naturally. Then bring those sounds to life. The DDD-1 is designed with powerful, responsive, easy controls that let you cut through mechanical programming to build massive beats or supple grooves—spontaneously, while your ideas are fresh.

For building blocks, use any sound you can think of. Korg's growing library of "credit card" ROMs covers any musical situation, every musical attitude with a full range of acoustic and electronic drumsets and percussion instruments, many sampled with state-of-the-art effects. The DDD-1's internal memory and four ROM card slots hold up to 48 sounds, each one assignable to any pad. The optional 3.2 second sampling card lets you add your own sounds.

Program and play the DDD-1 from MIDI keyboards or drum electronics, or use the assignable audio trigger input. Store program memory (including 100 patterns and 10 songs of up to 9999 measures) on tape, on RAM cards or via MIDI System Exclusive to Korg's disk-based SQD-1 sequencer. On playback, assign any sound to stereo outs with seven step sweepable panning, or to one of the six assignable programmable multi outs.

Put your hands on the new DDD-1 Digital Dynamic Drums at your authorized Korg Sampling Products dealer. And discover how you can make drum programming a performing art.

KORG® Sampling Products Division

SAMPLING IS ONLY THE BEGINNING

For a free catalog of Korg products, send your name and address, plus $1.00 for postage and handling, to: Korg USA, 89 Frost St., Westbury, NY 11590. © Korg USA 1986
Go to an Earl Thomas Conley concert, and it will defy all your preconceptions of laid-back country music. What you’ll see will be guitar players wailing on the apron of the stage, and the drummer hammering away behind Conley, who gives 150%. In fact, for drummer Greg Dotson, the intensity took some getting used to, having come from the more traditional style of T.G. Sheppard.

"This is a job that requires a lot more energy and a lot more output," Greg explains. "For the first three weeks that I worked with Earl, I had to play a lot harder and exert a lot more energy. I got blisters on my hands, which I never had before, and I lost about seven pounds. T.G. has a Las Vegas style, where everything is laid back and the emphasis is on the star. There should be a curtain between him and the band. In that music he does a good job, but it's very different. This is a huge change for me, where the show is as important as the music. The attitude within Earl's organization is that this is a total picture. It isn't just Earl Thomas Conley, and 'if you make one move, I'll kill you.' I think that's why the energy level—performance-wise and musically—is much higher. We are given more freedom creatively and with how we present ourselves. Therefore, we're more into it, and naturally, it's going to have more energy if it's something we're into."

About the fact that Conley uses studio players to record his albums, Greg is very understanding. "Of course I would like to work on Earl's records," he says, "and if the opportunity comes, then it will. I went through a stage early in my career where it was really offensive that I seemed to be good enough to do the road work, but I couldn't do the record. That's not the way it is. Earl has a very successful formula working right now, and I'm not going to mess with it. As long as he's successful, I'm going to be. If Earl feels he needs a change and feels that I could be one of those changes, great. I'll jump up and down, but I have no animosity towards a situation that is very successful right now.

"The nice thing is that we can pursue other things when he's recording or when our tour schedule isn't too heavy. This organization is really good about letting us do that. If we're not expanding creatively, that's not good for the gig, and they know that. They're really wonderful about all that."

Robyn Flans

Adam Woods is feeling good these days, mostly due to having had some much needed time off from the Fixx. "As a unit, I think we had all been a bit drained," he says. "We had all been through exactly the same experiences of playing the same bloody songs every night with the same arrangements. Getting locked into the same songs was ruining me. When I first got off tour, I couldn't think of anything to play except what we had played on tour, so I had to forget about playing tunes for a while. My approach to drums had always been based on playing tunes, and I thought, 'What do drummers do if they don't play tunes?' When you get locked into a certain approach to your playing, you forget how to expand. When we stopped touring, it meant I could forget about the Fixx and the hits, and start to learn how to play drums again, which sounds silly, but it's true. I started listening to lots more music and a lot of jazz, probably because of Danny Brown, this bass player who comes from a jazz background. He introduced me to stuff I had ignored, like Art Blakey and Miles Davis. It got me interested in the drumkit again. When I got back to playing the kit again, that got me interested in rudiments, which I had never really been interested in, being a homemade drummer. Now I feel great about playing anything. I was fascinated by what the rudiments actually do to your playing. They give you so much confidence in terms of approach. I don't know if it helps me do more, but it gives me further ideas. With the rudiments, you have so many different techniques in your wrist and ankles that things come easier if they do occur to your brain."

Regarding their recent opening-act slot on the Moody Blues tour, Adam says, "We didn't want to commit ourselves to doing something we'd regret later on, so we decided to do some dates with them and then think about our next stage, as opposed to the last time where we rushed straight into a headlining tour and were stuck with it. But it's good to be back on tour. We even feel good about the old music right now. My technique has improved, so it makes playing this stuff a lot more pleasurable."

Robyn Flans

Congratulations to Susan and Jeff Porcaro on the birth of their son, Miles Crawford. As usual, Jeff has been keeping busy with the release of Toto's latest offering and a current tour of Australia and Japan. You can also hear Jeff on Boz Scaggs' and Roger Hodgson's latest albums. Congratulations also to Anne and Mark Sanders on the birth of their daughter, Michelle Marie. Vin- nie Colaiuta did a recent short tour in Japan backing Sadao Watanabe. Currently, Vin- nie is doing dates with Lee Rite- nous/Dave Grusin. Ian Wal- lace is on tour with Jackson Browne in East Japan, and Australia. Stewart Copeland scored a film called Out Of Bounds. John Robinson recently working with John Fogerty. Skip Shaffer has been playing with the Harry James Band and the Gene Krupa Orchestra, as well as doing clinics for Sabian. Marv Kanarek working in the studio with Burton Cummings, with whom he is also touring throughout November. Chuck Rager has been doing clinics with his band That's It. Jim Keltner can be heard on one track of the current Jackson Browne LP, as well as on projects by Neil Finn, Andy Taylor, Michael Des Barres, the Beach Boys, Lalo Schifrin, and Richard Thompson. Jim is also on an Irene Cara track and on Randy Newman’s score for the new Steve Martin film, as well as on a film called Whoopie. Charlie Watts has been working with the Charlie Watts Orchestra, reminiscent of his involvement with Rocket 88 several years ago. He has been playing some British jazz festivals of late. Gary Burke on the road with Joe Jackson. Drummers Manu Katche and Willie Green on Robbie Robertson's solo album. Omar Hakim on Allison Moyet’s LP. Bill Gib- son finished Huey Lewis & The News tracks. Mickey Curry on Tim Scott’s and Andy Taylor's LP’s. Ricky Lawson is on tour with Lionel Richie. Craig Krampf on Dan Hill's current LP. Jerry Speiser in a new Chrysalis band, The City. Frankie Banali recently contributed to the debut album by Japanese heavy metal guitarist Kirk Tsuchi, and Andy Taylor's single for the American Anthems soundtrack album. Jim Blair did a session with Michael O’Neil. Bryan Hitt can be heard on recently released albums by Jeff Scott and Stan Bush. He is also on soundtracks of The Transformers and Turbo Wraith. Chalo Quintana on drums for the Cruzados. Nick Mason on the new Deep Purple LP, due out this month. Fred Coury is drummer for a new band called Cinderella. Lynn Coulter in the studio with Cynthia Manley, and doing various commercials. Butch Miles is currently on a European tour with Wild Bill Davison. Napoleon Revels-Bey on tour with Bob Fosse's Dancin'.

Heartfelt condolences to Debra and Phillip Fajardo on the recent loss of their son. Condolences also to Australian studio drummer Will Dower on the death of his son, drummer Mark Dower.

Robyn Flans
The development of the Profile series was based on two important considerations. Firstly, there was the difference between the sound of cymbals on record and live concerts through a PA system, and the natural sound. During the course of extensive and stimulating discussions with well-known drummers, producers and sound engineers, it emerged that, in general, there is a world of difference between these two sounds. In other words, the sound engineer must lift a suitable recording sound out of the existing natural sound, in some cases by extreme equalisation.

We thought these ideas through – would it not be possible to design a cymbal so that the important frequencies which disturb the band sound suppressed? Then the sound engineer could record on a linear basis and the drummer would have a recording sound at the same time as his natural sound.

It was found that this could in fact be achieved – thanks to our ultra-modern technology.

The Profile series is distinguished by the fact that the live sound is highly record-compatible and the sound engineer does not have to artificially produce the best possible sound. At the same time, the drummer is happy because his Profiles sound cleaner and make themselves heard without being obtrusive.

Our second consideration was the tonal composition. We knew from experience how difficult it is for the drummer to build up his set of cymbals melodiously; who makes the effort to take his cymbals into a music shop when he needs a new sound?

Thus we started quite seriously to tune the whole Profile series. And because our technology makes it possible to produce an entire quantity of one model very nearly the same, we can guarantee that when the drummer makes his choice, he will automatically get tonal graduation.

Our basic composition is a triad – HI TECH, ROCK VELVET and VOLCANIC ROCK – which complement one another to blend harmoniously.
Q. I saw you with New Edition in Providence, Rhode Island, and was impressed with your truly "in-the-pocket" grooving. Your precision chops added so much intensity to the choreography of New Edition. I'd like to know what brand of drums, cymbals, sticks, and other equipment you were using during the concert (and their respective sizes, models, etc.). Again, my compliments on your superb showmanship as a drummer. New Edition certainly made the right choice!

Mark Dwarte
Bristol, RI
A. First, I'd like to say thanks very much for the nice compliments. I'm using Tama Artstar drums, mounted on Tama's Power Tower Cage system. The toms—including the floor toms—are all mounted on RIMS mounts. I use all double-headed toms, in power depths. The rack toms are 10", 12", 13", 14", and 15", and the floor toms are 16" and 18". The bass drum is 16x22, and all the drums are finished in Tama's black piano lacquer finish. I'm also using a set of Octobans. A lot of people think those are outdated, but I think they're great. I also use a Tama 6 1/2" deep Bell Brass snare and two Latin Percussion timbales.

My cymbals are all by Sabian. From Sabian's hand-hammered (HH) series, I have an 8" splash, and 15", 16", 18", 19", and 20" crashes, as well as 13" hi-hats and a 20" upside-down swish. My ride is a 21" AA Heavy Rock Ride with an oversize bell.

My sticks are Vic Firth American Classic Rock models with wood tips. My heads are by Duraline, and I use a Peterson Percussion bass drum pad to protect my head and give a good attack sound. I also use Fiat Rings by Groove Tubs to muffle my snare, along with Lug Locks to keep it in tune. (I hit really hard.) My drums are miked by the May-EA system, with Shure SM57s in the toms and snare, and AKG D-12s in the bass drum and the 18" floor tom. I'd also like to mention that I use the Gig Rugs to keep my bass drum in place, because it's so simple, yet works so well, and that I stay in shape on the road by practicing on a Calato practice-pad kit that I take everywhere.
LIGHT HEAVYWEIGHT

Weighing in at only 950 grams (that's 2 lbs. 2 oz. to us), Roland's spunky new TR-505 Rhythm Composer sports a winning combination of traditional drum-kit and Latin Percussion instruments. But don't let its small size and modest price fool you—the TR-505 boasts heavy-weight digital PCM samples of kick, snare, toms, handclaps, high hats, cymbals, timbales, congas and cowbells—16 voices in all to give your rhythm tracks, rehearsals or live performances a punchy professional drum sound and feel. Behind all this brawn is a sophisticated computer brain with more than enough smarts and memory to make this drum machine your ally in the fight against your woeful defeat.

Program 48 of your own drum patterns (in real-time or step-time) or take advantage of 48 useful preprogrammed patterns—either way you're off and drumming right away. The large LCD display helps you keep track of every beat and performance parameter. But that's not all, our new champ still has a few moves you haven't seen. The TR-505 is a thoroughly modern MIDI instrument loaded with MIDI features and controls including an ability to respond to dynamic drum parts. Battery or AC powered, the versatile TR-505 scores an easy Technical Knock-Out over the competition. But don't say we didn't warn you—this little powerhouse will knock your socks off!
Q. I have a big problem. I am a left-handed drummer, and my setup on the kit is totally opposite to that of a right-handed drummer. When it comes to checking out the latest equipment at music stores, I find that they usually have their drumsets set up for a right-handed drummer, which makes me feel "left out." Of course, my problem also arises when it comes to sitting in for other drummers. What can I do? I have only been playing for two years. Would it be wise to start training myself to play a right-handed set?

E.J.
Los Angeles, CA

A. Although it might be interesting and challenging to learn to play a right-handed kit, there is no particular reason why you should feel forced to. There are many, very successful, left-handed drummers performing today. It's true that the majority of drumsets you'll come in contact with—either in stores or on stage—are going to be set up for a right-handed player. This is simply a fact of life that you'll have to accept. But if you are a serious potential buyer, a music store should be willing to rearrange a demonstration kit for you. It doesn't really take very long to swap afloor tom, snare drum, and hi-hat. (You might make points for yourself if you don't insist that rack toms be switched around as well. After all, you can hear what the drums and cymbals sound like, no matter what position they're in.) As long as you can get the hi-hat and bass drum pedals under the proper feet, and the snare and floor tom on the proper sides, you should be able to try out a kit adequately.

Actually performing on a kit is another matter, and sitting in on a right-handed drumset is, indeed, very difficult. If there is time, it might be possible again to swap only the snare, hi-hat, and floor tom, since these items are generally free-standing and don't interlock with other parts of a kit. But that will often leave you with ride and crash cymbals "reversed" for your style of playing. It might also be difficult to fit the hi-hat in the airspace over what would normally be a right-handed drummer's floor tom (since that's often where a ride cymbal will be). It's really a question of "making the best of it" here. It boils down to a decision you'll have to make. If you can play to your own satisfaction on whatever "compromise" kit can be arranged, then don't hesitate to sit in. If you can't play comfortably at all (or if it's simply asking too much of the regular drummer to move the equipment around in such a way that you can), then don't sit. There's no point in your playing poorly or in abusing the hospitality of a fellow drummer.

R.G.
Las Cruces, NM

Q. I'm using Regal Tip Quantum 1000s right now. My problem is that I like to grip the stick backwards, with the tips in my hands. But when I go to play my cymbals, I have to turn the stick around to get the right sound. The reason I picked nylon-tipped sticks was because they produce a crisp, bright cymbal sound, but I get a better grip and more volume on the drums if I play with the tips in my hands. Is there a way that Calato could manufacture a double-tipped Quantum 1000?

R.G.
Las Cruces, NM

A. Theoretically, it would be possible for Calato to make a double-tipped Quantum 1000. The company is always interested in new design ideas, and if you can make a good case for your stick, Calato is willing to listen. Contact Calato Manufacturing, 4501 Hyde Park Blvd., Niagara Falls, NY 14305.

However, keep in mind that part of the reason you achieve more volume with the stick reversed is due to the heavier weight of the non-tapered butt end. If the stick were to have a tip on both ends, the amount of weight would be reduced. Granted, a Quantum stick doesn't have a great deal of taper to its tip, but there is some, and so a double-tipped stick would not feel the same in your hands as a (reversed) single-tipped stick does now.
Even if your music starts as a piece of junk, your sampling mic better not.

The new Shure SM94 Condenser Mic can make a big improvement in your digital sampling—at a surprisingly affordable price.

If you’ve made a major investment in a sampling keyboard or drum machine, don’t overlook the importance of the microphone you’re using. A vocal mic, for example, might “color” instruments you are sampling.

To capture your sample as accurately as possible, we suggest the new SM94. Unlike many popular mics, the SM94 has no high-frequency peaks, accentuated presence boost, or excessive low-end rolloff. This prevents overemphasis of high frequencies on instruments like strings and brass, while allowing you to retain the important low-frequency response essential to capturing the fullness and richness of many live sounds.

And its extremely low handling noise minimizes the introduction of extraneous handling sounds that might otherwise creep into your sample. What’s more, the SM94 offers exceptionally high SPL capability—up to 141 dB—all but eliminating distortion on transient peaks.

For convenience, you can power the SM94 with a standard 1.5 volt AA battery, or run it off phantom power from your mixing board.

In addition to offering a unique combination of features not normally found in condenser mics in its price range, the SM94 is built with Shure’s legendary emphasis on ruggedness and reliability. Features like a protective steel case, machined grille and tri-point shock mount make it rugged enough to go wherever your inspiration takes you.

And for voice sampling, we suggest the new SM96 with its vocal contoured response and built-in three-stage pop filter. Both these fine microphones can bring a new dimension of realism to your digital sampling.

For more information, write or call: Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60202-3696, (312) 866-2553.
NOTHING ELSE MATTERS. Just you and the drums.
Rich in tone colors, articulate, with an unlimited reservoir of power
to draw on, they must remove all obstacles from the first creative
idea to the final physical expression of your playing.

Yamaha System Drums respond instantly to your passion for
creating new sounds, colors and textures because they are
"Drummer Designed." Meticulously hand-crafted with the same
desire for excellence you bring to your playing.

For a free copy of the new Yamaha System Drum Catalog, enclose $3.00 for postage & handling, write to:
Yamaha International Corp., 3050 Breton Rd. SE, P.O. Box 7271, Grand Rapids, MI 49510.
THE new kid in town strides down Broadway, sticks in holster, silver spurs on his Speed King, and he's a-gunnin' for the Apple. More than a few drummers have acted out that High Noon scenario in their musical daydreams. I once asked a major music contractor about that mythic showbiz figure. "Let's take a hypothetical situation," I proposed. "The new kid comes to town looking to break in big . . . " "Forget it," the contractor blurted, cutting me off. "But," I persisted, "let's say he has very special talent . . . ." "It's impossible," he abruptly concluded.

Then I resorted to a little gunslinging of my own: "Okay," I said, "let's not be hypothetical; let's take the example of Dave Weckl, a drummer you often hire." During the course of our debate, Dave Mathews, one of New York's busiest studio keyboardist/arranger/composers had strolled in. Overhearing Weckl's name, Mathews settled into a soft chair, adjusting his famous ever-present skipper's cap. "If I may interrupt," he piped in, "I can testify for Weckl's case. The word of mouth on him was very strong. I can remember Anthony Jackson coming around saying that he had just played with one of the best drummers he had ever heard!"

That's a heavy compliment, coming from perhaps the most sophisticated electric bass player on today's studio scene; it's a recommendation as good as a gold key. But that key wasn't bestowed upon Weckl out of pure luck. The gunslinger figure is a combination of fact and fantasy, and there is a long road to the showdown. But as far as "new kid in town" figures go, Dave Weckl is about as good an example as one can find. Currently making a splash on tour with Chick Corea's Elektric Band, Dave is now getting the inevitable national attention that he deserves.

In the Electric Band tour program, a heading reads, "Introducing Dave Weckl." In New York, however, Dave is—as they say in Vegas—a man who needs no introduction. He has been the buzz on drummers' lips for the past couple of years—a 26-year-old who quickly built a reputation as one of the elite handful of first-call New York studio players. Dave's breathtaking combination of finesse, sensitivity, chops, and power had been knocking 'em out in the clubs, earning him the most prestigious word-of-mouth title in musical Manhattan: "the next guy."

Dave was born on January 8, 1960. He moved from his birthplace, St. Louis, to Connecticut in order to enroll in the jazz studies program at the University of Bridgeport and to be closer to his ultimate target, New York. "I was 19 when I came up here, and I wanted to kill the world," he laughs. "At that time, my main goal was to get into Maynard Ferguson's band. My friend, Jay Oliver, who is a phenomenal keyboard player I grew up playing with, had landed into Maynard's band at 19 years old, and I wanted to get into the scene so badly.

"When I went to study with Gary Chester, it made me cool out and realize that I wasn't really ready to jump in. I realized that I had to use the time to get it together. My most productive time was during my first year at college. I had the whole summer off, I didn't know anybody, and I was up at school alone. So I made up a practice schedule, and hit it ten to 15 hours a day for about three months. I went through two summers of that, and it never got under six or seven hours, even when school was in session. I was really concentrating. I always taped myself and said, 'Aww, that doesn't sound mature; I still sound like a little kid.' It really bugged me that I had all this nervous energy and I couldn't lay back, so I worked a lot on that."

While Dave valued the importance of developing his own personal style during his woodshedding years, he also realized the value of setting practical goals. "I latched onto a lot of albums and said, 'The musicians..."
on these records are working; they must be doing something right.' That was always my philosophy: to find out what it was that the busy working musicians were doing. I would 'steal' and learn the authenticities of certain styles to throw into my bag. My intent was not to copy anybody in my playing exactly. That's not happening. A lot of people believe that learning other people's things is not the best way to learn. That was always my philosophy: to find out what it was that the busy working musicians were doing. I would 'steal' and learn the authenticities of certain styles to throw into my bag. My intent was not to copy anybody in my playing exactly. That's not happening. A lot of people believe that learning other people's things is not the best way to learn. But I believe it is like speech: You have to learn the given language before you start experimenting with other languages or even using the more difficult words in that vocabulary. Now, within the past four years or so, I have been able to concentrate on what I want to sound like and what kind of statement I want to make as a player that will be my own. But it all had to come from somewhere.

That musical bag amassed by Dave is bigger than Santa's sack. Its versatile contents have prepared him for the challenges of jingles, television, movie soundtracks, live performance, and pop and jazz album dates. Dave picked up the sticks at age eight. After a musical prescient rite of passage ("Those days were filled with playing along with the Monkees"), Dave was influenced by jazz drummers early on. "My dad played piano, and he had a bunch of Pete Fountain records around the house. The drummer was Jack Sperling, and he became my first major jazz influence when I was around ten. So I stole all of his stuff—all of his left-hand comping. I always thought he swung really well.

"Immediately after that, I got into Buddy. The first thing I tried to play with Buddy was 'Time Check' on the Roar Of '74 album. I was overwhelmed by him and bought every Buddy record that I could find. I was always a technique nut. In those early days, Buddy Rich was my mentor. My parents had this old record player that would go down to 16 RPM. In order to figure out his stuff, I slowed it down until Buddy's snare drum sounded like a 20" parade drum. I practiced single and double strokes for hours, and figured out things on records.

"I did a lot of single-hand exercises, incorporating finger control, because I play conventional grip 90% of the time. Jim Petercsak was responsible for showing me that left-hand technique. It's a two-finger control using the index finger and the finger next to it. It's like getting the feeling of bouncing a basketball low to the ground. I also use another type of technique that involves using more thumb when I need more power."

Other influences at that time included the funk/fusion stylings of Billy Cobham, and Peter Erskine's swinging big band work with Stan Kenton. Later on, Steve Gadd also had a strong impact on Dave. At that time, coincidentally, Gadd's grooves were backing Dave's future bandleader, Chick Corea. "The first thing I remember hearing Steve on was Chick Corea's 'Humpty Dumpty.' When I heard him play, I lost it. After that, I listened a lot to Steve's work with Chick." During his St. Louis days and up through his college years, Dave collected other diverse influences in his bag: the mainstream/bop of Max Roach, Philly Joe Jones, and especially Elvin Jones; the clean funk syncopations of David Garibaldi ("There were years in St. Louis when Tower Of Power tapes were all I had in my car"); the urgent spontaneity of Jack DeJohnette ("He still remains one of my favorites"); the Police grooves of Stewart Copeland; and the socked-in pocket playing of Harvey Mason.

In St. Louis, the local music scene was always alive with big bands. Playing with the groups at a young age gave Dave an early start at acquiring the fine art of big band driving and chart interpretation—experience that would later prove invaluable for the mastery of studio skills. Arriving in Connecticut, Dave picked the brains of local teachers: first with Randy Jones and Ed Soph at the University of Bridgeport, and then later with Gary Chester. Between woodshedding and venturing back and forth to New York City, Dave found time to play in a local band of strong musicians, Nile Sprite. "It was a good band," he recalls. "Basically, we were a bunch of kids trying to play the hardest music we could."

Nile Sprite played small Manhattan clubs, and built a small but devoted following. One steady fan was hot studio guitarist Steve Khan, who often brought other name players along with him. Eventually, the group graduated into more prestigious rooms: clubs such as Mikell's and Seventh Avenue South where top players are apt to walk in. One night, Khan brought along his friend Peter Erskine.

"I had been in touch with Peter for the previous two or three years," says Dave, "when he was still living in California and I was at Bridgeport. Peter was a major influence on me. I used to send him tapes and call him up constantly out of the blue. He was always encouraging and nice to me. When Peter moved to New York, I kept in touch with him and always went to see him when he played. Finally, he saw Nile Sprite and dug it."

Dave's tapes had been impressive, but after seeing him live,
Erskine knew that Dave could handle a serious challenge. At that time, French Toast, a prestigious group of New York studio notables, was seeking a drummer. The group, led by French horn player Peter Gordon, has held in its ranks such players as Lew Soloff, Steve Gadd, Jerry Dodgion, Michel Camilo, Anthony Jackson, Lou Marini, Gordon Gottlieb, Steve Ferrone, and Sammy Figueroa. Ferrone was leaving the drum chair for an Average White Band tour, and French Toast invited Erskine to fill the opening. Erskine handled one gig but had schedule conflicts for later dates. The group asked Peter to recommend someone who could fit the bill. Dave Weckl—a "new name"—was his recommendation. "We said to Peter, 'Are you sure?' " pianist Michel Camilo recalls, "and Peter said, 'Yeah! You should check out this new guy, Weckl. I heard him play, and he blew me away!' " With those words of praise, Erskine started the ball rolling for the "new kid in town."

"Although there are other ways to break in," says Dave, "I'm finding that that is how it usually works. Peter was nice enough to put his reputation on the line by basically saying, 'I trust that this cat can handle whatever it is you need to do.' I was scared to death and, at the same time, so thrilled that I was almost laughing—especially at the thought of playing with Anthony Jackson. I mean, Anthony was like the bass god to me at that time! I couldn't wait to play with him."

The job of feeling out the new guy was reserved for Camilo and Jackson. Dave arrived early, so that he could have a go at some tricky charts with Michel and Anthony. Michel remembers the initial meeting: 'He had heard the band a couple of times before, so he knew what it was about. He knew that we went pretty far out in the chances that we took on stage. Apparently, he had been looking for the same kind of ideas. So we went out immediately, and it wasn't a matter of explaining anything to him. He dug it, and he went for it as well. There was an instant chemistry among the three of us.'

Dave's live premiere with French Toast was a ride on rhythm-section cloud nine. Even today, he relates the story with sporadic laughs of disbelief: "I rehearsed a little bit with the group, and that went okay. At rehearsals, of course, the main concern is just trying to learn the music, and there is constant starting and stopping. But when we performed, during the whole first set, Anthony just kept raving. He turned around to me and said, 'Where have you been?' He was paying me all these outrageous compliments, and I couldn't handle it! It was like, 'Here I am next to the bass god, and he won't shut up!' He just kept laying it on me through the set." Jackson recalls, "Dave looked so nervous that I wanted to console him and let him know that he was playing great. But by the third night, I knew he had something extra special."

While playing with French Toast, Dave was still bringing in his bread and butter with wedding/club-date work. In the meantime, Jackson was on the march, recommending Dave wherever he and his six-string bass roamed. Michel also spread the word, leading to a soap-opera date and eventual jingles. "I owe it to a lot of people that there are a lot of studio dates coming in now," says Dave, "but Anthony is the one who wouldn't quit." Dave's bass deity was working with Paul Simon on the *Hearts And Bones* album at the time that Simon was considering drummers for the upcoming Simon & Garfunkel tour. Anthony was once one of those hot new kids in town himself. Leon Pendavis had stuck his neck out to break Anthony in with the studio heavies. Anthony wanted to pass on that kind of break to another deserving talent.

Jackson pulled Simon aside and stated his case: "I said, 'You have got to call David Weckl. Don't even listen to him; just call him.' Then I did something I had never done before. I went further and said, 'I stake my professional reputation on this guy; call him, sight unseen. I'm warning you: If you don't, you're going to hear him later, and you'll be pissed!' "

Photo by Jaeger Kotos
"I had a date coming up at Seventh Avenue South with Barry Finner-ty's band," says Dave, "and Paul's office called to say that they were looking for a drummer and that someone from the office would come down to listen to me." The "someone" from the office was Paul Simon himself. Seventh Avenue South is small, and it didn't take Dave long to realize that he was being watched. "We didn't say a word to each other the whole night. I didn't know what to say to him. I was very shy about that type of thing. I was just trying to play the best I could musically, while being dynamic and creative without being too busy—trying to stir Paul's creative juices, so that he could see I was a sensitive player." The next call from Simon's office was to offer Dave the gig.

The 1983 Simon & Garfunkel reunion, Dave's first major-scale tour ("It was red-carpet city"), took him on an eight-week journey through the U.S., Switzerland, France, and Israel. After the tour, he returned to his New Rochelle home, hoping to keep his quick momentum rolling in New York. "When I came back, everybody was saying, 'Oh, man, you're going to come back to town, and you will be killin'.' That wasn't the case. Two or three months went by with only a few things trickling in. It got pretty tense for a while. Then things started to pick up again." Steve Khan was preparing to produce an album for guitarist Bill Connors. Khan paired Dave up with Connors and, in turn, Dave recommended his bassist friend, Tom Kennedy. The trio clicked, sporting a strong sense of give-and-take flexibility. A string of live gigs followed, along with a fine album from 1984, Step It.

An important chapter in Dave's New York growth was his membership in Michel Camilo's group. French Toast had collapsed shortly after recording a Japanese album. Camilo had emerged as the focal composer of the unit, and his own band developed as the inevitable offshoot. Michel's group appeared as a trio with Jackson and Weckl, and as a sextet augmented by Lew Soloff (trumpet), Chris Hunter (sax), and Sammy Figueroa (percussion). When playing their home bases, either uptown at Mikell's or downtown at the Blue Note, the group attracted distinguishable pockets of musicians. Keyboard fanatics set up camp behind Michel's keyboards, bass fans sat front and center glued to Anthony, and drum devotees rallied close to stage left studying Dave's every diddle. The trio displayed an uncanny sense of ESP that kept every set fresh.

"Playing with Anthony," says Dave, "is like the same rapport I have with Chick Corea. We have the same concepts of rhythmic phrasings. It's just amazing sometimes. We are used to each other's playing, of course, so we know when we're going to do certain things. But sometimes things just happen—as if they were written; it can really be bizarre."

Michel remembers testing the group's sixth sense to the brink: "We used to fool around and see how much of the music we could hit together—or rather, how much we could think alike—in the middle of such tunes as 'Why Not?' We had a name for it: chamber music for rhythm section. It's a counterpoint between the musicians that often hits tutti. We often used it when making a climax for a soloist. It wasn't planned; it would just happen that way.

"Even when Dave did something flashy, it would always be for a musical reason. Before the reprise of the bridge in 'Just Kiddin' [from Michel's album Why Not?], he does a bass drum fill. He could have gone around the toms, but he just fills with the bass drum. The whole thing comes together because of the fill, and it sets up the section in a very musical way."

"Michel, Anthony, and I have some special time things together that we understand," says Dave. "Sometimes I play loose stuff, but I lay for accents that are in time. Even if I stretch something, it is still in the time frame. I may play some suggested notes—little notes in between the accents—and phrase those over the bar line, but it is always in a feel in which you can tell where the time is. Anthony has spent a lot of time figuring out odd phrasings and time feels, so he will be right with me and pick it up."
"There is something that we both do that I have gotten into over the last couple of years. I call it 'playing backwards.' I have noticed some other musicians doing this also. It's the concept of displacing the beat. For example, if the beat is displaced by an 8th note, the downbeat occurs an 8th note later, and you play the & of 1 as if it were the downbeat. Then you play every note following it the exact same way as if that & were the downbeat, but you still keep in mind where the 'actual' time is. Everything becomes displaced by one 8th note, and the result sounds completely backwards.

"Now, that example is not as crazy as displacing it by the 16th note, which makes it sound like you are playing a bar of 7/8 if you do it before the beat, or a bar of 9/8 if you play it after the beat. When I first heard Vinnie Colaiuta do it, I thought that was what he was doing. Then, I realized that he was actually doing the same 'backward' thing that I had been doing. It seems that we had been coming around to the idea at the same time.

"I started experimenting with this, and Anthony and I used it on some of Michel's tunes, such as 'Just Kiddin'.' In the solo section, there's a whole part during which we all play completely backwards for four or eight measures, and it has since become part of the tune. It really works in soloing if there is a riff going on above it.

"It's funny how I stumbled on it. Jay Oliver and I used to play together a lot—just the two of us. He was playing a riff, and I heard 1 somewhere else. I started playing over it, and we happened to be taping. He was freaking out, because I was playing things he had never heard me play before. We listened back to it and I said, 'So what's the big deal?' He showed me where 1 was, and I couldn't believe what I was playing!' Dave laughs.

"From that point on, I started trying to displace things and figure out exactly what the heck I was playing. It is great mental training. Obviously, it won't work if you're playing a contemporary funk/pop beat. But if you're in a creative situation, it can definitely work.

"Chick is a master at playing continuous rolling phrases over the bar line. There was a very funny coincidence during Chick's tour. We were playing together, and suddenly Chick said, 'Boy! I finally found somebody I can play backwards with!' He said he used to practice it by listening to the car radio and thinking of the songs 'backward.' That's exactly what I used to do.

"David Garibaldi has been into this for quite some time. He did it on tunes like 'Knock Yourself Out' [from Tower of Power's Live And In Living Color]. It's not even the rhythmic displacement as much as the sound displacement that throws it, because we are used to hearing the lows on the downbeats and the highs on the upbeats. So the minute it reverses, it throws everybody's ears.'"

In January of 1985, Chick Corea was in New York with his group, Trio Music. The concept of the Elektric Band had been brewing in his brain for some time, and he was keeping his scouting eye open. While Chick was visiting his friend, the effervescent Brazilian pianist/singer Tania Maria, she popped on a Michel Camilo tape. Prickling up his ears, Chick inquired about the drummer. Tania told him it was Weckl. There it was again! That name had been mentioned to Chick by Michael Brecker and other musical peers. Chick's curiosity was aflame. Coincidentally, Dave was appearing at The Bottom Line with Bill Connors, so Chick headed to the Village to hear the new kid. After the show, the two met, and it was clear that their musical ideas would mesh. Two weeks later, Chick called to invite Dave to join the Elektric Band for an initial two-week stint. A more extensive 50-city tour followed, during which the band cruised the country in a road-worthy bus formerly owned by Merle Haggard.

It takes a lot to persuade a player with steady in-town studio work to put business on hold and go out on the road. But Chick's music was a strong enticement for Dave. "I got called to do quite a number of things last year," says Dave. "John McLaughlin called me to play with Mahavishnu. As much as I would have loved to play with John, I decided not to leave town. The balance of live and studio playing is very important, and I feel that, at my age, there are many different goals in the music industry that I want to pursue. I am in the middle of the first goal now: the playing end of my career. I really want to make a creative statement, and at this point, I feel that Chick's gig is the best gig in the world that I could have for that.

"Chick wants to travel a lot. John [Patitucci, bassist] and I just needed enough time off so that we didn't leave everything behind that we've been working for. But I am willing to commit most of my time to Chick, because I really believe in the band. It's a great band, and we have a very positive feeling about it. As much as I hate to lose some of the work in town, it's worth it to me. And the timing is just right. I feel that I can go out and do this without paying too great a price, because I don't have very much to answer to at this point. I'm single, I live alone, and I don't have many financial responsibilities. Right now, I have a total focus on playing.'"

The album, The Chick Corea Elektric Band (GRP Records), is a digitally

"IF YOU PRACTICE WITH THE CLICK LOOSELY AND YOU STILL FEEL THE QUARTER NOTE, YOU WILL RELATE TO THE TIME BETTER WHEN THE CLICK ISN'T USED."
Being the backbone of Ratt 'n' roll isn't easy, but somebody has to do it. Bobby Blotzer was such a highly desirable player in the L.A. area a few years back that the members of Ratt had to put up a big struggle to get him to join. At the same time as he joined Ratt, tons of offers were pouring in from top European bands, as well as from local bands who wanted Blotzer to do session work for them.

Oddly enough, Bobby started out as a guitarist back when he was 16 or 17. But when he began comparing himself to his friends who played, he realized he wasn't that good and switched to drums. Soon he began outplaying every hard rock drummer in the L.A. area, but opted for touring Europe with Swiss artist Vic Vergat, which led to a year-long stint with Nazareth. Bobby also played with Don Dokken for a couple of years, before joining Ratt in the early '80s.

Despite his long list of credits, Bobby is only 27 years old. Along with Motley Crue's Tommy Lee, he represents the cream of the L.A. hard rock scene—young drummers who have accomplished an incredible amount in just a few short years. But Bobby is a modest guy, despite the fact that he has a great deal of attention from fans and other players lavished upon him. When off the road, he's your basic family man—the father of two up-and-coming drummers, Michael, six, and Marcus, four.

Bobby is constantly receiving compliments about his time from other players, and they're well-deserved; he has spent a great deal of time working with click tracks and recommends that beginning players work with a metronome. Although he's a bit too shy to do clinics, he's always happy to take new players under his wing and give them tips on what they need to secure top gigs.

Bobby Blotzer only asks one thing of this world, and it isn't to be the best heavy metal drummer. He wants to be known as a versatile player, and he's well on his way toward that goal.

AR: What got you interested in drumming in the first place?
BB: Well, in '74 I started playing guitar, but I wasn't doing too well at it. A friend of mine started playing guitar at the same time as I did, and he was kicking my ass. I had another friend who had started playing the drums, and he wasn't doing too well, either. I'd go over to his house to play the guitar, but I'd end up on the drums! So we just switched, and I began practicing drums every day. I quit school in the ninth grade and just kept practicing.

AR: Did you have any formal training on the drums?
BB: No. I was entirely self-taught.

AR: What was your first kit like?
BB: It was a mixture of Silvertone, Gretsch and a couple of Rogers toms. I had silver sparkle, orange sparkle, green sparkle—all mixed. It looked pretty dumb. I had really trashy cymbals: Zildjian's that were 50 years old and all cracked up. Thank God I got a deal with Paiste in 1980. There are really good people there. I've always had cracked cymbals, and now I've got so many cymbals that I don't know what to do with them all!

AR: When did you begin playing professionally?
BB: When I was 19. That's when I joined a Top-40 band and started making money. Before that, I would be playing three gigs a month and making nothing. By playing Top-40, I learned a valuable lesson. I was playing six or seven sets a night, and just exhausting myself. That's a valuable piece of advice to aspiring drummers: Don't overplay! If you do, you'll lose your gigs quickly, man! Playing Top-40 helped me to stop overplaying, because I was so tired towards the end of the night that I couldn't play any more fills!

AR: Can you tell me about the groups you were in before Ratt?
BB: I was in Don Dokken's band for two years, and then Vic Vergat's band. He's this guy from Switzerland. I went down to the audition for Vergat and all these guys were trying out, including Frankie Banali, and Jan Uvena from Alcatrazz. I got the gig and I thought, "Wow, 300 bucks a week! Oddly enough, Bobby started out as a guitarist back when he was 16 or 17. But when he began comparing himself to his friends who played, he realized he wasn't that good and switched to drums. Soon he began outplaying every hard rock drummer in the L.A. area, but opted for touring Europe with Swiss artist Vic Vergat, which led to a year-long stint with Nazareth. Bobby also played with Don Dokken for a couple of years, before joining Ratt in the early '80s.

Despite his long list of credits, Bobby is only 27 years old. Along with Motley Crue's Tommy Lee, he represents the cream of the L.A. hard rock scene—young drummers who have accomplished an incredible amount in just a few short years. But Bobby is a modest guy, despite the fact that he has a great deal of attention from fans and other players lavished upon him. When off the road, he's your basic family man—the father of two up-and-coming drummers, Michael, six, and Marcus, four.

Bobby is constantly receiving compliments about his time from other players, and they're well-deserved; he has spent a great deal of time working with click tracks and recommends that beginning players work with a metronome. Although he's a bit too shy to do clinics, he's always happy to take new players under his wing and give them tips on what they need to secure top gigs.

Bobby Blotzer only asks one thing of this world, and it isn't to be the best heavy metal drummer. He wants to be known as a versatile player, and he's well on his way toward that goal.

AR: What got you interested in drumming in the first place?
BB: Well, in '74 I started playing guitar, but I wasn't doing too well at it. A friend of mine started playing guitar at the same time as I did, and he was kicking my ass. I had another friend who had started playing the drums, and he wasn't doing too well, either. I'd go over to his house to play the guitar, but I'd end up on the drums! So we just switched, and I began practicing drums every day. I quit school in the ninth grade and just kept practicing.

AR: Did you have any formal training on the drums?
BB: No. I was entirely self-taught.

AR: What was your first kit like?
BB: It was a mixture of Silvertone, Gretsch and a couple of Rogers toms. I had silver sparkle, orange sparkle, green sparkle—all mixed. It looked pretty dumb. I had really trashy cymbals: Zildjian's that were 50 years old and all cracked up. Thank God I got a deal with Paiste in 1980. There are really good people there. I've always had cracked cymbals, and now I've got so many cymbals that I don't know what to do with them all!

AR: When did you begin playing professionally?
BB: When I was 19. That's when I joined a Top-40 band and started making money. Before that, I would be playing three gigs a month and making nothing. By playing Top-40, I learned a valuable lesson. I was playing six or seven sets a night, and just exhausting myself. That's a valuable piece of advice to aspiring drummers: Don't overplay! If you do, you'll lose your gigs quickly, man! Playing Top-40 helped me to stop overplaying, because I was so tired towards the end of the night that I couldn't play any more fills!

AR: Can you tell me about the groups you were in before Ratt?
BB: I was in Don Dokken's band for two years, and then Vic Vergat's band. He's this guy from Switzerland. I went down to the audition for Vergat and all these guys were trying out, including Frankie Banali, and Jan Uvena from Alcatrazz. I got the gig and I thought, "Wow, 300 bucks a week! Oddly enough, Bobby started out as a guitarist back when he was 16 or 17. But when he began comparing himself to his friends who played, he realized he wasn't that good and switched to drums. Soon he began outplaying every hard rock drummer in the L.A. area, but opted for touring Europe with Swiss artist Vic Vergat, which led to a year-long stint with Nazareth. Bobby also played with Don Dokken for a couple of years, before joining Ratt in the early '80s.

Despite his long list of credits, Bobby is only 27 years old. Along with Motley Crue's Tommy Lee, he represents the cream of the L.A. hard rock scene—young drummers who have accomplished an incredible amount in just a few short years. But Bobby is a modest guy, despite the fact that he has a great deal of attention from fans and other players lavished upon him. When off the road, he's your basic family man—the father of two up-and-coming drummers, Michael, six, and Marcus, four.

Bobby is constantly receiving compliments about his time from other players, and they're well-deserved; he has spent a great deal of time working with click tracks and recommends that beginning players work with a metronome. Although he's a bit too shy to do clinics, he's always happy to take new players under his wing and give them tips on what they need to secure top gigs.

Bobby Blotzer only asks one thing of this world, and it isn't to be the best heavy metal drummer. He wants to be known as a versatile player, and he's well on his way toward that goal.

AR: What got you interested in drumming in the first place?
BB: Well, in '74 I started playing guitar, but I wasn't doing too well at it. A friend of mine started playing guitar at the same time as I did, and he was kicking my ass. I had another friend who had started playing the drums, and he wasn't doing too well, either. I'd go over to his house to play the guitar, but I'd end up on the drums! So we just switched, and I began practicing drums every day. I quit school in the ninth grade and just kept practicing.

AR: Did you have any formal training on the drums?
BB: No. I was entirely self-taught.

AR: What was your first kit like?
BB: It was a mixture of Silvertone, Gretsch and a couple of Rogers toms. I had silver sparkle, orange sparkle, green sparkle—all mixed. It looked pretty dumb. I had really trashy cymbals: Zildjian's that were 50 years old and all cracked up. Thank God I got a deal with Paiste in 1980. There are really good people there. I've always had cracked cymbals, and now I've got so many cymbals that I don't know what to do with them all!

AR: When did you begin playing professionally?
BB: When I was 19. That's when I joined a Top-40 band and started making money. Before that, I would be playing three gigs a month and making nothing. By playing Top-40, I learned a valuable lesson. I was playing six or seven sets a night, and just exhausting myself. That's a valuable piece of advice to aspiring drummers: Don't overplay! If you do, you'll lose your gigs quickly, man! Playing Top-40 helped me to stop overplaying, because I was so tired towards the end of the night that I couldn't play any more fills!
dues that Ratt had to pay?
BB: I don't know. I just did what I had to do. Once, indirectly, I got a call from Kro- kus, and I got a call from Saxon. I decided that I wasn't going to play with any more Europeans after Vic. There was just no way! We were starving in Ratt, but we were all like brothers. We still are. We're going to be doing this for a long time. Nobody knows what the future will bring, but what has held us together is the fact that we love what we do. If you want to be one of the supergroups—selling millions of LPs and playing at large arenas—you have to stay together. You can't be changing members all the time.

AR: Did you go into rock 'n' roll with a glamorous image in mind?
BB: Yeah, I always wanted to join a band that looked like Ratt. The members of Ratt look like rock stars. We're all having fun playing Ratt 'n' roll. We know how to rock, how to party, and how to show someone a good time.

AR: What are Ratt's after-tour plans?
BB: The record company's just releasing the third single now, "What You Give Is What You Get." We made New Year's Eve the last show of the U.S. tour. We took five weeks off, then went on to Europe, came home for one week, and then headlined in Japan for one week. Then we took a few more weeks off, and now we're writing new material. Juan has a mini-studio that he carries around with him all the time. He's got this giant case with all these effects racks and some unbelievable other stuff. I don't know how we get it in the bus! On our days off, he brings that into his room and records new stuff. He's got a drum machine, and the guys go in there and lay down rough ideas. Then I'll go in there and go crazy with the percussion. I went in there and fried the last song Juan was working on. I laid down the weirdest beat I could think of and had about 9,000 tracks of percussion behind it. The machine couldn't take it; it started smoking and just stopped working. Thank God it was under warranty!

That happened in Hawaii. The last tour ended in Hawaii, and we stayed there for two weeks. We went over to Maui, where we just relaxed and wrote music. We had condos on the beach—right on the sand. It was great.

AR: You said earlier that, in the beginning, the guys in Ratt were like brothers. Is that still true now, after the success you've had?
BB: God, yes. We're so close that it's sickening. We're so much like brothers. For example, if someone is late to an appointment or show, we have a docking system. Juan is incurably late. His punctuality has always been the worst I've ever seen. Last year, everybody would get charged two dollars per minute for being late, but now I think it's five dollars per minute. When somebody comes in late, everybody starts saying, "Dock! Dock!" but everyone says it with a cough, like this: "Dock! [coughs] Dock!" It'll drive you crazy! Everyone just rags on everybody else. If somebody says something dumb, it'll be the joke of the day. Yeah, we're still very much like brothers; we share everything.

AR: Do you live near each other?
BB: Yeah, but I live right at the beach, and the people are very, well, beachy. It's pretty gross. It's very trendy where I live; people go to rock 'n' roll sushi bars.

AR: Is it hard on your personal life to be on the road all the time?
BB: It's hard, but not on an "I-can't-take-it-anymore-so-rm-moving-out" kind of level. Yeah, it's hard, sure, but it's hard on a lot of people. It's hard on the guy in the navy to leave his family and friends. My wife, Jenny, is hip to it. Before Ratt, I was with Vic on tour; before that, I was in a Top-40 band. I've been with Jenny for almost ten years, and I've known her for 15, which is more than half my life. So it's not easy for her, but she understands. I usually go home a couple of days a month,
but I haven't been home now for about six weeks. I won't be making it home probably until three weeks from now. I've got two boys, and I miss them. I miss my wife. I miss my pad. I miss my privacy. The name of this tour, "Invasion Of Your Privacy," couldn't be more fitting, I tell you. This group's so over the top now that we've got all these security guys with walkie-talkies, [imitating security guard] "He's coming down the hall now. Be on the lookout . . ." Or girls keep calling and asking for Stephen. To get away from it all, I'll just go play golf . . . that is, if I have the time or the chance to do it. We're on the last leg of the tour now, and we're doing three or four nights on, and one night off. But when we were on the first leg of the tour, we were performing six nights a week.

AR: Does fatigue build up when you're working so many nights in a row?

BB: The only thing I'm concerned with is keeping my playing fresh. When I'm tired, I'm on automatic pilot; I'll do the same stuff, and I won't shake my head as hard. But I love being on the road, I really do.

AR: Are you health-conscious when you're on the road?

BB: Yeah, I am health-conscious. This year I've dropped 20 pounds on tour, and I've cut down on drinking a lot—not that I had a problem or anything. You know, it's very easy to get bored and get smashed every night. I'm taking a lot of vitamins and I'm trying to eat just square meals, which is hard to do on the road. When you get room service, you get the same junk in every city. Other than that, the band has weights and stuff—not that I'm really into exercising and aerobics. It wouldn't be a bad idea. I've dropped 20 pounds, and now I'm really happy. This is thin for me!

We play almost two hours a night, and I'm playing harder and more aggressively than I've ever played. I've been sweating a lot; I guess that's what made me lose all this weight in such a short period of time. I weigh now what I weighed when I was 15.1. This group's so over the top now that it's really easy to get bored and get smashed every night. I'm taking a lot of vitamins and I'm trying to eat just square meals, which is hard to do on the road. When you get room service, you get the same junk in every city. Other than that, the band has weights and stuff—not that I'm really into exercising and aerobics. It wouldn't be a bad idea. I've dropped 20 pounds, and now I'm really happy. This is thin for me!

We play almost two hours a night, and I'm playing harder and more aggressively than I've ever played. I've been sweating a lot; I guess that's what made me lose all this weight in such a short period of time. I weigh now what I weighed when I was 15.1. This group's so over the top now that it's really easy to get bored and get smashed every night. I'm taking a lot of vitamins and I'm trying to eat just square meals, which is hard to do on the road. When you get room service, you get the same junk in every city. Other than that, the band has weights and stuff—not that I'm really into exercising and aerobics. It wouldn't be a bad idea. I've dropped 20 pounds, and now I'm really happy. This is thin for me!

My solo is during "The Morning After," right in the middle after accompanying Juan on his bass solo. We've been playing together for almost nine years. He's a really excellent bass player. Our stage is really big this year, and we have ramps that go up over here and over there. He can be like way the hell over there, and we'll be doing something at the same time, without even looking at each other. He'll look over at me, we'll start laughing, and I'll know what he's thinking. He's thinking, "Man, we're so tight." It's a good feeling when that sort of stuff happens.

BB: I get nervous when there's "family" around—meaning my family, or the families of other band members, or the record company family, or whatever. But no, I don't really get nervous anymore before the shows. But for some reason, I do get nervous right before my solos come up. I get this weird feeling, like the beater is going to fall out of the pedal or something. It always happens, and I don't know why. Once I'm in the middle of my solo, everything falls right into place.

My solo is during "The Morning After," right in the middle after accompanying Juan on his bass solo. We've been playing together for almost nine years. He's a really excellent bass player. Our stage is really big this year, and we have ramps that go up over here and over there. He can be like way the hell over there, and we'll be doing something at the same time, without even looking at each other. He'll look over at me, we'll start laughing, and I'll know what he's thinking. He's thinking, "Man, we're so tight." It's a good feeling when that sort of stuff happens.

AR: Tell me about your current setup.

BB: I'm using a Ludwig kit: double 16 x 26 kicks, 8 1/2" Colosseum snare, two rack power toms, two floor toms—all double headed. I also use a Simmons SDS7 setup, all Paiste 2002 cymbals and DW5000 Turbo pedals.

AR: You don't have any additional percussion? A gong, perhaps?

BB: Well, I have some percussion stuff programmed into the Simmons setup during the show. I used a gong last year, but each year I've been trying to do something new. I'll come out with a new look and a new sound. The kit that I have now was customized by Pat Foley, who did Myron Grombacher's kit. It's incredible—the best-sounding kit that I've ever had. Who

BB: I get nervous when there's "family" around—meaning my family, or the families of other band members, or the record company family, or whatever. But no, I don't really get nervous anymore before the shows. But for some reason, I do get nervous right before my solos come up. I get this weird feeling, like the beater is going to fall out of the pedal or something. It always happens, and I don't know why. Once I'm in the middle of my solo, everything falls right into place.

My solo is during "The Morning After," right in the middle after accompanying Juan on his bass solo. We've been playing together for almost nine years. He's a really excellent bass player. Our stage is really big this year, and we have ramps that go up over here and over there. He can be like way the hell over there, and we'll be doing something at the same time, without even looking at each other. He'll look over at me, we'll start laughing, and I'll know what he's thinking. He's thinking, "Man, we're so tight." It's a good feeling when that sort of stuff happens.

AR: Tell me about your current setup.

BB: I'm using a Ludwig kit: double 16 x 26 kicks, 8 1/2" Colosseum snare, two rack power toms, two floor toms—all double headed. I also use a Simmons SDS7 setup, all Paiste 2002 cymbals and DW5000 Turbo pedals.

AR: You don't have any additional percussion? A gong, perhaps?

BB: Well, I have some percussion stuff programmed into the Simmons setup during the show. I used a gong last year, but each year I've been trying to do something new. I'll come out with a new look and a new sound. The kit that I have now was customized by Pat Foley, who did Myron Grombacher's kit. It's incredible—the best-sounding kit that I've ever had. Who

BB: I get nervous when there's "family" around—meaning my family, or the families of other band members, or the record company family, or whatever. But no, I don't really get nervous anymore before the shows. But for some reason, I do get nervous right before my solos come up. I get this weird feeling, like the beater is going to fall out of the pedal or something. It always happens, and I don't know why. Once I'm in the middle of my solo, everything falls right into place.

My solo is during "The Morning After," right in the middle after accompanying Juan on his bass solo. We've been playing together for almost nine years. He's a really excellent bass player. Our stage is really big this year, and we have ramps that go up over here and over there. He can be like way the hell over there, and we'll be doing something at the same time, without even looking at each other. He'll look over at me, we'll start laughing, and I'll know what he's thinking. He's thinking, "Man, we're so tight." It's a good feeling when that sort of stuff happens.

AR: Tell me about your current setup.

BB: I'm using a Ludwig kit: double 16 x 26 kicks, 8 1/2" Colosseum snare, two rack power toms, two floor toms—all double headed. I also use a Simmons SDS7 setup, all Paiste 2002 cymbals and DW5000 Turbo pedals.

AR: You don't have any additional percussion? A gong, perhaps?

BB: Well, I have some percussion stuff programmed into the Simmons setup during the show. I used a gong last year, but each year I've been trying to do something new. I'll come out with a new look and a new sound. The kit that I have now was customized by Pat Foley, who did Myron Grombacher's kit. It's incredible—the best-sounding kit that I've ever had. Who

BB: I get nervous when there's "family" around—meaning my family, or the families of other band members, or the record company family, or whatever. But no, I don't really get nervous anymore before the shows. But for some reason, I do get nervous right before my solos come up. I get this weird feeling, like the beater is going to fall out of the pedal or something. It always happens, and I don't know why. Once I'm in the middle of my solo, everything falls right into place.

My solo is during "The Morning After," right in the middle after accompanying Juan on his bass solo. We've been playing together for almost nine years. He's a really excellent bass player. Our stage is really big this year, and we have ramps that go up over here and over there. He can be like way the hell over there, and we'll be doing something at the same time, without even looking at each other. He'll look over at me, we'll start laughing, and I'll know what he's thinking. He's thinking, "Man, we're so tight." It's a good feeling when that sort of stuff happens.

AR: Tell me about your current setup.

BB: I'm using a Ludwig kit: double 16 x 26 kicks, 8 1/2" Colosseum snare, two rack power toms, two floor toms—all double headed. I also use a Simmons SDS7 setup, all Paiste 2002 cymbals and DW5000 Turbo pedals.

AR: You don't have any additional percussion? A gong, perhaps?

BB: Well, I have some percussion stuff programmed into the Simmons setup during the show. I used a gong last year, but each year I've been trying to do something new. I'll come out with a new look and a new sound. The kit that I have now was customized by Pat Foley, who did Myron Grombacher's kit. It's incredible—the best-sounding kit that I've ever had. Who
PHYSICAL fitness: Just now important is it? Well, today's statistics show that, each year, more and more Americans get involved in some form of regular physical exercise and healthful nutritional habits, in an attempt to stay physically fit. A keen awareness of this, plus the fact that drums are perhaps the most physically demanding instrument of them all, led us to think that it might be very interesting to survey a random group of prominent, professional drummers. Our purpose: to determine exactly what they do to stay in shape for drumming.

More specifically, we wanted to know what type of physical exercise, if any, members of our group engaged in on a regular basis, and whether or not they felt it was helpful for staying in good condition for drumming. We also asked for their opinions and practices in regard to diet and nutrition. And finally, we were curious to know just what standard drumming practice, or warm-up routines, worked well for them in maintaining top-notch playing condition.

The responses to our informal survey were numerous, and the diverse comments on this subject were extremely illuminating. Here then, in a special MD two-part report, are the thoughts, ideas, and daily practices of more than 30 active professional players, representing many areas of drumming. Read on, and you'll find out precisely what the pros do—to stay in shape for drumming!
two days go by, I don’t feel nearly as good as when I exercise. I think vigorous exercise is good for your head, too. You seem to do everything better. I’ve even found that I have a much greater endurance reserve since I started a regular running routine about 15 years ago. I’d recommend it highly to drummers of all ages.

When I’m on the road, I like to keep fit by doing a routine of simple exercises in the morning, and then again at night just before the show. These consist of bending to touch my toes, side bends, back bends, and knee bends. From there, I do about 75 sit-ups with knees bent and raised in the air, and 20 leg lifts all to work the stomach muscles. I’ll finish off with 20 push-ups, which help keep my arms strong for hard playing. In regard to nutrition, I like lots of fruit, and prefer to stay away from sweets and soft drinks.

Musically speaking, I have a couple of favorite things I like to do:

When I have the time, I do enjoy exercising. My routine includes riding a stationary bike for 12 miles or so at a steady speed of 25 mph. I also play two or three hours of tennis several times a week, and compete in local tennis matches.

I’m also a firm believer in warming up prior to playing drums. One exercise I like to do is to hold both drumsticks, one hand up and the other face down, and gently twist for a long, slow muscle stretch. After ten stretches, I reverse position and do the same thing in the opposite direction.

Unfortunately, my eating habits tend to be a bit inconsistent, since long hours in the studio sometimes only allow for a fast bite. When I’m home, I try to maintain a balanced diet and supplement it with a high-potency multivitamin.

I like to swim and walk for exercise. They both keep me in top shape. As far as my diet goes, I’ll usually start the day with fresh
fruit, and Wheat Bran with raisins and bananas. I never eat lunch. Dinner consists of salad, vegetables, and a breast of chicken or turkey, broiled. As for beverages, I only drink orange juice, grapefruit juice, tea with no sugar, and milk.

Before a gig, I warm up by playing the 26 rudiments until I feel loose. I practice mostly in the mornings, provided I don't have an early work call.

To maintain proper physical fitness, I do leg and arm stretches to loosen up. Then I’ll do ten toe touches, 25 push-ups, 20 sit-ups, 100 jumping jacks, 20 to 30 minutes of jumping rope, a 20-minute brisk walk, and exercises with ten-pound dumbbells to build shoulder and arm muscles.

I also like to do spiritual exercises like reading and studying the Bible, and other inspirational books like The Power Of Positive Thinking by Norman Vincent Peale. It helps me to maintain a humble, confident, peaceful, and positive attitude towards life.

In regard to diet and nutrition, I eat fresh fruits and vegetables, fish and chicken (either baked or broiled), raw nuts, whole grain breads and cereals, yogurt, and herbal teas. I stay away from red meat, refined white sugar or flour, and processed or fried foods. I don’t overeat, which is very easy to do when you’re on the road, and I don’t eat before going to sleep. I also take a multivitamin, iron tablets, and vitamins C and E. There are several very good books on diet and nutrition, and one of my favorites is called Let’s Eat Right To Keep Fit by Adelle Davis.

As for practicing, I always take a practice pad, sticks, a metronome, and some drum books with me when I go on the road. Here are some of the things I do:

The first two examples are from Alan Dawson’s Ritual, a 20-minute exercise utilizing the NARD (National Association of Rudimental Drummers) rudiments, the Swiss rudiments, and Dawson’s own rudimental Innovations to make a most invigorating warm-up. The hands are accompanied by a constant samba pattern.
Fitness, as a whole, is broken down into the four categories of strength, endurance, flexibility, and aerobic capacity. As drummers, we don't need the muscle bulk of a weight lifter, the ironman stamina of the tri-athlete, the elastic agility of a gymnast, or the oxygen intake of a sprinter. But we do need a good measure of each of these qualities.

One of the many things I like about drumming is that it's both artistic and athletic, and fills both those needs in my life. Along the way, drumming gave me some muscle and stamina, and I found that, when I tried things like swimming or cross-country skiing, they came fairly easily. I can play drums full out for two hours on stage, or all day and night in the studio. So drumming developed an interest and aptitude for endurance sports—triumphs of will over pain and frustration, just like drumming!

When I'm on the road, I do a lot of bicycling, not only for the exercise, but to a large degree for the escape and sense of freedom. On this tour, I even did quite a few city-to-city rides, which is challenging and rewarding. It's a perfect circle where drumming gave me the stamina to do long-distance cycling, swimming, or skiing, which all in turn contribute to the stamina necessary for drumming.

I'm not fanatical in regard to diet, but I have tried to learn a lot about nutrition and health, as I think that's something that affects your whole life no matter what you do. I generally try to balance those carbohydrates, proteins, calories, and fats, with a broad margin of indulgence for the bad things I like. The key, of course, lies in knowing the difference between good and bad food, so at least your taste is informed of its ignorance.

Someone wise once advised "moderation in all things"—probably good advice, which requires a different kind of strength: strength of character. Now, how do you get that in shape?

Drumming puts great physical demands on a person. I once experienced "drummer's elbow," and at the time, I really thought that was it for my drumming career. Medication finally cured the problem. It was then that I started to think seriously about the physical damage drumming can actually cause.

I like to do sit-ups and push-ups. They both help keep my strength up and my arms strong. Before a performance, I'll do some stretching and neck rolls to limber up. Proper breathing is also very important before and during playing. I try to get plenty of rest and maintain a positive mental attitude. That plays a big role in how you feel physically. I never eat heavily before going on stage or into the studio. If it's an evening recording session, I'll eat more for lunch and have a lighter dinner.

As far as practice goes, one thing I do is play single-stroke rolls on a bed. I start out slowly, and gradually try to play them as fast as I possibly can. When tension sets in, I'll rest for a while and then start again. There's no bounce from a bed, and it's something that really works well for me.

When I'm on the road, I limit alcohol intake. I drink plenty of water and fruit juices, take long walks, and do light calisthenics to keep the blood flowing and the muscles semi-toned. No fried foods, along with increased doses of vitamins C, B Complex, A, and E, and mineral combinations, help to keep my energy level up.

I avail myself of a workout at a gym or a swim in the pool, whenever I can. Sleep is also very important. A good night's sleep can work wonders—that and a hot bath.

Mental attitude is another key factor. If I can't practice or warm up before a show, I try to set myself in the proper frame of mind. A good mental attitude is 99% of it.

Staying in shape at home is much easier than staying in shape on the road. When I'm home, I practice Aikido, which is particularly good for balance and coordination. I also go to a place where exercises designed for dancers are taught by using Yoga-based stretching techniques on resistance machines. This is extremely good for keeping the body firm, yet supple. I also like to swim and play tennis.

How can one stay fit on the road? Well, the same people mentioned previously made me a tape of some of the stretching exercises that I can do in my hotel room, without the machines, in a minimum amount of space. This works well for me, and continues to keep me supple and strong. I highly recommend any form of stretching and breathing exercises. Anyone who wants to pursue this can find numerous books on the subject.

Something else I'd recommend is to get as much sleep as possible. Staying up all night, every night, soon wears the body down, and can impair judgment and playing ability. It's important to pace yourself. If you have a day off, followed by a series of one-nighters, use that day to relax, exercise a little, get lots of sleep, and eat well.

Speaking of food, a good diet is essential. Always eat a salad

continued on page 72

Photo by Lissa Wales
ANDY Wright defies the usual definition of drummer. Certainly he's that for Barbara Mandrell, but he's so much more. Aside from being the Mandrell bandleader, Randy is a featured vocalist in the band. In fact, he is almost more at home behind the drums when he is singing than when he's not. Also, Barbara brings Randy up front to share the spotlight with her in a duet. In fact, she has been so supportive of his talents since his joining the band in 1978 that she was instrumental in his obtaining an artist deal with MCA a few years ago.

Eight years is a long time to work with the same artist, but the hectic two seasons of The Barbara Mandrell Show and the constant touring seem to have paved the way for some quieter, less chaotic times for the Mandrell unit. Certainly, her near-fatal auto accident a year ago (during which time Randy worked with Barbara's sister Louise) is cause enough for some reevaluation by her and those close to her. Perhaps one of the biggest factors responsible for the success of their lengthy association is Randy's personality and even temperament. That he must provide the tempo and dynamics to such hits as "If Loving You Is Wrong," "Angel In Your Arms," "The Best Of Strangers," "Years," "Crackers," "Fast Lanes And Country Roads," and "When You Get To The Heart" is almost a given. But at least as important is that Randy shares with her similar philosophies and beliefs as a Christian. Concerned with his faith, ethics, family, and the music being the product of the person as opposed to the person being created by the music, Randy is easy to be around and a pleasure to speak with.

RF: What were you learning?
RW: At that stage, I was studying snare drum and the basics everyone starts with. As much as Ed Hayes influenced me technically, he influenced me in the mental aspect of discipline and continuing that challenge. I find myself here in later years, wishing I had that back again. It's easy to get out of that habit when other things tend to become the priority. Later in high school, I was lucky enough to have a teacher who was a percussion major. I never studied with anybody individually, but this guy served that role because we would hang around after school. There was another fellow, Ben "Butch" Corbett, who plays drums for the Temptations. The three of us would sight-read together, which was good. It's not as much fun if you're sitting around doing it by yourself, but with somebody else, it becomes fun. We did that for a couple of years. This teacher, Jerry Arana, was the first person to make the band really successful in school.

RF: Did you wonder how it was ever going to happen for you in this little town, or did you feel the sky was your limit?
RW: I think back then the sky was the limit. Everybody tends to wonder if it's ever going to happen, but as a general rule, I think most of us are idealistic when we're young and feel it will happen if we just con-
got to Nashville because one of the bands I
the right time, which did happen for me. I
tain amount of having the breaks come at
continue working at it. And there's a certain
player, Dick Powelson, who ended up
was in during high school had a guitar
amount of truth to that. There is also a cer-
left her to work with Marty Robbins, and
Gayle, and he ended up with Barbara Man-

I played a little bit of everything,
job in Nashville. That kind of thing is
come to town to test the waters, that's
right, which doesn't
mean it's going to be the
SAME TEMPO EVERY NIGHT.

school, while there were a thousand people
in my town, period. You hear pros and
cons about whether the small schools are
better. Obviously, there are more pro-
grams and more money is available at the
larger schools, but having gained what I
did in a small school, it's hard for me to

RF: Did you know, growing up, that you'd
have to leave your home?
RW: Yes, because it was too small. It was
only 40 miles from St. Louis, where I did
work for two years in '76 and '77, six and
sometimes seven nights a week with the top
country act there, Nick Nixon. He
recorded for Mercury and had some chart
success. Even then, though, St. Louis
wasn't where it was happening for country
music. Nashville was.
RF: Was your love always country music?
RW: Yes. I played a little bit of everything,
your concentration that much, but it's a very comfortable thing for me to do both at the same time. In the studio, and when we recorded the TV show, we obviously didn't sing and play at the same time, but I found myself sometimes thinking too much when I was trying to play and I'd cross myself up, rather than just playing what felt good and what came naturally. When you sit back and consciously try to anticipate what is going to happen next, sometimes it's worse.

**RF:** Usually one's time suffers a bit when doing both.

**RW:** I think time is another positive point of mine that people I've worked behind enjoy. I'm fairly confident of my time-keeping, but I really don't consider that the most important aspect of being a drummer. I think it's very important to make a song feel right, which doesn't mean it's going to be the same tempo every night. Last year when I worked with Louise, one of her singles had multi-tracks of drums, which Larrie [Londin] did. It was impossible to duplicate live with one drummer, so we played that song to a drum machine. Rather than just trying to punch the drum machine in for the eight bars, we used it from the front to establish the tempo. There were many nights that it was very uncomfortable. You can't argue with a drum machine, and there were some nights when it would have felt better to be a little faster or a little slower. To me, it's much more important that the song feels good to the person who is performing it. Barbara recently made a reference to the HBO special, which we cut for three nights and which they edited down. As a general rule, a three-and-a-half minute song was exactly the same all three nights, and some varied a second or two on a night. I felt especially good about it, because I didn't consciously sit there and worry about it. I was proud of the situation, but I think it impressed Barbara more than it did me, because even though the same song was three-and-a-half minutes each night, we might have started it at 170 each night, picked it up to 180 in the middle, and brought it back to 175 at the end. So that's not saying the song was metronomically perfect every night, but it was consistent, however we did it, which is another thing that is important to the artist on the road. You get locked into—and you should—wanting to hear things the same way and wanting it to feel the same way. Somebody might say, "Well, if you want it to feel the same way every night, then you should use a metronome." But if you're playing to 50,000 people and everybody is real up and hyper, as a general rule, everybody is going to feel better if it's a beat or two faster than if you're recording a TV show, and it's a subdued and perhaps tense atmosphere.

**RF:** You play things subtly different from the record, which means you've made it your own.

**RW:** Barbara is very good about giving us that freedom. It's important that it sounds enough like the record, because the people who are buying those tickets came, as a general rule, because of the records they heard on the radio. We've got to start with that, but it's nice to have the freedom to play it the way it feels good.

**RF:** On "Fast Lanes And Country Roads," you do an interesting thing that isn't on the record.

**RW:** Larrie played on it, so it would be a great honor for someone to say, "Gosh, you sounded just like Larrie Londin." But at the same time, it is nice to take those ideas he had and work with that. If Larrie went in and cut that this week, it would probably be different, anyway. Tonight it will be different than it was last night. If there are a couple of beats to fill, I might try something different. As long as I don't blow it, it's great.

**RF:** Although you learn from blowing it, too.

**RW:** Yes, but in our situation, we can't afford to do that, because there are too many other people depending on our not blowing it especially those artists standing out there trying to sing their hit records. If we blow their entrances, it makes them look bad. We're out there to make them look and sound good. Even in the studio, that's what the musicians are there for. You're working for someone, unless you happen to be lucky enough to be doing your own project. The bottom line has to be that you're there, because they felt that you could contribute to their sound with your ideas. You can't afford to pound on the table and say, "No, I'm going to play it this way."

**RF:** Speaking of freedom, it's rare to see an artist have her drummer come out front to sing with her.

**RW:** She's always been very helpful and supportive in trying to make that happen. At the time that I had some singles out on MCA, she allowed me to come up front and do those singles in the show, which is unusual. As I was saying before, things fall into place the right way, and I feel very lucky that I fell into the Mandrell job. They are really good people. Their basic ideas, their moral values, the Christianity—they are the basic things that I believe in, so it's a very comfortable situation. Eight years is a long time for somebody to

*continued on page 76*
EBBI Peterson sits in a stiff, straight-backed chair at the CBS Records office in Midtown Manhattan and fidgets nervously with her necklace. "I'm quite new to this," she announces, as I set up my cassette recorder and prepare for the interview I've been waiting to conduct for most of the afternoon. "No one has ever really asked me questions about drums and drumming. I mean, I get a lot of questions about the Bangles. But no one ever wants to know about what kinds of things I do when I play, what equipment I use—you know, those sorts of questions that drummers ask other drummers. "Until now," I offer.

Peterson and the rest of the Bangles, the all-female quartet out of L.A. that has become one of the hottest American groups to emerge this year, are in town to promote Different Light, their hit album, and to get accustomed to their new public roles: genuine rock stars. Throughout the day, the band members have been sitting in front of microphones and smiling at cameras. After our talk, Peterson and the rest of the Bangles will be hustled over to the MTV studios where they will tape a guest-VJ slot. Peterson goes with the flow; she neither bathes in all the attention, nor rebels against it.

"It's all part of the business," she explains. "Record companies expect you to talk with the press and tell writers a little bit about yourself. So here I am. Where do we start?"

I can't tell if the remark is made out of boredom or actual innocence, so I take the broad approach and ask her about the renaissance of the "girl group" concept in rock 'n' roll. Back in the early '60s, the term "girl group" meant groups like the Shirelles, the Ronettes, the Crystals, and the Chiffons—young, pretty, just-out-of-high-school sweethearts who sang those irresistible melodies, but who rarely, if ever, played an instrument on record and who were locked into a vocal style that wilted the moment that the Beatles and the other British Invasion bands swarmed the music scene.

These days, mention "girl group" and it's the Bangles that come to mind. With two critically acclaimed albums behind them as well as "Manic Monday," the Bangles now have the best-selling single that raced up the charts earlier this year, the Bangles, along with the Go-Go's before them, have helped redefine the definition of "girl group.

The big difference, of course, is that members of bands like the Bangles play their own instruments, and they play them well. Listen to Peterson's performance, for example, on either All Over The Place, the group's debut on CBS, or Different Light, and you'll see what I mean—nothing fancy, true, but remarkably solid. And that's precisely the point: Her playing is deliberately simple and straightforward. It's difficult to imagine any other drum style working on those records. Clean, crisp, to the point: These are other words that could easily be applied to Debbi Peterson's drumming.

"Well, that's the way it ought to be," smiles Peterson. "Don't you think so?" Absolutely. And with that, we're off and running.

RS: Did such an idea have anything to do with getting along better with just women or having the freedom to do exactly what you wanted to do without male interference?

DP: Yes, I think so. Vicki and I had a band with male musicians in it. It was called the Fans. This was before the Bangles were even called the Bangs. For some reason, the band never really worked out. I can't say for sure that it was because there was a mix of guys and girls in the band, but it probably had something to do with it. The chemistry was wrong. I think that, when we found Susanna [Hoffs] and we evolved into the Bangs, our chemistry was much better. Having all girl musicians just seemed like the right way for us to go, so we didn't fight it. That would have been a stupid thing to do.

RS: Like the first wave of contemporary girl groups, the Go-Go's, the Runaways, and now the Pandoras, the Bangs are from Los Angeles. Why has this city, perhaps more than any other, given birth to so many successful girl groups?

DP: Well, there are really lots of girl groups in all sorts of different towns and cities across the country. But to answer your question, I think the reason why people kind of focus in on Los Angeles is because it is the music capital. It gets a lot of attention, and if you're a band there, you're bound to get more attention than if you were from Iowa or someplace in the Midwest. But as far as influences go,
I don't think the Go-Go's were a direct influence on us. We already had our thing going when people started taking notice of them. It wasn't like we heard the Go-Go's and said, "Wow, we should do that same sort of thing."

DP: We became the Bangs in 1981. We had been doing our own things way before 1981, though.

RS: When were the Bangles formed?

DP: We became the Bangs in 1981. We later became the Bangles, because another band had already claimed the name the Bangs. We had all been doing our own things way before 1981, though.

RS: I had heard from someone or read somewhere that the Bangs rehearsed in the same building as the Go-Go's. Is that true?

DP: Yeah, it is. That's really funny. I guess that was 1979 or so. But it wasn't intentional. It was purely coincidental.

RS: You mentioned before that there are a lot of girl groups in this country. When you're on tour, do you get to meet and talk with many of them?

DP: Yeah, we do. They come to see us play, and they send us tapes all the time. These bands are just starting to come out of the woodwork. Maybe our success has had something to do with that. I hope so. That's a nice feeling to keep in your mind—the fact that you've influenced someone or someone's band, or inspired that person or group to really come out and go for it.

RS: Tell me a little bit about the Fans. Give me, if you will, an idea of what the band was all about.

DP: The Fans consisted of a lot of the things, musically speaking, which led to the Bangs, which led to the Bangles. It was just a young, hopeful, all-girl group.

RS: So it was prior to the Fans that you played in a band with male musicians?

DP: Yes, that's right. The band before the Fans, which was really just a loose group of musicians—musical friends actually—had a male lead guitarist. My sister Vicki really started the band. The players were all her friends.

RS: You ultimately joined your sister's band as the drummer?

DP: Yeah. When I first started drumming, I never said to myself, "Oh, I'm a girl. I don't know if I should be doing this. This is not normal." I never thought those things, and I never let the fact that I was a girl become an obstacle in my desire to be a drummer in a rock 'n' roll band. I just wanted to do it so bad. Nothing else entered my mind that would throw me off the track.

RS: That certainly was a great attitude to have. But I'm wondering if, because you were a girl drummer, you ran into biases concerning your role in the band. Drums, perhaps more than any other instrument in rock, are considered the domain of male musicians. Most people view the instrument as a physical, laboring one.

DP: Well, it's true that there aren't as many female drummers as there are female guitarists, keyboards players, or especially singers. Some people early on would say things like, "Hey, you're not bad for a girl." But these remarks would come from slimy, beer-drinking guys in the sleazy clubs in and around L.A. I ignored these comments and worked as hard as I could to become as good on the drums as I could. It paid off, because, afterwards, people would tell me that I was sounding really hot. And these other young girl drummers started saying how they really liked the way I played and wanted someday to play like me. That's a real honor, believe me. It made all the hard work definitely worth it. I must admit, though, that there are some people out there who will never be convinced that a girl can play drums as well as a guy can. Their line of thought leads them to this conclusion. They believe that, because a girl's arms, for instance, aren't as big or as strong as a male's, she can't play hard or solid. Fortunately, these people are in the minority. At least, that's been my experience.

RS: Did such comments ever frustrate you, or even inspire you to prove to them and yourself that you could indeed become a respected drummer?

DP: I just accepted the fact that I was a girl; I was born that way. I had no choice in the matter. So I just did what came natural to me, if you will, and tried to do it to the best of my ability. That's all I could do.

RS: What made you want to become a drummer in the first place?

DP: Well, it boiled down to the fact that I really wanted to play in my sister Vicki's band. For years, I had been singing in the back yard and writing dumb little songs. I had been playing air guitar and air drums to Beatles records, and anything else I'd put on the turntable. Finally, there was an opening in Vicki's band. It was for a drummer. I had never played drums in my life, except air drums. My younger brother Dave was always the drummer in the family. He'd be the one to get out the pots and pans as a kid, and pound on them all day long, or he'd pound on his basketball. I was never into that. I took a year of piano lessons and sort of taught myself how to play the guitar. But I never really had a lot
of interest in the drums or saw myself playing the drums until there was an open spot in Vicki's band. The bass player in the band suggested that I be the replacement. I couldn't believe it. Vicki was surprised, too. She told me that it never really occurred to her to ask me, but she liked the idea. So I got a drumset from a friend, and just tried playing a beat or two. It felt right; it really did. I think, because of all the years of playing air drums, it just came naturally. When I played for Vicki's band, everyone kind of looked at me in shock and said, "Wow, that's great Debbi. You're in the band." I was as shocked as they were. I mean, it was just one little audition, and after that, they said I was a band member. I couldn't believe it.

RS: So what you're saying is that you never had played drums before, you simply sat down behind a drumset and started to play, and you passed the audition?

DP: Yeah. Well, I had fooled around on my brother's snare drum before that. I'd play little things on it. But I never played on a full set before then.

RS: That's pretty amazing. Just the fact that you felt comfortable with the drums and cymbals in front of you and sticks in your hands is, well, quite unusual.

DP: As soon as I sat down and began to play, it was like, "Okay, this is definitely my instrument." I mean, I was a little uncomfortable because I had never done it before, but it came to me so quickly that I just knew the drums would be my instrument.

RS: If music has always been an important part of your life even before you got in the band, and if you already had taken a year's worth of piano lessons, why hadn't you already picked up, say, the guitar or even kept up with the piano?

DP: Because they didn't interest me. Well, wait. The guitar did interest me, because all along I thought I wanted to be a bass player. But there already was a bass player in Vicki's band, so drums were really the only opportunity to get into the band. There was that open spot calling me. I used to write in my journal, "I'd love to be in Vicki's band. I'd even be the drummer!" [laughs] I probably would have gotten involved earlier with drums had I been able to afford a drumset, but I couldn't. Even when I joined the band, it was my sister Vicki who had to buy my first drumset for me. I worked at McDonald's that summer to pay her back.

RS: Do you remember that first drumset?

DP: Oh yeah, sure. It was a Rogers copy. In fact, I later sold it to my brother, and he still has it. I sold it to him real cheap, because I got it very cheap. It was a used set. My brother fixed it up. It was a very small set—it had a 20" bass drum—but it did the job. It was what I needed at the time. It sounded horrible, but I got to stay in the band.

RS: What did your parents say when they found out that their daughter wanted to be a drummer in a rock 'n' roll band?

DP: They thought it was a nice little hobby. But they had it in their minds that I was going to be a nurse. One of the girls in the family had to be a nurse. It was just one of those things. Vicki was already into rock 'n' roll, so she was out of the nurse picture. But my parents gradually got used to the fact that I was a drummer. Fortunately, my parents loved music so much that it didn't really bother them like it could have. They were bothered, though, by the fact that I told them I didn't want to go to college and wanted to be a rock 'n' roll star. They didn't see much stability in that.

RS: But your sister Vicki had already gone

"I NEVER LET THE FACT THAT I WAS A GIRL BECOME AN OBSTACLE IN MY DESIRE TO BE A DRUMMER IN A ROCK'N'ROLL BAND."
The anatomy of

It starts as 100% U.S. hickory. And ends as a 100% Zildjian stick.

The maker of the world's finest cymbals now introduces a collection of drumsticks good enough to carry the Zildjian name.

We took all the qualities serious drummers asked for in a stick. And created a striking collection of Rock, Jazz, Classical, Band and practice models. All are available in black satin or natural finish. All come with wood or nylon tips. And all are Guaranteed Straight-100% of the time.

To find out what makes a Zildjian stick a Zildjian stick, read this anatomy. Then look for our symbol the next time you buy sticks.

Fast Back. Notice that Zildjian sticks aren't as round in the butt as a lot of other sticks. So you get greater definition when playing the butt-end.

The Zildjian Name. Before this goes on, each stick must pass a rigorous 4-point check. We evaluate grain quality, look for mineral streaks and roll each one to make sure it's straight. Stick pairs are color-matched. And put in plastic. Only then is a stick 100% Zildjian.
a stick.

Fewer Broken Necks. A shorter taper at the neck means a stronger stick and longer life. Zildjian sticks can take a beating. Even if you play at break-neck pace.

Black Finish. Our black satin stick is finished with our own deep-penetrating color formula. It won't fade. It doesn't chip easily.

100% U.S. Hickory. It's nature's best shock absorber. Even better than oak or composites. And it's just as strong and resilient. Straight grain at the critical areas makes Zildjian sticks very comfortable to play. And play. And play.

Hot Tips—Nylon and Wood. Our 100% nylon tip is precisely turned and cut on a lathe. So it's seamless, and can't split. Plus, the tip is double-glued. One coat seals the wood. The next bonds it to the tip—both chemically and mechanically. Stick and tip virtually become one.

Our wooden tip is 100% U.S. hickory, hand-sanded to eliminate flat spots. You get consistent sound on every beat.

Zildjian

We take sticks as seriously as we take cymbals.

For more information about Zildjian sticks or for a copy of our 1986 Drumstick catalog, write:
Avedis Zildjian Company
Longwater Drive, Norwell, MA 02061
“Prejudice is an ugly word, and it’s something that all people—no matter who they are—have to face in some form or another at some time in their lives. Hey, it’s not just a racial thing. There’s religious prejudice, prejudice aimed at old people, young people, fat people—we’re all hit with some kind of prejudice. It’s how you deal with it that’s important!”

The speaker is Mary “Biddie” Freed—road drummer and singer. The name probably won’t ring a bell. You won’t see her in the nation’s big concert halls or on MTV. Her group doesn’t have a recording contract, and her face won’t grace any of the many ads you’ll find in this publication. But she’s just as sincere about her craft and just as much a pro as any you’ll find.

Biddie is the founder and leader of one of the nation’s top lounge groups, Biddie & Company. She’s been working the hotel and motel circuit, coast to coast, for over 13 years. “My agent tells me that I must hold some kind of record. In the past two and a half years, except for travel time between jobs, I haven’t had any time off at all.” With a schedule like that, it’s obvious that Biddie must enjoy what she does.

“I do love it,” says Biddie, “but every time I sit down to play, I have to fight to overcome three kinds of prejudice. The first is my size. Let’s just say that Twiggie and I have very little in common, and let it go at that. Second, I turned 55 this past June, and anyone over the age of 40 playing rock or Top-40 is suspect, to say the least. Third, and maybe most importantly, I’m a female drummer in a very male-dominated business—at least as far as the general public is concerned!”

Indeed, every time Biddie Freed sits down behind the drumset, she does attract attention. People stop, people stare, and a few laugh. But once the music starts, the laughing quickly stops. Audiences—especially any drummers present—are truly amazed. She’s certainly no gimmick, and she does much more than simply keep time. Biddie pushes, kicks, excites, and clearly inspires both the band and the crowd.

“I got started in show business in June of 1936, so I celebrated my 50th anniversary this year. I worked with my mother, singing and dancing in a Shirley Temple-style act. Mom also had an all-girl band called The Four Clefs, and she was a great classical pianist. We did shows all over the western Pennsylvania area. We also did some USO shows during the war.

“I was in love with drums from a very early age. I remember that, when I was in the first grade, the teacher had a rhythm band with claves, triangles, woodblocks, and all that stuff. There was also one drum. I remember how much I wanted to play it right from the start. Anyway, there were about 20 or so kids in the class, and about half were boys. They all wanted the drum, so the teacher gave each a weekly turn. I figured that, once all the boys had had a turn, then I’d get my chance, but no way. After they’d all had a turn, the teacher gave it back to the first boy and started all over again. I was really hurt, but first grader don’t argue with teachers—or at least, they didn’t then—so what could I do? Still, I’ll always remember that drum and how much I wanted to play it.”

Later, young Biddie did get the chance to play the drums and made the most of it. “I played all through grade and junior high school. By the time I was a senior in high school, I was the section’s first-chair drummer. Then the school got a new band director. He called me in one day and asked me what else I played besides drums. I told him nothing else. He said that I’d have to learn, because he didn’t want any girls in his drum section! Boy, was I mad! But again, in those days, the teacher’s word was law. I ended up playing the bells that final year. I’ve never forgotten or forgiven him for that.

“After I graduated, I started to work some dates with my mother’s band, playing mostly country-club music. In those days, there were very few P.A. systems. Even the singers worked without a mic’, so I used almost all brushes. After a while, I started working with other area bands, too. Most of the musicians were nice, but sometimes I’d hear, ‘She plays alright—for a woman,’ and then my temper would rise again!”

“Finally, after a lot of dues paying, I joined the Ace Carlin Combo. Ace played organ and guitar, and had some of the area’s top drummers with him at one time or another. The group did a lot of hard-driving R&B stuff. A lot of it was fast shuffles, and sometimes a song would last for 40 minutes or more. Right from the start, Ace treated me like an equal—on and off the bandstand. He was a no-nonsense guy who expected me to carry my load in the band. Those long nights and fast tempos really built up my hands and gave me endurance. We played a lot of black clubs in those days, and I was accepted much more quickly there. They didn’t care if I was male or female or white or green, as long as I could lay down that big beat!

“When Ace passed away in the early ’70s, I took over the band. My husband and I had split up, so I wanted to try the road. But the other band members couldn’t travel. My son, Tim, was playing keyboards by then, so we put a new group
MANNY’S MUSIC

Quality Instruments
... for the discerning musician

Largest Selection
Under One Roof

We Ship Worldwide!

Call or write:
MANNY’S MUSIC
156 West 48th St.
New York, NY 10036
212-819-0576
together, and we've been out here on the road ever since. My daughter, her husband, and one other female singer complete the group, so I've got the best of both worlds: the road and my family to share it with!"

Watching Biddie work, you can quickly spot many influences. "Gene Krupa was my first idol, but I also loved Jo Jones, Louie Bellson, Cozy Cole, and Buddy Rich. Today, there are so many great drummers. Some of the really young people that I hear out on the circuit are really good players. You know, I've never heard a drummer in my life who didn't teach me something—even if it was how not to play something," she laughs.

"It really bothers me that there are not more women drummers in the business, but it doesn't surprise me. Just look at the women who do play. Sheila E. and Karen Carpenter are good examples. They both had to come out from behind the drumset and sing in order to be really accepted by the public. I get the same thing. Despite my age and my size, if I moved out front and just sang, I know the people would accept what I do more quickly. So am I a singer who plays drums, or a drummer who sings? I want to be a drummer who sings, but some people can't accept that.

"Girls and older women constantly tell me they'd love to play drums like I do but don't have the nerve. I always try to encourage them and tell them just to buy a cheap set and try. That's all: Just try! I'll be honest with you. I really feel that, on the whole, women have much better time than men do. One quick look at most dance floors proves that. Most of the ladies are almost always better dancers than most of themen.

"And another thing—those women who play drums mostly dress like men—with coats and ties and such. Why not dress like a woman, and try to look as pretty and feminine as possible, instead of trying to be one of the boys! It's even sadder that, in all my travels, I've seen almost no women my age playing drums. Why is that?"

"I think it all boils down to the one thing that I hate the most: closed minds. To do what I do is still not completely acceptable to a lot of people. Hey, I can handle the stares—and even the laughs—if then you will just give me a chance to prove myself. I've worked hard, and I feel that I'm a good player. So give me a chance, listen to what I do, and then decide with an open mind how I play. Just quit laughing and listen!"

Examples of Biddie's ability abound. There was the time Maynard Ferguson's band was playing in another room in a hotel where Biddie & Company was performing. All night, Ferguson had to drag his drummer away from Biddie, who—as the drummer himself put it—blew his mind! Recently, Biddie was asked to perform with an all-star, all-girl big band—and stole the show. "That was a real treat," recalls Biddie. "I've always wanted to play with a truly great big band like Basie or Woody Herman, and that was the closest I might ever get. What a power trip: It was just like flying a 747!"

Turning to the subject of equipment, Biddie says with a laugh, "I'm sponsored by the junkyard drum company." Indeed, her aged set of Rogers does show signs of constant travel and nightly use. "My present set is the second set of Rogers I've owned. I've also used Slingerland and Gretsch. This set is a standard five-piece set, and it's really held up well. The only problem now is getting parts for it in some places. Sometimes, I've had to have machine shops make parts for me. I've also been using a Tama snare that I picked up in a secondhand store. It works well for rock, but I still like the Rogers for the jazz stuff we do.

"All my drums are double-headed with Deadringers in them, and I use a pillow in the bass drum. None of the drums are miked; so far that hasn't been necessary where we work. I use all Zildjian cymbals: 14" hi-hats, an 18" sizzle, and a 16" crash. My sticks are usually 5As or 7As, and I do a lot of brush and mallet work, too.

"We do everything from Basie and Shearing to Huey Lewis, Van Halen, and Madonna. We also do a full show in addition to the Top-40 dance sets, so I have to be ready for anything. I'd really love to
Manolo Badrena

Whether he's playing with Weather Report, Eyewitness, Spyro Gyra, or in the studios, percussionist Manolo Badrena can be depended upon to come up with something unique and unpredictable that will add the perfect touch.

Keiko Abe

Her artistry on the marimba is impressive by any standard, and it is even more remarkable considering the obstacles she had to overcome to even be allowed to play the instrument.

William Kraft

The former timpanist and composer in residence with the L.A. Philharmonic discusses the process of composing, and explains why percussionists are better equipped than ever before to be composers.

Plus:
- Marching Percussion specialist Ward Durrett
- Arthur Press on Notational Problems
- Understanding Clave and much, much more...

WE'RE AS SERIOUS ABOUT PERCUSSION AS YOU ARE

Ask for Modern Percussionist where you buy Modern Drummer, or use the attached card to order a subscription.
have a bigger set—maybe a seven- or eight-piece—but I'm a strong believer that you should only have up there what you need and use. Too many people have gigantic sets just for show. Besides, in the lounges where we work, stage space is usually very limited, so I really have to make do with what I have.

"I'm really excited about all the new stuff that's out, though. Memory locks and things like that really make things easier for people like me who constantly set up and tear down. And the new rack-mounting systems are great for lovely ladies like me who like to play in a pretty party dress," Biddie adds with another big laugh.

"I also love the electronic stuff that's out now. When you play all the new music like we do, it's nice to get as close to the record as you can, and the drum machines help. I just got a Yamaha RX 15, and I'm having a ball with it. I had heard that a lot of drummers had problems playing along with it, but my time has always been pretty good. I run it through the monitors, crank up the hi-hat track, and work with it just fine. There's no problem, once you get used to it. I like the Simmons, too. But I think I've already got somewhat of a credibility problem on stage. If my drums didn't look like drums, it might be even worse. So I'll stay with the regular drums for now. I'd love to add Simmons drums later on though, because they really add a lot to the whole picture.

"I still practice as much as I can—usually on a pillow, back in my room—and I try to keep up with everything that's happening in the business. I work on my reading, including both regular and drum music. When I'm playing, I use both the regular and the matched grip, depending on what I'm playing. I like a good, solid drum sound—like Phil Collins gets—and I solo well enough to keep up my end. I'm no Buddy Rich, but I try. I'm sure getting tired of the constant requests for 'Wipe Out,' though," Biddie adds with a grin!

Calling her drumming "a 40-year love affair that shows no signs of cooling off," Biddie herself shows no signs of stopping or of even slowing down! "We've hit over 150 cities in 31 states and Canada. That's a tough schedule—especially for an old-timer like me. But despite my weight problem, I try to take care of myself, watch the booze, get my rest, and stay away from the drug scene. Besides, there isn't a drug made that can give you the same high you get when the band's cooking and the music's right!

"I feel very lucky to love what I do and to be surrounded by people who feel the same as I do. Right now, I'm happy just to keep working and doing my thing. If you do what I do, that's all that matters. And like I said, laugh if you want to, but be careful. Once you hear me play, the last laugh just might be on you!"
Think what a year like this could do for your playing.

Just the right combination of inspirational seminars and concerts, accelerated learning labs and get it under your fingers fast classes, make a year at MI in Hollywood one of the most important steps you can take for your music career.

Contact us for a free catalog and financial aid info.

Musicians Institute • 6757 Hollywood Boulevard, Box 212
Hollywood, California 90028 • (213) 462-1384
We've all heard about the bizarre electronic drum setups used in studios, with their top-shelf performance, outrageous sounds, and, of course, sports-car price tags. Until recently, a working musician's only real choice for electronic drums was the sets produced and popularized by such companies as Simmons, Tama, Dynacord, and others. Besides new textures, electronic drums also offered the conveniences of portability and controlled volume. Thanks to MIDI, today's percussionist has another affordable choice.

Interfaces

For those who aren't familiar, the Musical Instrument Digital Interface (MIDI for short) was produced a few years ago as a means of allowing synthesizers of various manufacture to communicate with each other. Until the advent of MIDI, such interconnections tended to be specialized and not for the uninitiated. As a common language, MIDI changed that, and, in the process, opened up new possibilities. However, MIDI is not just for keyboard players and computer composers. MIDI is for drummers, too. We're going to look at a few examples of just how MIDI can help you make interesting music.

One little by-product of the computer age that always gets a rise out of drummers is the digital drum machine. Some people love drum machines, while others... Well let's just say that they're not the best of friends. Like them or not, drum machines allow the user access to high-quality, digitally recorded drum sounds at reasonable prices. They are, however, not designed with the drummer in mind, what with their little plastic play buttons and lack of pedals! Surely, there must be some way for a drummer to play this thing. You guessed it: MIDI is here to help.

Presently, a few companies are offering drumpad-to-MIDI converter boxes. These units are a bit different than the studio items utilizing noise gates that trigger from acoustic drums. The MIDI units are generally designed around electronic pads and do not require noise gates. Two such items are the J.L. Cooper Drumslave and the Roland Pad-8 Octapad. The Drumslave is in a single-height, 19" rack-mount chassis and contains 12 pad inputs plus a hi-hat pedal input. Each channel has its own sensitivity control, and the unit can be set up to send MIDI note commands with three different factory presets. A fourth "preset" will allow control of earlier non-MIDI E-MU Drumulators. The Drumslave is touch-sensitive and can be used with pads from a variety of manufacturers. Do-it-yourselves may wish to build their own.

The Roland Octapad contains eight small (4 1/2" x 3 3/4") built-in pads plus six inputs for external pads. Unlike the Drumslave, each input may be programmed for a specific MIDI note and assembled into one of four user presets.

Also, each input can be programmed for different dynamic response curves, minimum velocity, and gate time. This last parameter controls how long a particular sound will sustain (not to be confused with "release time" which is controlled by the sound source). Generally, the Octapad offers more setup versatility than does the Drumslave, but those who don't like the built-in pads, or who own a Drumulator, may be better off with the Drumslave. Also, players who have a rather heavy touch may appreciate the Drumslave's sensitivity controls, which seem to have a lower ultimate sensitivity setting.

Drum-Machine Sound Sources

Now that we know a little about the interfaces, what can we do with them? Well, the simplest thing that can be done is plug one into a drumbox and use the drumbox as a "brain." For example, a Drumslave, some Simmons SDS8 pads, and an inexpensive MIDI drum machine like the Roland TR707 may be used together. (Refer to Figure 1.) This setup will probably cost between $1,200 and $2,000 on the open market, depending on the number and type of pads desired. The TR707 is a nice choice here as it offers about 12 sounds, each with its own output jack. Interestingly, even though you can't program in wide dynamics from the front panel of the TR707, it is capable of producing multiple output levels via MIDI. Other drum machines may also have this feature. Be aware, though, that this is an internal characteristic of the drum machine and has nothing to do with the interface box. The TR707 may now be played in real time just like an SDS8 brain. Now, however, very realistic acoustic drum sounds are produced instead of obviously synthesized sounds. This would make an excellent addition to a synth kit for a performing drummer. Nice acoustic sounds are available without worrying about the placement and cost of quality microphones. Additionally, any pad's trigger signal can be split to feed both the synth brain and the MIDI unit, in order to sound them simultaneously. This can get very interesting—especially in stereo. (Refer to Figure 2.) This would be sort of like having an SDS7: half digital, half analog. By the way, if you really want to...
amic Drummer: Part 1

amaze people and make it look like you've got eight limbs, most drum machines will allow you to play along with a preprogrammed part! This is an added benefit, as the drum machine is playing the same musical role as a keyboard sequencer.

Don't think that you're going to be stuck with a certain set of digital sounds. Many drum machines offer control over drum tuning and cymbal decay. Also, some machines (like the Sequential TOM and Oberheim DX/DMX) have alternate sound chips available from the factory. Companies such as Digidrums and Drumware offer chips for several different units. Of course, for that "special" sound, a custom chip may be made. People with an electronics background may opt for the do-it-yourself approach (after appropriate consultation with the factory), but most of us will require the services of a specialty shop. Generally, custom chips are expensive and the user must supply the source material. Building up an extensive custom sound library could be a rather expensive project.

For individuals who really want a lot of custom sounds and have a bit more to spend, a sampling drum computer could be just the ticket. The E-MU SP12 is a good example of the breed. The SP12 comes with a standard set of acoustic sounds plus some popular electronic sounds. The available sample time is 1.2 seconds, which may be extended to five seconds with the optional Turbo kit. The samples may be truncated—both front and back—and looped as well. The sampling procedure is quite simple and easy to master. After the sample has been loaded, either its pitch or decay (but not both) may be altered on playback. Another nice feature of the SP12 is a copy function that allows the user to place a sample in more than one of the 32 available sound slots. Once it's been copied, the sound can then be pitch-shifted so that one tom sample could produce, say, two or three tom sounds. Be advised that the SP12 uses an interesting approach to pitch-shifting, and that the results from certain sources (such as cymbals) may produce some very odd-sounding overtones.

The copy function can even write into a sound slot occupied by a factory sound. (No, the factory sounds aren't lost; they may be recalled.) The end result of this could be a machine loaded with 32 personal sounds. If that's not enough, sounds may be loaded onto cassette or a Commodore 1541 disk drive. Instead of storing a library of chips, one could store a library of diskettes. At a price of approximately one dollar per diskette, it's obviously cheaper in the long run. Some other neat attributes of the SP12 include: (1) a special multi-mode that spreads one sample across eight sound slots in a major scale (or whatever scale is preferred), (2) the ability to program instant tempo or time signature changes (which allows your "sequencer" to do weird things, like play a tom fill in 7/8 where the last two beats are 5 into 4 with triplets), and (3) variable auto-correct while playing.

The SP12 may be hooked into the Drumslave in much the same manner as the TR707. There are some differences, though. First, the Drumslave can access 12 sounds, but the SP12 contains 32. How do we pull out the exact 12 we want? Simple! By using the copy function, we can move any sound to any of the available MIDI note numbers accessed by the Drumslave. As a matter of fact, if we're tricky, we can even use the Drumslave's hi-hat footswitch input to bank-switch to 12 other sounds, thus producing two separate kits with the flick of a foot. The second major difference between the TR707 and the SP12 is that the TR707 has one output per sound and the SP12 doesn't. Instead, the SP12 has eight programmable outputs, meaning that we may send Tom 1 to Output One and Tom 2 to Output Two, or vice versa. Also, each output is a little different (some are muted, and some have dynamic filters). This is a very useful arrangement, although I must admit to a personal fondness for separate outputs. As a side note, many lower-cost drum boxes only have a master mono output, others have stereo outputs, and a few have stereo outputs with programmable panning.

In Part 2 of this article, we'll examine some other sources for sounds that can be tapped via MIDI. We'll also discuss some of the limitations of MIDI-interfaced systems that you need to be aware of.

Jim Fiore is Associate Professor of Electrical Engineering Technology at Mohawk Valley Community College in Utica, New York. He is also the owner/operator of Dissidents Consulting, an audio firm specializing in PA and sound reproduction systems design. In addition to being an experienced electronics technician, Jim is also an experienced musician, with many years of drumming in various professional applications to his credit.
mastered disc with a crystal sound that will make your tired old stereo system sound like a CD player. For those with CD players, the CD version offers the added bonus of two extra tunes and a short introduction piece leading into "Rumble." Although the sound of the band is very electric (Chick uses no acoustic keyboards on stage) and the latest high-tech instruments are used, the nuance and emotion of live players still dominates. The album production utilizes the best values of high tech—the clarity in recording and variety of textures in the instruments—as opposed to making the technology itself the main concern. On most cuts, in fact, overdubs are kept to a reasonable minimum.

"Rumble," the opening cut on the record, is the most overdub-oriented piece, consisting only of keyboards and drums/percussion. It is a tour de force example of artistic integration of acoustic and electronic drums, percussion, and drum machine. Unlike many contemporary recordings, which employ drum machines as lead-footed tyrants, this track shows off Dave's ability to play between, on top of, around, and along with the machine in a way that points to new horizons in the creative use of drum machines. In other words, in this decade in which the machine has become the drummer's most controversial friend/foe, Dave has succeeded in making it his friend—but it is also understood that he can whip his friend's butt. "Rumble" has become a much-talked-about cut among drummers. For those who have been attempting to analyze it through repeated turntable spins, Dave's explanation serves as a valuable study guide.

"On the eight-bar drum breaks at the beginning of the tune, I was actually playing along with the drum machine—playing exactly what the machine was playing, except for the hi-hat part. Then, when the solo groove comes in, it's two completely different drum parts. Chick had programmed a Linn 9000 part—partly because he had sequenced a bass part and partly as a working groove over which he could compose. This part ended up becoming part of the feel for the piece. But I hadn't heard it until I actually came out to California to start the album after the tour. So it was really a challenge, because I had to come up with a part on the day we were cutting it. We had discussed whether we should keep the whole part for the solo..."
WHEN THE RHYTHM MACHINE IS YOU

SDS 1000 — 5 PIECE PROGRAMMABLE ELECTRONIC DRUM SET. DIGITALLY SYNTHESIZED BASS DRUM, COMPUTER SAMPLED SNARE (CHOICE OF FOUR ON BOARD), SYNTHESIZED TOM TOMS. 5 FACTORY AND 5 USER PROGRAMMABLE MEMORY PATCHES, OPTIONAL FOOTSWITCH PATCH CHANGE, HEADPHONE JACK. TMI — 8 CHANNEL PROGRAMMABLE MIDI INTERFACE FOR ELECTRONIC DRUMS. MIDI NOTE, CHANNEL AND PROGRAMME CHANGE DATA ALL STORABLE IN 50 PATCHES. 8 PROGRAMMABLE SEQUENCES OF PATCH CHANGES, FOOTSWITCH OPTIONAL.

SIMMONS GROUP CENTRE INC., 23917, CRAFTSMAN ROAD, CALABASAS, CA 91302. TEL: 818-884-2653.
POLISHED METAL: WILD MICK BROWN & TAMA'S POWER TOWER "CAGE" DRUM RACK

If you're into Metal, you know that no other kind of music is quite like it. It's hard hitting action for anyone with a lust for life.

Dokken's brand of Metal is polished, powerful and pure hell on gear. Wild Mick's answer to the "Equipment Breakdown Blues"?

Tama's Superstar Drums and Power Tower "Cage" Drum Rack. "Tama's 6-ply Birch Superstar shells have the sound I need to keep Dokken's Metal edge razor sharp! And when it comes to hardware, nothing else even comes close to Tama's Cage... 150 shows and it's still going strong. All of my drums, cymbals and mikes are always in the same place... their positioning never changes."

So when your time comes to get serious about drumming, look to the company that is serious about drums — Tama.

TAMA®

For full color catalog, send $2.00 to TAMA, Dept. MDD11, P.O. Box 866, Bethlehem, PA 19105. 3221 Pacific Way, Pomona, CA 91768-3916. P.O. Box 309, Idaho Falls, ID 83404. In Canada, TAMA phones Canada Highway, Suite 105, 9-2 Laurent, Quebec, Canada H4T 1V8.
groove or just keep parts of it. I suggested that we should just let that part continue, and I would come up with something around it that would result in one combined part. I had to figure out something to play that wouldn’t get in the way of the machine, which was already a full part in itself. The Linn part is an eight-bar hi-hat, bass drum, snare drum, and cowbell pattern that keeps repeating.

"Through my triggering, I was able to assign sounds in my own Linn to anything on the drumkit. The tambourine heard on the track is actually triggered from my left-hand floor tom. That became part of the pattern, so I always had to repeat it every fourth bar. The hand clap was also played by me on a Simmons pad that was fed into the Linn machine. I played on the ride cymbal, doing a looser thing, and I made sure not to play too much with my bass drum, because there was a pretty busy bass drum part already happening in the Linn program. If you listen closely, you can hear that the Linn bass drum part has more of an airy, Simmons-like sound, whereas my real bass drum is tighter with more bottom. The higher pitched snare drum with a little more ring is mine.

"Later, I overdubbed percussion parts with cowbells, bongos struck with sticks, timbales, and cymbals. We just set up a whole bunch of instruments, and I toyed around with them. We had about six different cowbells on a stand. I just started playing a groove and Chick liked it. At the end of the solo section, there are some hits. I decided to play them on the timbales rather than on the drumset, which would have disrupted the groove. The other solo break in the middle of the solo section and the out section comprise an orchestrated written part that Chick composed with the Linn machine. I doubled that part with the drums and percussion. Recording the track ended up being a one-day creative session that really worked."

The overall sound Dave pulls from the drums is clean and crisp. His toms are warm, yet with a tight, snappy attack, and his cymbal work leans towards precise, short decay. His dynamically varied articulation allows every nuance to speak, even in power playing. "I am very involved in the whole dynamic concept," he explains. "A lot of people tend to sound monotonous—not enough dynamic contrast. When it is time to be busy, you can be busy. But if you are using dynamics and you're leaning on accents—laying for the accents that make sense and phrasing in a way that someone can grasp onto it—the busy playing won't get in the way. Of course, I am talking about jazz, a style of music in which that's 'allowable.'

"Sometimes dynamics within a bar of music won't make it—when everything has to be loud. But there is still a certain degree of dynamics you have to find that will make the motion happen: whether one accent on the bass drum should be a little softer or perhaps certain notes should be outlined in a hi-hat 8th-note pattern. You have to find out what will make the pulse. Chick and I both call dynamic contrasts 'hills and valleys.' You should take yourself and your whole band through that hill-and-valley scenario. Dynamics, to me, make music happen. They create the emotion, and allow you to work off of what somebody is doing and then jump out to do one thing that will make everyone scream and yell.

"I can remember sitting in audiences always wanting to hear that. The master at that was Steve Gadd. Back in '79, when I had just moved to New York, I used to see
Vic Firth's Choice Sticks

The perfect pair... it's a commitment from Vic Firth to you. Vic Firth sticks are made only from the most select American hickory and maple available. "Pitch-paired" by hand for perfect balance and response. Guaranteed against warpage and defects.

We're proud of our American craftsmanship and our own high standard of quality. We're especially proud of the talented artists who have chosen to play our sticks. With respect and admiration for their artistry, we salute and applaud them." - Vic Firth

David Accorsa
Alex Acuna
Carl Allen
David Allen
Ruben Alvarez
Kenny Aronoff
Pheroon Aklaff
Steve Barret
Warren Benbow
Gregg Bissonette
Barbara Borden
Tony Brauangel
Jack Bruno
David Calcaro
Clayton Cameron
Tommy Campbell
Denny Carmassi
Terri Lynne Carrington
Vinnie Colaiuta
Keith Copeland
Tony Cottrill
Raymond Cox
Kenwood Dennard
David Dix
Brad Dutz
Sheila E.
Tyler Eng
Peter Erskine
Alejandro Escingno
Dom Famularo
Anton Fig
Mick Fortune
Jim Foster
Joe Franco
Steve Gadd
Joe Galleata
Richard Garcia
David Garibaldi
Marvin Gordy
Danny Gottlieb
Gordon Gottlieb
Armand Grimaldi
Omar Hakim
Wynard Harper
Bob Harsen
Lloyd Herrman
Paul Hines
Greg Hinz
Yogi Horton
Steve Houghton
Herman Jackson
Marvin Kanarek
Kelley Keagy
Keith Kilgo
Paul Kreibich
Tommy Lee
Arno Lucas
Jimmy Maelen
Tom Major
Dave Mancini
Maria Martinez
Harvey Mason
Bob Mater
Butch Miles
David Miller
Dwain Miller
Steve Missal
Gil Moore
Richie Morales
Rod Morgenstein
Bob Moses
Chris Parker
Anthony Reaphus
Paul Riddle
John Robinson
Scott Robinson
Jackie Santos
Steve Schaefer
Casey Scheuerril
Everett Silver
Steve Smith
Tony Smith
Ed Soph
Clark Steve
Fredy Stucic
Akira Tana
Ed Thigpen
Efrain Toro
Todd Torno
Chad Wackerman
Jeff Watts
Dave Weckl
Steve Whisaker
Michael White
Charles Xavier
Elliot Zigmund
Zoro

AMERICAN CLASSIC 3A
AMERICAN CLASSIC 7A
AMERICAN CLASSIC 5A U.S.A.
AMERICAN CLASSIC 2B
AMERICAN CLASSIC 5B
AMERICAN CLASSIC JAZZ 8D
AMERICAN CLASSIC ROCK 3C
AMERICAN CLASSIC 1A
AMERICAN CLASSIC 1B
AMERICAN CLASSIC 1D
AMERICAN CLASSIC 1E
AMERICAN CLASSIC 1F
AMERICAN CLASSIC 1G
AMERICAN CLASSIC 1H
AMERICAN CLASSIC 1I
AMERICAN CLASSIC 1J
AMERICAN CLASSIC 1K
AMERICAN CLASSIC 1L
AMERICAN CLASSIC 1M
AMERICAN CLASSIC 1N
AMERICAN CLASSIC 1O
AMERICAN CLASSIC 1P
AMERICAN CLASSIC 1Q
AMERICAN CLASSIC 1R
AMERICAN CLASSIC 1S
AMERICAN CLASSIC 1T
AMERICAN CLASSIC 1U
AMERICAN CLASSIC 1V
AMERICAN CLASSIC 1W
AMERICAN CLASSIC 1X
AMERICAN CLASSIC 1Y
AMERICAN CLASSIC 1Z

Send for a free catalog.

Vic Firth
323 Whiting Ave. Unit B
Dedham, MA 02026
him. Steve could make a whole room of people stand up and yell. He was just unbelievable, because he used dynamics and space so well. He would lay for that one certain accent, while, in the meantime, the groove was just so intense and flirtatious. He would flirt with the listener, and then all of a sudden, out of nowhere, this thing would happen just once—BAM! It made people smile and get that shiver inside. I always thought, 'Boy! That's what I want to do, I want to be able to create that excitement.' And it doesn't necessarily take a lot of chops to do that. It does to a point, if you want certain complicated things to happen, but sometimes the simplest little dynamic thing will do it."

Dave's style is closely akin to Chick's percussive piano concept. The stylistic bond between members allows the Elektric Band to sound surprisingly non-cluttered even during rapid-note passages. "Chick has a way of bringing out the best in whoever plays with him, and he's a great writer for a drummer because he is so rhythmically precise. I did a whole master class with the students at North Texas State on time and feel—trying to get all instrumentalists to approach their playing of lines and soloing with rhythmic precision: more 'drumistically.' I did this because, nine times out of ten, a player will be slightly behind for some reason. This is especially true of people who aren't used to actually hitting something to produce sound on an exact beat. It's as if their preparation is late or they are more concerned with harmony and melody, so the rhythm often goes right out the window. But people such as Chick, Michael Brecker, and others I could mention play so well in time. And Michael and Chick are great drummers. Their time is really happening. For a drummer, they are a dream to play with. That's why playing along with Chick's soloing is great. I grew up listening to Chick, so I got a feel for his phrasing when I was young. From the first rehearsal, day one, when we started this thing, it just hit; it popped immediately."

When Dave is off the road and back in New York, he keeps busy with freelance live appearances and frequent studio dates. Soundtrack sessions that Dave has played on include Jo Jo Dancer, Wise Guys, A Chorus Line, and Dream Lover. His album credits include Peabo Bryson's Take No Prisoners (his personal pick for his best work on a pop record), Robert Plant's The Honeydrippers, Diana Ross' Swept A way, Tania Maria's Made In New York, Paquito D'Rivera's Why Not?, Special EFX's Slice Of Life, and tom overdubs on Madonna's Like A Virgin. Several Japanese jazz releases by artists such as Richard Tee, David Mathews, Ronnie Cuber, and Randy Brecker/Eliane Elias also feature Dave's drumming.

It is clear that Dave intends to survive for the long run. Although his talents have guaranteed work for him, he is careful to keep the other two requirements in line: attitude and health. When Dave's momentum snowballed in the studio fast lane, Jackson offered the newcomer drummer some sound advice. He warned that he had witnessed young players grow spoiled from playing with the best, thereby becoming stubborn when studio dates called for debatable artistic decisions. "I told him to keep his standards high, but also to remember that it is a business," Jackson explains.

"I talk a lot about the aspect of attitude in my master classes and clinics," says Dave. "Attitude is probably 50% of the

---

**Drum Stick Necklace**


**ddrum Rack System**

"UNBELIEVABLE SOUND AND RESPONSE"

**ddrum**

**THE FINEST DIGITAL DRUMS MONEY CAN BUY**

1201 U.S. HIGHWAY ONE, SUITE 250, NORTH PALM BEACH, FLORIDA 33408 • PHONE: (305) 622-0010

---

**Steve Weiss Music**

is now an Authorized Pearl dealer! Lowest Prices Anywhere!

P.O. Box 20885, Philadelphia, PA 19141

(215) 324-4355

(215) 329-1637

October 1986
Family & Friends

Encore Drumsets  Starfire 'Heads  Terry Bozio  Liberator Drumsets

Gerry Brown  Ricky Lawson  Marching Percussion  Latin/Ethnic

Ebony 'Heads  RotoToms  Phil Collins  PinStripe 'Heads  Louie Bellson

Jr. Pro Drumsets  Steve Smith  Innovator Drumsets  Discovery Drumsets

Louie Bellson, Terry Bozio, Gerry Brown and Ricky Lawson are full-line endorsers, including drumsets. Phil Collins and Steve Smith are endorsers and users of Remo drum heads.

Send in a copy of this ad, $4 and your size for $8 value Remo T-shirt. Limit 1 per ad.

Remo, Inc. 12804 Raymer St. North Hollywood, CA 91605

REMO
AMERICAN MADE DRUMS
game. The other 50% is how well you play, obviously. But if you don’t know how to talk to people or how to treat them in the studio—or anywhere, in fact—it will be uncomfortable. It’s a hard thing to overcome sometimes, because you might have your idea of what is right, but you have to put it into place. The studio is a completely different challenge for me. I am not there to show how creative I can be. I am there to make somebody else happy. If I do a 60-second jingle, it may not be the most musical thing in the world to play, because the clients are advertising a product and I have to go along with the picture. I might have to get a groove going, then all of a sudden do something dumb, and then go back into the groove again; it might not make any musical sense. That’s just the way it is, although some jingles are becoming hipper.

"The challenge in the studio for me is to read the music right the first time, play with the click track, make it feel great, and convey the right sound on tape. When working for someone else in the studio, there’s no time to say, ‘No, I’m not going to tune the snare drum down because it’s not my sound!’ Save that crap for your own album! It’s just a matter of how much you want to work. If I am on a record date that is a creative situation and I feel they are hiring me for my sound, then it’s up to me.

"One other topic I want to bring out for the benefit of the younger kids is drugs. It was a big issue for me when I was 16 or 17. I never did any of that stuff, and I was afraid that, because I wasn’t into it, I would be a social outcast and it would affect getting work. You know: ‘Oh, he doesn’t hang with us or do this or that.’ I liked to hang just like everybody else, but I wasn’t into the drug scene. But it is very funny how it has all worked out. A lot of people my age who have entered the business now—the younger players like Marcus Miller, John Patitucci, and others I work with—agree that the ‘in’ thing now is to be straight. And a lot of people from the previous generation of studio players are cleaning up. There are a lot of highs to be experienced from the musical end of life; you don’t need anything else to help you out."

"The goal should be to make the written piece of music sound as if you’re not reading it. The trick is not to think, ‘I’ve got to read music now,’ but rather to think, ‘I’ve got to play music.’ It has to be interpreted to make sense to the other players and to listeners. You use those charts as a guideline to what everybody else is doing. It varies a great deal, however, depending on how the arranger writes. Some arrangers know how to convey that something is a guideline, while others will write out..."
exactly what they want you to play—which is sometimes the easy part. The hard part is coming up with the things that aren't written: figuring out what to play around all those written notes to make it sound musical.

"There are certain important questions to ask also. A lot of people don't ask because they think they will sound stupid. But if there is nothing in words on that piece of paper telling me what kind of style it is, I won't even let the leader count it off. The first question I always ask is, 'What style and feel is this in? Is it straight 8ths, light rock, shuffle, dotted 8th, or 16th-note funk?' Some arrangers do not indicate that, and it's impossible for a drummer to do anything. If I have time, I sing the drum part around what is written before I play it. On some sessions, they will come in and say, 'Okay, here we go—one, two, three . . . ' and you don't have time to look the chart over. So you just get through it, although it may not come out exactly as you wanted it, and then find where the trouble spots are.

"Dealing with the click track is also a matter of thinking musically. I have always practiced two different ways with a click track or drum machine. One is the perfection way: everything completely in time. I sometimes do this by playing along with something I programmed on a drum machine to see where my subdivisions are off. The other way is to play loose over it. On the Step It album, there is a cut in which the band plays a consistent riff while I blow over it. We did it to a click track, because I wanted to play more out on the solo and do some different phrases—play some suggested things but still in time. Bill Connors and Tom Kennedy were having trouble keeping that riff happening because of what I was playing, which was sometimes way over the bar. But I am used to playing that way with a click, so it worked out well. It's good to practice that looseness—not playing exactly with the click. But the time should be implanted in your head. If you practice with the click loosely and you still feel the quarter note, you will relate to the time better when the click isn't used.

"When the click starts, I immediately start singing subdivisions in my head before I even play a note, so that I can feel where the time is inside me. And I will start singing the beat to myself before it starts, so that I know how it will feel, sound, and how it will sit in the click. Then I try to get outside of the click and just listen to the groove that is happening and to how the whole thing sounds musically.

"I learned a lot from sitting next to Anthony when we played together. He sings everything he plays or sings subdivisions of the time. If it's a slow tune, he might sing 16th notes. You can't be wrong because he will just lock in. I am very into having that subdividing inside of myself when I play. That was part of Gary Chester's teaching method: using the voice as an independent limb to sing, for instance, quarter notes against what you are playing, or to represent different parts as you are reading."

Dave carefully selects his equipment to complement his taste for clean articulation. "The basis of my setup is Yamaha Power Series drums. I use a 16x22 bass. My toms are an 8 x 8 and a 10 x 10 mounted on the bass, a 10 x 12 on my left, and an 11 x 13 and 13 x 15 mounted on my right. Depending on the gig, the snare may change, but my usual choice is a 5 1/2" wood snare."

A trademark of Dave's sound is his preference for smaller drums. "The biggest drum I use is a 15". The smaller drums are easier to tune. They can be tuned lower and still retain a higher pitch. It makes a tight, precise sound. Also, with the P.A., I don't need a lot of volume from the drums. On certain rock dates, I might use larger drums.
TODAY'S TOTAL

With today's ever increasing electronic demands, only one manufacturer can meet the challenge. From the revolutionary DRUM-X to the new "Total Percussion" SYNCUSSION-X, Pearl has that same commitment to excellence in Electronic Percussion as it has proven in Acoustic Drums over the past 40 years. At Pearl Electronics...we're "Creating Tomorrow Today".

Pearl's new SYNCUSSION-X produces not only today's most sought after electronic and acoustic drum sounds, but also cymbals, congas, tympani, steel drums, orchestral chimes, xylophones...and more! It's equipped with DWAP (Digital Wave Analog Processing) Tone Generators, 32 programs, MIDI, and is capable of inputting up to 16 pads using the PE-8 Pad Expander. Plus, optional Hi-Hat, Cymbal and Quad Pads are also available. Pearl's SYNCUSSION-X is truly the "Percussionist's Dream Machine"!

SYNCUSSION-X
PROGRAMMABLE PERCUSSION SYNTHESIZER

Illustrated with optional accessories.
ELECTRONIC PERCUSSION

DRUM-X

PROGRAMMABLE ELECTRONIC DRUMS

Being extremely "user friendly", highly durable and equipped with Eight Programs, Digital Readout and true Acoustic drum "feel", Pearl's DRUM-X can survive those exhausting one nighters. And, it provides you with today's electronic and acoustic drum sounds that you've come to expect. Pearl's DRUM-X...it's "the Cutting Edge" !!

Illustrated with optional accessories.
"My head choices vary. Usually, I use clear Remo Emperors on top and clear Ambassadors on the bottom. Sometimes I use Ambassadors on top and bottom. The Emperor gives a thicker sound with a lot more bottom. But I find that it works differently for different drums. The Emperors seem to work better on Yamaha drums.

"I don't tune to pitches per se. But the tom tuning depends on the snare drum. I try to tune around the snare drum for resonance purposes, so that I can get out as much of the snare buzz as possible. I sometimes use a Radio King, a 5 1/2x13 six-lug drum that I used on a couple of cuts on the Bill Connors album. As far as muffling goes, I have tended to get away from using donut rings. I actually prefer to hear a little bit of the ring. Nowadays, in the recording studio, you can get away with the fundamental sound of the snare drum. In so much of today's music, reverberation and effect are 80% of the sound. They will pre-delay it and put three different types of reverb on the snare drum. By the time they are done with it, they can make the worst snare drum in the world sound great. So the fundamental isn't as important in some styles of music. The ring of the drum is even a bit more preferred now.

"With my 13" snare drum, I can get away with using almost no tape on the head at all. I use one little piece of tissue and tape up at the top of the drum, and my normal tuning is relatively high—depending, once again, on the tune. Even in concert, I change the tuning of the snare drum. If I want a fatter sound, I usually detune the two lugs that are right next to the tape and all of a sudden get a big, fat, wet snare drum. On stage, I will usually boost up the reverb a lot when I do that, in order to compensate for the dryness."

In his cymbal choices, Dave is a Zildjian endorser. He creates especially effective cymbal patterns with the use of two hi-hat pairs. On his left stands a pair of 13s and to his right are closed 14s. Both of them have K Zildjians on top and the Z line of Zildjian on the bottom. "Overall, I tend to stick more with the K Zildjians: I like cymbals that are a little darker—not as pingy and bright," he explains. The other Zildjians in his current setup are an 18" Brilliant crash ride, 15" K crash, 17" Brilliant K China Boy, 14" A extra-thin crash, 17" Brilliant K dark crash, and a 10" Brilliant K splash.

Even back when Dave was only playing
clubs, he toted his own P.A. system. "Now it has progressed into a big system, because with Chick, I don't have to carry it," he laughs. "I have always been a sound nut. That's why I have always carried my own P.A./monitor system. Now I have all the drums gated through Omni Craft noise gates, so there is no leakage and everything is clean. The system is all in stereo. For monitors, I use two sets of Eastern Acoustic Works speakers: two 15" sub-woofer cabinets and two 15" full-range cabinets. A Crown Micro Tech amp powers the sub-woofers, and a Carver amp powers the full-range speakers. The crossover is handled by an Audio Arts Stereo Tunable Crossover. I use a Studio Master mixing board with six channels for drums, and the other two channels for my Linn and Simmons SDS5. This gives me control over my balance of acoustic sounds with electric sounds. Also in the rack is a Roland digital delay, Roland digital reverb, and a DBX 166 stereo compressor/limiter noise gate.

"My Simmons SDS5 is triggered from Detonator mic's on my drumshells. I had my Linn customized for dynamic sensitivity. I assigned my bass drum, snare drum, second rack tom, left-hand tom, and Simmons pad to the trigger inputs in the Linn. I have the trigger sensitivity set so that I can get both the acoustic and Linn sound by hitting the drums, or just the triggered sound alone by hitting the rim. It's rigged this way for the Simmons sounds also. Chris Anderson and David Rob wired up my rack and customized my Simmons, so that I can change all programs with a quick button push and also turn individual channels on and off with foot switches. With this setup, I can quickly get any combination of acoustic and electric that I want."

Producing is a future goal for Dave. He has already been involved in co-producing, and he hopes to team up once again with Jay Oliver to form a production company. A good start towards his goal will be the next Elektric Band album. Chick has invited Dave to contribute input to the production and mixdown.

In the meantime, being on the road with Chick is a constant challenge for Dave. Chick constantly sets new musical goals, changes arrangements, and encourages experimentation from his band mates. During the spring '86 European tour, guitarist Scott Henderson—who made a guest appearance on the album—became the official fourth member of the Elektric Band, adding a new dimension of possibilities to the band's sound. The quartet finished a summer U.S. tour, and with barely a break, commenced with their present fall U.S. college tour.

With the recognition Dave has gained from Chick's tours, he can most certainly retire "new kid" status and step into "the established." But the true proof of being "established" does not lie in tour and record credits alone; there is subtler evidence: "I have already had kids send me transcriptions of my solos from different albums," Dave laughs. "I used to do the same thing—spend hours transcribing the playing of drummers who influenced me. I can't think of anything more flattering."

---

**NEW FROM HOT LICKS VIDEO!**

**THE CARMINE APPICE MASTER CLASS**

The company that started it all for guitar, bass and keyboard is proud to bring you the best in video drum instruction from some of rock's all-time greats! On this one-hour video Carmine will show you advanced bass drum patterns, highhat figures, special time signatures, accents, advanced stick-twirling "flash", double-bass patterns and much much more! Don't miss this opportunity to study with a true master RIGHT IN YOUR OWN LIVING ROOM! Recommended for Intermediate through advanced players.

Music on screen featured on Master Class only.

---

**ddrum**

OCTOBER 1986
As a student, I always try to seek out new ways to use rudiments on the drumset, and as a teacher, I encourage my students to do the same. The following ideas came about when my teacher, Ray Fransen, showed me the following beat:

I was intrigued with the feel of this beat and started looking for different ways to play it. This led to the application of the paradiddle-diddle.

What follows is the paradiddle-diddle, which should be practiced with and without accents:

In working up speed on this rudiment, try to feel the motion of the paradiddle-diddle in order to obtain a smooth flow and fast execution. In other words, try not so much to think, "RLRRLL," but use physical memory to think of what it feels like to play a paradiddle-diddle.

Once a nominal tempo is achieved, try the following accent pattern to "set up" for the beat:

Now, simply play the same part on the closed hi-hat and accent on the snare drum:

Once you become comfortable with the basic hand pattern, add the following bass drum patterns:

By permutating the sticking of the paradiddle-diddle and applying it to the set, an upbeat feel can be achieved:

The upbeat can be switched to the hi-hat, as follows:

By keeping the same sticking and switching to a jazz beat, the snare acts as a "filler" to the ride-cymbal pattern:

The original sticking pattern can serve as a variation to the jazz-ride rhythm, as follows:

This pattern could also be used as a fill:

Returning to a rock feel, the following combination using the paradiddle-diddle can be used on either the ride cymbal or hi-hat:

The paradiddle-diddle is not just limited to beat patterns. It can be used for some excellent fills. Here are just a few ideas:

Of course, all of this just scratches the surface. I haven't even mentioned the possibilities of starting the paradiddle-diddle with the left hand or using the flamadiddle-diddle. As I tell my students, the rudiments are only limited by your imagination!
Percussive Arts Society
International Convention
3-8 November 1986
Washington DC

Washington DC Convention Center
Randall Eyles, Host

For complete details, contact:
PAS • Box 697 • Urbana Illinois 61801
217 367-4098

Seminars and Workshops:
(3-4 November: Excellence in Performing, Literature, Notation)

Clinics: All Areas of Drum Set, Marching Percussion,
Marimba and Vibes, Symphonic Percussion, Timpani

Concerts: Percussion Ensembles, Professional Groups,
Drum Corps, Percussion Soloists

Exhibits: Instruments, Accessories, Publications

Drawing by Ed Peachie
Haze, from Y & T, can play double-stroke foot patterns with one kick, then who needs two kicks? That's the way I look at it.

In the studio, I don't use a double bass at all, which is hard to explain to the youngsters who play drums and who ask me about the records. When they ask me about playing double bass on the records and I tell them that I only play single kick, they always say, "Oh, come on." For instance, "Sweet Cheater," which is from this really old EP that we did, kind of sounds like a double bass in a way, but it's not at all.

AR: Can you tell me about your miking?
BB: Shure SM57's shock-mounted in the racks and AKG D-12's shock-mounted inside the floor toms. In the bass drums, we have 57's inside to trigger the Simmons, which we're not using right now. We were, but we were having a problem with other Simmons triggering. I couldn't tell you all the model numbers on the overheads, because I don't know them. I feel bad; I bet Phil Collins knows what he uses. [laughs]

AR: Do you use the same setup in the studio as you do for live work? You already said that you only use one bass drum in the studio.
BB: Well, on the last two records we used Simmons toms instead of regular toms, because it was a quick way to get a sound that I liked. We used an AMS Digital Delay unit that made them sound like real drums, actually. The attack is a lot better; it's easier to work with. We used my kick, my snare, my cymbals, and Simmons toms. For the last album, I bought a Ludwig brass snare from Myron Grombacher that sounds great.

AR: What was your first experience with the Simmons drums like?
BB: Weird, because it was like playing on tabletops. That was when they first came out, and they had the real hard pads. Later, they put rubber over them. I don't remember experiencing the elbow problems that other drummers said they had. I use them a lot live, because they have 16 different presets you can use. So I use four or five different kit sounds—different tom sounds—on different tunes.

AR: Do you listen to any non-rock drumming? I know that you're mainly a rock drummer, but do you ever listen to drum corps or anything of that nature?
BB: I listened to a drum corps the other morning about 9:00. I was in Philadelphia, and I heard this drum corps outside my window. I thought I was dreaming, but a parade was going by with all these bass drums. But no, I don't really listen to drum corps—not as a habit.

AR: What kind of music do you listen to in your free time?
BB: I hardly listen to heavy metal at all. I'll listen to something new to see what it's about.

AR: Are you interested in playing jazz at all?
BB: If I play jazz, it's more of a fusion kind of thing. If I do a solo album—which I won't do for quite a while—I'll throw a
couple of funk numbers in there. But it will still be rock. I'm a rock drummer; I'm not going to try to be something that I'm not. I'm not a jazz drummer, although I love jazz and I love jazz groups. But when I go to see groups, it's hard for me to get turned on by drummers unless I know them and they're good. When I go to see players like Vinnie Colaiuta, I go home thinking, "Hell, I could never play like those people." Like Terry Bozzio—the guy is amazing. Neal Peart's really incredible. I freak out when those guys play real "outside" and stuff; I don't play that way. That's the way it is with drummers: They like the drummers who can do something they can't do.

AR: Which drummers would you say have been the most influential on your style?
BB: God, there are so many. For double bass, I like Cozy Powell, Tommy Aldridge, and Terry Bozio. I like Terry Bozio for everything. Vince Colaiuta has got to be the best drummer I've ever seen. I saw Vince play at a club called The Flying Jib out in the San Fernando Valley. You can see him on a Tuesday or Wednesday night for only two bucks, and the guy is insane—absolutely insane!

Let's see, when I was growing up, Ian Paice was a big influence, as was John Bonham. I like Aynsley Dunbar. On the old Journey stuff, he used to play really well. The first three Journey albums really inspired my drumming a lot, because Aynsley was wild and "outside," and all that kind of stuff. I could play all of his stuff. Don't tell him that. He'll give me hell! Today, I listen to Frankie Banali and Tommy Lee. I was just thinking that my greatest influence in terms of footwork was Larry Hayes. Other drummers I really like include A.J. Pero from Twisted Sister; he's pretty cool. And Mick Brown's pretty solid. There are so many cats out there now who are really good; I can't even think of them all. But if I had to name the one drummer that I really love, it would be Mitch Mitchell. When I listen to old Hendrix records, and I hear all those weird Mitch Mitchell riffs, they just stick with me. I start to play them at soundchecks when I'm fooling around.

AR: What recommendations do you have for young players who are getting discouraged, because they're not getting any work?
BB: My advice would be to double-check their time. That's what it's about, man. When I get compliments from other musicians, it's usually about time. When I was recording with Vergat, the producer, Dieter Derks, drilled into my head the fact that I should work with a click track. I had done a really weak rehearsal with a click track, and I could feel a real difference in the tempo. The guys in the band kept telling me that I had been speeding up too much. So from then on, even when I was at home watching TV, I would put on a metronome and just play along with a pair of sticks. After a month, I really noticed a difference. At home, I've got one of those old things where you can dial in all the different variations of speed. At one point, I was getting really fanatical about it. I wanted my time to be the best. I'd even put the thing on when I was going to sleep.

AR: Do you recommend the use of a metronome for beginning players, or do you think it might discourage them, since it is perfect time?
BB: It's not your choice. If you don't have the patience to work with one, you're going to end up taking grief from someone—like what happened to me. I'm sure that, in the early days, I lost gigs over it. I'm not saying my time's perfect, but I know it doesn't stink.

AR: Have you done any clinics yet?
BB: Well, I've done a couple of in-store things, and I was beginning to think about doing clinics, but now I don't know if I'm ready to do that. Aldridge and those guys do them all the time, but I'm afraid of doing them for some reason. I'm afraid that some kid will come up to me and say, "Hey, play in 9/8," or something like that. [laughs] Do you know what I mean? I can play good drums; I'm not worried about that. I just don't know if I'm ready
to do a clinic. When I do these in-store things, I do them by myself—I don't have the rest of the band to help me—and it feels kind of weird.

**AR:** Do you practice a lot in your spare time?

**BB:** No. I have a practice kit at home, but my kid plays it more than I do. I mean, I play, but I don't sit down and play for three hours straight. I don't know how to explain this, but I just can't sit down and play. I don't need to practice, because I can go two months without playing and then sit down and play the same way I did before.

**AR:** Do you use practice pads before a gig?

**BB:** Yeah. Tico Torres of Bon Jovi gave me this little electronic pad kit, and I warm up on that a little bit. Before that, I would just sit down with a couple of chairs and some sticks, and warm up that way.

**AR:** I hear you recently got a call from Jon Anderson [formerly of Yes] to do some work with him.

**BB:** Actually, I saw him at a club in L.A., and he asked me if I'd like to play on his new record. And I said, "Oh yeah, I'd pay you in order to play on your record!" I've always loved Yes—completely—and his voice especially. But unfortunately, I couldn't take him up on the offer due to touring obligations. But I told him, "Always remember me; I'm always going to be around."

**AR:** Are you very interested in guesting on other people's records?

**BB:** No. I mean, I'll play with anybody, but I'm fully into Ratt. But if I like the person, I'll do it. It's not only the money. Maybe someday the money factor will be a big thing, but it's not that way right now. I'll play with someone just because I respect that person musically.

**AR:** Do you think about your career on a long-term basis—like about where you want to be 20 years from now?

**BB:** Twenty years? I have no idea. It scares me.

**AR:** Have you ever considered teaching drums?

**BB:** I don't have the patience. What I see myself doing—if I wanted to do something other than playing—is maybe having a music store. I don't know. Maybe I'll just kick back and be lazy.

**AR:** What frightens you the most about being in this business?

**BB:** Finding myself at 40 with no bread. I'd have to be pretty dumb at this point in my life—when Ratt is doing so well—to be in that situation. I'm doing all that I can to make sure that I'm not broke when I'm 40. You hear all these horror stories like, "This guy made five million dollars, and now he's broke." Broke, to him, might just be having half a million, but still he shouldn't have lost that much money, unless he squandered it all on drugs. I think that's the only way you can lose your bread—one weird cocaine habit or other.
AR: What are your personal goals? At what point would you really feel like a success as a drummer?

BB: I'd like not to be just a drummer. I'd like to be an all-around performer, but not like Phil Collins. I could never see myself sitting at the piano singing. But I would eventually like to do a solo album just for fun. I'd have all my friends play on it, and I'd play all the guitars and bass and whatever. I can't sing, though. My voice is terrible, although I have sung on some of our songs, way in the background. But I'm content playing drums; it's my life and it's what I was put on this earth to do, obviously. I couldn't do anything else—as well, anyway. Let's put it that way.

AR: Do you mind being tagged a "metal" drummer?

BB: I don't care what I'm called. All I care about is that they like me. Unless people see me live, they don't know that I'm not just limited to being a "metal" drummer. I've been in a lot of different bands. I can play just about everything. I mean, if Jon Anderson asked me to play on his new record, I must be pretty versatile.

The only thing that bothers me about being dubbed "metal" is if people regard me like they regard W.A.S.P.'s drummer—or a drummer in a metal band of that type. Some of the best drummers out there are in metal bands, man. So call me anything you want; just call me good.
In Part 1 of this two-part series, we examined numerous ways and means of attaining full-time employment. In Part 2, we’ll assume that you got the job and are now ready to hit the road, or relocate altogether. What can you expect? Read on.

People will expect of you exactly what you tell them you can and will do. Don’t sell yourself short, but don’t exaggerate either. If you say you’re willing to travel, be prepared to move when the call comes. If you need to give your present band notice, be sure to do so. Two weeks’ notice is the general practice.

Also, be prepared to pay your own way to wherever it is you must go. Some bands will pay traveling expenses from one location to another, but don’t count on it. If the band does offer to pay your way, you’ll probably be reimbursed when you arrive. Don’t ask for a ticket or gas expenses to be mailed to you. That rarely happens.

If the band asks when you can be expected to arrive, give a specific date. If it’s going to take three days to get there, tell the band members to expect you in three days. If, for some reason, you can’t make it in three days, phone ahead and explain why. If you can’t go at all, the same thing applies. Just give the band as much time as possible to find another drummer. That way you won’t break your commitment and put the other musicians in a bind at the same time. It’s known as professional courtesy.

Safeguards And Compromises

Be sure that the band is actually working. Ask if the group books through an agent, and if so, ask for the agent’s name and number. Should you be asked why you want the information, simply say that you want to be assured that work is available. If the band members get defensive, politely back out of any commitments you may have made. You should call the agent just to be sure it’s a steady gig. I’m certain you don’t want to drive 500 miles only to find out the band has two weeks’ worth of work.

If the band doesn’t book through an agent, ask for the names of the clubs the group is working and the dates of the gigs at each. Call some to double-check. It may cost you a few dollars to call, but that’s far better than spending a couple of hundred dollars on a bus ticket only to find out that the band has no bookings.

If the band members failed to mention that they play a variety of styles and you can’t cut it, most musicians will work with you. If they won’t work with you to help you learn the material, then you’d best move on to a band where the musicians are willing to help you overcome your weaknesses. If the band members are willing to work with you, then you must be willing to work with them also. Listen, and take criticism gracefully. You might even learn something that could benefit you for the rest of your career.

Try to reach compromises in an easy, professional manner. If you can’t compromise professionally, chances are it won’t work out. And the last thing you need is to make the gig harder on one another. It makes for a long night, and the crowd will usually pick up on the bad vibes. As a professional musician, you need to work well with people and accept personal differences aside. If you can’t do that, then either find another band—or another profession!

Travel Arrangements And Lodging

Traveling around the country with a band can be a very taxing experience. You’ll ride, eat, work, sleep, laugh, and argue with the other members. If you enjoy solitude, well, you won’t get much of that on the road. You must learn to accept that if you want to stay on a friendly basis with your musical colleagues.

If you’re hired on a salary basis, chances are the leader will provide transportation at his or her own expense. Don’t complain if the leader pulls in more money than you do. Remember, the leader is paying your traveling expenses. If you plan to drive your own vehicle, then plan to pay all your own expenses.

The same principles apply to lodging. On salary, the leader usually picks up the tab on rooms. Of course, you’ll probably have to share your room with another band member, and it’s important that you like that person. If not, either get another roommate or another band. Learn to give your roommate space, and show that person some respect. You have the right to expect the same from your roommate. If the band divides pay equally, you may have to help pay for your own rooms. With a roommate, the cost can be split 50/50. If you want a room to yourself, chances are you’ll pay 100% of the bill. That can become quite expensive.

Other Expenses

Meals are your expense, as no two people eat alike. Spend whatever you can afford. Obviously, the cheaper you eat, the more money you’ll save. It’s as simple as that. There are times when a gig might include room and board. However, those gigs are few and far between.

Your musical equipment is also your own expense. Don’t expect the guitar player to replace your drumheads. Before joining up with a band, it’s also wise to find out what type of clothes you’ll need on stage. If you don’t, you may find yourself shopping for clothes on the road. If the leader supplies stage apparel, then you’ll only need your everyday clothes.

Remember to pack your own toiletries and other personal items. Of course, there’s no need to pack ten suitcases. Personally, when I’m away for a month or longer, I carry a footlocker packed with whatever I’ll need. It may be heavy, but it’s only one piece of luggage, and it packs easily with the rest of the equipment. I’ve also seen people carry only one small suitcase and a garment bag on the road. It just depends on how much you want—or need—to take with you.

The Money Aspect

You must know how much you’ll be making per week. That way you can work up a rough budget, so you’ll know if there’s enough money to eat, sleep, travel, keep your equipment in good shape, and still come out with a profit. Your base salary will really depend on what you’re worth as a musician. The better a player you are and the more experience you have, the more you’re worth and the more you can ask for.

Keep in mind also that items such as traveling expenses, lodging, food, equipment costs, and stage clothes are all tax-deductible items. But you must keep accurate records and receipts. If the IRS has any questions about your deductions, you’ll have your receipts as proof. Records and receipts should be kept for at least seven years, as the IRS can audit you for up to seven years back.

If you do plan to deduct your expenses, you’ll need to itemize everything. The tax forms for this include Form 1040 (long...
form), Schedule A (itemized deductions), Schedule SE (social security/self-employment tax), and Schedule C (profit or loss from business or profession).

**Staying Healthy**

Being a road musician isn't the healthiest of occupations. So it's important to get plenty of exercise like running, push-ups, sit-ups, etc. Follow a regular exercise program, if possible. The healthier you are, the better you'll play.

Stay away from junk foods. Your best bet is to avoid fried foods, and eat high-protein foods, plenty of fresh fruits and vegetables, and whole grain or enriched breads. Drink plenty of water, and stay away from too many soft drinks and caffeine. Too much caffeine is bad for your system. Herbal tea is better for you and quenches the thirst just as well.

Gatorade and fruit juices are good, since they replace the minerals you'll perspire out on a hot night on the bandstand.

Stay away from drugs! Your mind and body cannot function at 100% if you're stoned all the time—or even half the time. If you smoke, try to cut down or quit entirely. Learn to reduce stress and tension by taking walks, doing some gentle stretching exercises, reading, or listening to good music. Everyone wants to stay healthy and active, and learning to slow down and relax can really make a difference. Your energy level will be higher and your resistance to illness much greater.

**Relocating**

If you plan to pack up and move to another city to find employment in the music business, it's best if you know what to expect. If you already have a gig waiting for you, then your only other main consideration is having a place to live. It's very possible that you'll be allowed to stay with one of the other musicians in the band, but don't plan on living there too long, unless that person really doesn't mind if you do. Be prepared to go house or apartment hunting when you're not performing or rehearsing.

If you plan to move your entire family, it's always better to go ahead alone, and get everything set up before your family joins you. It's really no fun having a bunch of kids running around in someone else's home or apartment. That only adds to the confusion and can quickly lead to hurt feelings, no matter how hard you try to avoid it.

If you're moving to a larger city without a job to go to, then be prepared for some hard times. It's not always easy finding work in a town where no one knows you. You may have to find a day job to pay the rent, while looking for a band to work with. You might want to visit the city of your choice and check out the musical scene before you make the big move. If you prefer not to work a day job, then be sure you have sufficient funds to hold you over until you do find work.

There are hundreds of motels, hotels, and apartments in most large cities, but to start out, you may want to live in one of the least expensive places while you're looking for work. Some one-room efficiency apartments rent for as low as $40 a week. Some hotels and motels can also give you the same low rates. An electric hot plate and an ice chest are valuable at this time, as they'll cut your food costs considerably. Just be sure that the place where you plan to stay allows such items before you move in.

If you own a van or a similar vehicle, you can sleep in that at campgrounds or recreational parks. Just be certain that you're safe from thieves and the law. If you're really down and out, the Salvation Army or other mission houses are places where you can rest your tired body. They don't offer the best rooms, and I don't really advise it, but they sure beat sleeping outdoors on damp ground. Most large cities have a social services department that can assist you in finding a place to stay if you can't find one on your own. Check the Yellow Pages under "Government Services." Once again, let me stress the point that you should go solo and get settled before moving your entire family. You'll save yourself a ton of hassles in the long run.

Hopefully, this article will help you with some of the problems you may encounter in your struggle to find full-time employment—from getting your name out to going on the road or relocating. Being in the music business on a full-time basis sure isn't the easiest way to live, but then again, there are few things as rewarding as getting out there and really having fun with it. Good luck!
This month's Drum Soloist features Dave Weckl on guitarist Bill Connor's album, *Step It* (Pathfinder Records, PTF 8503, recorded 1984). This solo, which is taken from the title track, demonstrates Weckl's excellent technique but doesn't come off as just a display of chops. Weckl's use of phrasing is very interesting and different, and he blends that phrasing with a good sense of dynamics and shading. All this combined makes for an exciting solo. There's some good information here.
with your main meal. Just go easy on the dressing. Avoid fried foods, if possible, and red meat, which slows you down. Go easy on dairy products: They contain a lot of fat. Drink lots of water. I always carry lemons with me and a device for heating water. First thing every morning, I drink a large glass of warm water and lemon juice. I find this is good for keeping my system clean.

As for warming up before the gig, I use a series of Aikido stretches designed for hands, wrists, and arms. I'll also play some rudiments, just to get "in the mood."

My fitness schedule varies considerably between my days off and show days. On off days I'll eat two meals a day: a light breakfast, and a dinner of fish, chicken, or steak. My exercise program consists of weight lifting, swimming, calisthenics, running, the use of a punching bag, karate twice a week, and playing on the drumset for one or two hours at least four days a week.

On show days, I eat one meal at least two hours before show time, which usually consists of soup or salad, plus fish or chicken (broiled or baked), and a vegetable. I drink bottled spring water, fruit juice, Gatorade, or iced tea. My vitamin supplements are Athletic Mega-Pacs.

I warm up for a half hour on the drumset prior to soundcheck. Just before the show, I stretch, shadow box, and finish off with 20 push-ups and 20 jumping jacks. My actual drumming warm-ups are done on a practice pad with weighted sticks. Generally, I'll do five minutes of single, double, and triple strokes, followed by five minutes of single, double, and triple paradiddles.

Staying in shape for drumming requires a great deal of effort. I try to get up as early as possible in the morning and walk three to five miles before breakfast. I also eat a lot of fresh fruits, vegetable soups, salads, chicken, and fish. I'm 62 years old, and I'm playing and feeling better than ever. And I honestly believe that it's due to proper diet and exercise. Exercising, morning and night, is very important to me—particularly stretching and swimming.
Talking about swimming, try this one: Take a pair of sticks with you into the swimming pool. Submerge the sticks under water and practice the half-paradiddle exercises below. You’ll be very surprised at the amount of effort this takes. Good luck!

Alex Acuna

I’m sure every drummer realizes just how physical this instrument is, and for some, practicing daily on the set may be enough to keep the body in good condition. In my case, being a percussionist, I have to be in good condition to play congas, bongos, and timbales, along with drumset. But I actually enjoy staying in shape, because it’s something I’ve been doing since I was a boy in Peru. I also practiced martial arts for about three years when I was in San Juan.

Nowadays, I jog about seven or eight miles every other day—or every day if I have the time! I swim daily, and I lift weights, but just enough to maintain good body tone. I also practice kick boxing at least twice a week for about 25 minutes. I love it! I really feel that all of this is very important for the mind, as well as the body. As for practicing and warming up, I’ll just use my imagination at the drums, and work out with different exercises, rudiments, or various combinations of four-way independence.

Tommy Aldridge

FREE BROCHURE on the world’s best snare drums.

If you’re a discriminating drummer who’s more interested in quality and sound than price, you’re in for a real treat.

Noble & Cooley’s new CLASSIC SS™ handmade maple snare drums are incredibly sensitive. Crisp.

Dynamic. Resonant. And they have the classiest finishes and hardware around.

Send us this ad today. In return, we’ll rush more information to you and schedule a demo at your favorite drum shop.

Noble & Cooley Drum Co.
WATER STREET, GRANVILLE, MASS. 01034
ON SALE NOW

MODERN DRUMMER

1 9 8 6 EQUIPMENT ANNUAL

The first—and only—publication of its kind: A one-stop equipment reference source for drummers and percussionists in every field.

CONTAINS FEATURES ON:

- THE STATE OF THE PERCUSSION INDUSTRY TODAY
- HIGHLIGHTS OF THE 1986 NAMM WINTER MARKET
- CUSTOM DRUM ARTIST PATRICK FOLEY

GIVES CONTACT INFORMATION FOR:

- DOZENS OF MANUFACTURERS
- HUNDREDS OF RETAILERS

AND PROVIDES OVER 100 PAGES OF DETAILED PRODUCT LISTINGS

Pick up your copy of this valuable source of percussion information at your nearest newsstand or music store, or use the coupon below to order. The 1986 Modern Drummer Equipment Annual is sure to provide you with a reference source to which you will refer again and again—so don’t miss it! Only $4.95 cover price!

Please send me ______ copies of the Modern Drummer Equipment Annual at $5.70 each (includes postage and handling).

Total Enclosed $____

All checks or money orders payable in U.S. Funds; Do not send cash; Allow 6 to 8 weeks for delivery; No credit card orders.

DEALER INQUIRIES INVITED

Make checks payable to and mail to:
Modern Drummer Publications, Inc.
P.O. Box 469, Cedar Grove, NJ 07009
I do exercise, but it's really not to stay in shape for drumming. I do it entirely for enjoyment. I bicycle quite a bit when I'm at home, plus I swim and play a lot of tennis. I'm really not sure if it helps my drumming. I do it simply for the fun of it.

As for warm-ups, I have a small kit backstage that I use to get the blood flowing before a performance. I've always felt that the best exercise for a drummer is drumming!

To me, the main thing about staying in shape is pacing. Getting enough sleep, which for me is about six hours a night, and a good diet are absolutely essential.

I do push-ups and sit-ups to stay in condition, and I always practice about 20 minutes before I leave to play any gig. I really think I stay happy and healthy because I love to play.

I always try to do some walking, weather permitting. Sitting in an airplane or a car for hours can make you feel pretty stiff.

As far as eating is concerned, I've tried a number of dietary programs. I finally settled upon the concept of eating the best food produced in a specific area. For instance, if I'm in Wyoming, I'll order steak. If I'm in New Orleans, I'll go for the seafood. If I'm off to Hong Kong, I'll try Chinese food. I'll simply eat whatever's the local specialty, and whatever is fresh as opposed to frozen.

Another recommendation I'd make would be don't party too much! There's nothing worse than having to catch an early flight with very little sleep and a hangover. Pay attention to your travel schedule. Some deep breathing and a 15-minute rest can do wonders to refresh you before a performance, and it really helps if your schedule hasn't permitted a full night's sleep.

I always carry a Gladstone practice pad. The following hand exercises always help to keep me in shape.
be with the same person.

RF: You must feel as though there's been a lot of growth.

RW: When I started, the big record was "Hold Me," which people might not even remember, unless they are Barbara Mandrell fans. "Show Me" may be the more recognizable record of 1978, when I started. "Midnight Oil" was the first number-one record she had. When I started, we were working as an opening act for a lot of people, doing a lot of high school gymnasiums and small fairs. We carried our own P.A. under the bus, and her dad used to run the sound. The second year I was with her, we started opening for the Statler Brothers, and the year after that, the TV show came along. I think the exposure she gained from the Statler Brothers tour was a major help, along with the records that came out about that time, "Sleeping Single" and "You Can Eat Crackers In My Bed."

RF: Even stylistically you've gone through a lot of changes. Right now, Barbara is bordering on rock.

RW: It's very close, and that's where she wants to be right now. She's been going in that direction since "If Loving You Is Wrong," and she's very comfortable with that soul/rhythm & blues. "Show Me" was a Joe Tex R&B song. She's been influenced by that for a long time. It's a lot of fun to play that, too. But really, the whole country sound is questionable. It's hard for anybody to say what's country anymore and what's not, but it's all moving in that direction. Then you have somebody like Ricky Skaggs, who goes the other way and is a monster. That's what makes it healthy, though. Right now, if you were to turn on your radio station and listen for a couple of hours, it would lean more toward the progressive crossover rock sound than the traditional Skaggs-type sound. I'm not saying it is necessarily going to go that way, and in a way, I hope that it doesn't, because I think I probably have the most fun playing a 4/4 shuffle like the old Ray Price stuff. I was raised on that on the Saturday afternoon radio show. It doesn't happen that much anymore, but I really love to play that.

RF: I would think that, as someone who was always involved in country, you would feel it's a bit radical right now.

RW: Yes it is, but it's fun. I can go back and pick up some of those things, like when I used to play some of the Temptations cuts and Motown things with Ben in high school. I think all of us around the 30-year mark are products of that. I think it would be impossible to grow up just locked into one style of music.

RF: You couldn't play Barbara's show if you were.

RW: Or anybody's show. That variety is really important. Some of the comments I've heard about Barbara's current tour have been about how much more contemporary it is than it was in the past. When Barbara and I sat down to talk about the show and what songs we would include this year, it was tough. First of all, we hadn't worked in a year and a half, and she's at the point now where she's built up quite a repertoire of hit records that people expect to hear in some way, shape, or form. You can't do five medleys of five songs either, because that gets old, too. You've got to pick and choose what you want to do. We decided we would try to get some of the more recognizable records in, and then support the new album, which happens to be a contemporary sound. So that's why the show comes off that way. Another change people will probably notice right away is that, for three or four years before the accident, we had a fiddle player in the band. As long as he had a fiddle in his hand, regardless of what songs he played, people saw it as country. He is no longer with us, and we hired another guitar player. Because of the fact that we don't have a fiddle on stage anywhere, a lot of people are going to say, "It's not country anymore." I think the show and its direction are good representations of where Barbara is headed. I hope so, anyway, because I'm partially responsible for it being like that.

RF: You're a very integral part of the organization now.

RW: This is the first time that Barbara had ever had someone to take on the position of an official bandleader. For the first six years that I was with her, a fellow by the
The name of Lennie Webb assumed that responsibility. He was the guy we would go to if we had questions, and if Barbara wanted to get something to the band, she would go through him. After the accident, when she knew she would be touring in the spring, originally she was going to be doing a movie in January and February, and it would have been impossible for her to put a band together while doing the movie. She asked me if I would, first of all, be interested in going back on the road with her, and secondly, if I would be willing to take on the responsibility of being the band-leader—putting the band back together, and so on and so forth. I was very honored that she would give me that much responsibility and believe in me to that extent, but again, I think that goes back to the fact that, having been with her that long, she knows me well enough. We play off each other well, and we think enough alike that it was an easy transition to take that on. Everything in the show and the concepts are really hers, because even if I came up with the original idea, of course, we talked about it. Regarding the band, we've all been together long enough to know each other well enough that there are no problems there at all. I'm not silly enough to try to assume that I know more about playing guitar or piano than the guitar player or the piano player. If I wanted something a little different, I would say, "What if you tried to play it more like so-and-so with this type of sound?" You're going to get more out of people you're working with by doing it that way as opposed to saying, "Play this."

*RF:* Let's talk about the TV show. That was taped out in L.A. What was the situation?

*RW:* When we first went out, it was on a trial basis. We were contracted to do six shows. We started in the middle of August, and we did a show a week. On Monday and Tuesday, the girls learned the dances. There was a different dance each week and a lot of dancing in the show. We would sit down with R.C. Bannon, Barbara's brother-in-law, who was musical coordinator. There was always a segment where we were featured on stage, and it was a medley. We usually tried to get four or five songs in a five- or six-minute segment. On Monday and Tuesday, we tried to figure out which songs we were going to use and get that medley together, as well as trying to get the ideas for the Gospel medley that was at the end of the show. We had to work the Gospel part around whoever the guests might be, because they usually sang some of the songs, too. Hopefully, we'd get all that done Monday and Tuesday.

Wednesday was the pre-record. We went into United Western Studios and put down all of the musical tracks, so it would sound decent. There were a few times where somebody actually played live on the show, but the sound quality usually suffered. It is a lot harder to tape somebody live. We would use the whole orchestra from 1:00 until 5:00, and then we would fix overdubs if necessary. Sometimes on Wednesday, we'd be there until 3:00 or 4:00 in the morning. The girls, as a general rule, did the lead vocals live, in order to lend believability. Sometimes if you try to lip sync a lead vocal, it doesn't work. I think that was a big part of the show's success. They were willing to sacrifice being a little off for the reality of it.

Thursday and Friday would be the video portion, actually putting it on tape. Usually Saturday and Sunday were spent talking about the ideas we would be trying to put together on Monday and Tuesday. It was a show a week. The first year was more uncomfortable, because we went out there for six shows, but when we got the fourth one done, they said, "We want another six." That took us through Christmas, we took the break for Christmas, and during the second six, they decided to do the full season. That was tough, because we didn't know any of it when we initially went out, and we ended up being there for the full year.

The second year of the show was easier because we knew we were doing the full series and we could take our families out to L.A., so it was more comfortable. The
It’s not going to work. I think that’s why it’s not so easy to let happen, sooner or later there also has to be that balance. You have to get caught up in that when you’re doing it. The time, but when it’s really that close to life becomes the product of the music, the music is a product of your life. If your career ends, you can be the real basis of your happiness in life, such as family, your God, and a lot of other things that all together make the music happen. I think it made all of us step back and think about where we were headed—not so much physically impossible for her to accomplish. The summer between the TV shows, we did the longest tour we’ve ever done. It was 90-some shows in 67 different cities, sometimes two shows a day, in a two-and-a-half month period. That was the summer of 1981, and then we turned right around and went back in to tape the TV show. In hindsight, that was a big mistake. If Barbara has a fault, it is that she likes to be involved in all the aspects. It’s hard to call that a fault, because that’s why her career is working. It can be exhausting for her, though. She had to stomp her feet to get the Gospel thing in the show, and it turned out to be probably the most popular as far as viewer response was concerned. But the fact that she was so involved in every little aspect of the show wore her out and made it infeasible to continue.

The specials have worked out well. Since then we’ve done two specials, and there was talk that that would be an ongoing thing. The last tour we did was interesting. It was a lot of fun, because we all looked at it as a two-month tour. It was very busy for that period, but it was a testing ground. A year and a half was a long time not to work. Barbara made a miraculous recovery. It’s a miracle that she’s alive, let alone out touring again. I felt really good when I found out we were going to do this fall tour. The dates had been on the book, but they were booked with a cancellation clause, and we all thought she was going to cancel it. It made us all feel good for our own personal reasons, but also because it meant that Barbara was ready for the mainstream of her life again. She’s more in control of what she wants to do again and not wondering if she really does want to do this.

RF: Being so close to death can certainly affect your life.
RW: I think it affected all of our lives. It brought home the fact that this life is fleeting moment and can be over at any instant. You hear and read about that all the time, but when it’s really that close to home, it carries a little bit more weight. I felt really good when I found out we were going to do this fall tour. The dates had been on the book, but they were booked with a cancellation clause, and we all thought she was going to cancel it. It made us all feel good for our own personal reasons, but also because it meant that Barbara was ready for the mainstream of her life again. She’s more in control of what she wants to do again and not wondering if she really does want to do this.

RF: Yet, you were doing the TV show.
RW: We always played on the segment where we were on stage. But there was also an L.A. rhythm section that played the opening of the show. There were two different rhythm sections.
RF: Did the other section play for the other artists?
RW: It would depend. If it was a country artist, they would use us, but on the opening of the show, or for an L.A. or New York type artist who was intricately charted, they would use the L.A. people, because they read much better. I read okay, but not quite to that extent.

To get back to your question, I feel confident that I could play in the studio. At this stage, it’s not important enough to me to make an issue out of it with Barbara. There is a lot of politics involved in the studio work here in town, and a lot of times, it’s not so much how well you play as it is knowing the producer. I think that, if Barbara would stop and think about it, she would be hard pressed to say that the guys in the band couldn’t do it. We’ve got some tremendous players in the band, particularly our piano player, Mike Rojas, who is unbelievably talented and could do any session in town. All the musicians are capable, but Mike is outstanding. I don’t understand why there is such a division, and Larrie and most of the other players don’t understand it either. It’s in the control of the producers, whoever they might be, and Barbara’s producer is not the only one who doesn’t use the road band. It just happens to be that way. I think the pro-
Producers get very dependent on and comfortable with the players they use in the studio, and they tend to rely on those people for their ideas and input. Producers know that, when they call those musicians, they're going to get the sound those players have become associated with.

RF: Yet, how much easier it would be to go into rehearsal having played the record, or adding tunes in the show that you will eventually take into the studio.

RW: Exactly. In the studio, you can basically learn a song well enough to play it in a matter of minutes, especially if you want to jot down a little chord chart. When you're on the road, you don't want to have your face buried in a chart, so you want a little more time. You want to get that song in your mind to the point where you're comfortable enough to have freedom to experiment. It takes a little more time to be comfortable enough to do it on the road than it would be to actually cut the thing in the studio, because you can sit there and read it. As a general rule, we can put the basic songs for a show together in a couple of days. Just learning those 15 or 20 songs that are required to put that hour together doesn't take that long. Barbara does an instrumental section where she plays the dobro, the mandolin, the banjo, the saxophone, and steel guitar, which takes a little time.

RF: Speaking of instruments, tell me about yours.
RW: Tama has been really good to me. Tama and Zildjian have bent over backwards to help me out. I'm playing the Tama Artstar now in sizes of 10", 12", 14", 16", with a 22" bass drum and usually a 6 1/2" snare, but that depends. When the need arises, I’ve been using the Techstar unit to trigger the kick and the snare. On this last tour, I took out the Techstar pads, but if I do it again, I will probably just trigger everything with the acoustic drums. I think electronics can be very valuable, but if there is a personal choice to be made, I prefer the way acoustic drums sound. I’ve checked out the ddrums, which Larrie uses, and they’re incredible, but very hard to get a hold of and very expensive. The cymbals I use are a 22" ping ride, 16" and 18" crashes, and 14" New Beat hi-hats.

RF: Where did your artist deal come from?

RW: The one person I would have to give the most credit to is Bob Schnieders, who works for MCA. He was from St. Louis when I was working there with Nick Nixon. When I first started with Barbara, she liked my voice, so the first year, I was doing songs in the show. I remember I used to sing Milsap’s "Almost Like A Song." Jim Fogelsong was the president of MCA at that point, and he had heard a few of the shows. There had been discussions about getting me in the studio. It was one of those things where everyone was saying, "Gosh, we should do something here," but nobody was really saying, "Let’s do it." So this friend of mine in Los Angeles was aware that the discussion was going on, and he, along with Barbara, was very instrumental in actually doing something.

RF: Was this a goal of yours?

RW: Yes. I'll do it again, too. I feel very certain about that. Before I do it again, though, I will be in a position to call more of the shots myself and have a little more control of the situation. That was four or five years ago. I was thrilled to death to have a contract, and if it never happened again, I charted a couple of records, which most people don’t even get to do, even though they were only in the 80’s. Most people don’t get a chance to record for a major label, and I could say, "I had that dream and it's been fulfilled," but I think I will do it again.

RF: When you had your solo deal, you stayed with Barbara, didn’t you?

RW: Yes. She wanted it to happen as much as anybody did. I could work one show with her in front of 20,000 people. As a new artist doing clubs, it would have taken me several months to play in front of that many people. That was one of the most disappointing things about it not all falling into place the way it should have. The basic elements were all there for it to really take off, but standing back looking at it, it just wasn't the right time. I wasn't ready to give as much of myself yet. I probably didn’t admit that up front back then, but I think that was part of the reason things didn’t
happen. I wouldn't, and at this stage, still won't, go out and work 300 days a year.

RF: You write.

RW: Yes, and in the past year or two, I probably have written more than I ever had up to that point. The tunes I have written that I feel good about are contemporary Christian, and I feel that, if I were going to go out and knock on doors today and try to get a deal, it would be in the contemporary Christian market. I've been on the road long enough that I'm getting tired of it. It's different if you're in the artist situation where you can take some of the family with you. I've got a wife and two little boys that I love to death, and it's just getting harder every time to pull away from them. I've been thinking, though, that if I want to do an artist thing, there are a certain amount of sacrifices that have to be made. If I'm going to have to be on the road to support a career, I can rationalize it a lot better if I were doing it talking about something I believe in very strongly, which is my relationship with God through Christ. Maybe somebody will latch onto it while I'm doing it, and if that's the case, then it will all be worth it. Then I could feel better about sacrificing some of my personal life.

RF: Is it difficult being a Christian in a business that seemingly chews you up and spits you out—one which people deem to be corrupting?

RW: It's sad because that is the image that is portrayed, and to some extent, it is very true. Sometimes it's so easy in the music business to fall in line with what's happening. If all the rest of the kids are gathered in the car, drinking beer or smoking pot, it's a lot easier to say, "Yeah, okay," rather than to do what you really feel is right. I've got some very good friends who have different opinions and feelings. I'm not going to argue with them, but the bottom line is that I know my relationship with Christ works for me and I see that it works for other people.

RF: This business definitely offers more temptations to go astray than most. When you committed yourself to these ideals, was it difficult putting your money where your mouth was?

RW: Sure. It was difficult, but rewarding at the same time. I feel so much better when I have turned away from one of those temptations, and gone back to the room and gone to bed. I feel a whole lot better about myself than if I succumbed to the temptation. I think that's really where the bottom line has to fall for each person. When you finally realize, "Wait a second, for me to be a Christian means to try to live like Christ in the way I think He would have," that means not doing certain things people are doing today that they think is not a problem. What bothers me is, even in the contemporary Christian field, some of the people involved are questionable. I've seen a prominent contemporary Christian artist who was almost afraid to admit that he was a Christian. You could tell he had been coached by somebody who said, "We're starting to get some success here and sell some records, so we have to be very careful about what we say. We don't want these people not to buy your records because they think you're a Christian."

RF: Certainly it would be harder for you to maintain your thoughts and feelings if you weren't with a Christian artist.

RW: Sure. That's been a big help. Those people you surround yourself with are very important. When you realize that it's a lot easier to get in trouble when you're hanging around people who lean that way, it makes you change some things a little bit. I've found that I tend to zero in on people who share my feelings. It's an all-encompassing subject to me, and there are many facets involved. I have a lot of good friends who really don't necessarily see things the same way I do, but I still enjoy hashing it over with them. Jesus said that, when you come to the point where you start becoming judgmental of other people, you are really the one who needs the help, because you think you know it all.
Response to this contest was both gratifying and fascinating. The ideas ranged from the simple to the complex, and from the basic to the bizarre. From a sizable number of entries, the field was narrowed down to a small group of finalists, from which the ultimate winner and four entries worthy of honorable mention were chosen. Criteria for judgment included the practicality of the item (and whether it was, in fact, even possible. "An unbreakable drumstick," for example, would not have been considered a valid entry.) Also taken into account was whether or not such an item would be useful to drummers in the real world. The universality of the item's appeal was an important criteria; the more drummers who were likely to benefit from the device, the more points it received. Ultimately, all of those factors were combined with the originality of the idea, and a choice was finally made.

**The Winner**

The winning idea comes from Phil Laskowski, of Clark, New Jersey. His concept of a foot-operated locking hi-hat stand seemed to our judging committee to be simple, practical, useful, economical, and quite readily marketable. Phil describes his device in the following manner:

"This product concept is for the economy-minded drummer who has always needed an extra foot. The hi-hat stand has a foot pedal that not only moves vertically, but also horizontally. When the foot closes the hi-hat, it has the option of pivoting slightly so that the foot pedal is 'caught' under a 'lip,' thus 'locking' the hi-hats and freeing the foot for double-bass, foot triggers, etc. Economically speaking, there's no need for additional hardware or a second set of hi-hats. To release, the foot simply pivots the pedal back to the center position."

**Motor-Driven Drum Tuner.** Edward Johnson, of Milton, Pennsylvania, Ted Sabo, of New Washington, Ohio, and Phil Laskowski (again!) submitted separate ideas for virtually the same product: a motorized drum-tuning accessory. The basic concept was to have a small, hand-held, self-powered, reversible device that could quickly loosen or tighten the lugs on a drumset, thus making head changing quick and easy. Phil's device would also have the ability to clamp onto bass drum T-rods. Both Phil and Ted suggest battery-operated models with torque protection to prevent overtightening the lugs or burning out the motor; Ed's model would be rechargeable from a standard AC socket and feature adjustable torque. Illustrations of Phil's and Ted's designs are shown.

**Honorable Mention**

Ideas worthy of honorable mention came from the U.S., Canada, and Argentina, proving once again that drummers are truly an international fraternity. In no particular order, those ideas were:

**Electronic Bass Drum Pad.** Robert Mills, of Halifax County, Nova Scotia, Canada, suggested a totally electronic bass drum pad...
system (as opposed to those currently on the market that combine electronic triggering with a traditional pedal mechanism). Robert’s design features a flat rubber surface with trigger-buttons on both the front and rear, so as to be activated by both the toe and the heel of the foot. His control box would contain select switches to choose which combination of buttons would be activated. He then suggests that the entire unit be combined with an existing electronic “brain” from Simmons, Roland, Pearl, etc., for the ultimate creation of the bass drum sound.

The Oral Head-Set. Easily the most unique idea we received came from Rob Crow, of Pittsburgh, Pennsylvania, who suggested combining current electronic technology with the habit that many drummers have of “tapping their teeth” in rhythm. He describes his device in the following manner: “With the use of two triggering devices, a material similar to what is found in a football player’s mouth guard (clear), and a support system (the headset), a drummer could expand his or her coordination to six-way independence. More importantly, it could give the drummer with a disability the chance to have four-way independence—a dream out of reach until now! This may all sound a bit strange, but I feel that the muscles in the jaw are the same as those in your arms. It would take time to get the control, but [the Oral Head-Set] could open so many doors.”

Modern Drummer wishes to thank all the entrants who put time, thought, and effort into the preparation of their Dream Product submissions. We also wish to acknowledge Bob Saydlowski, Jr., who originally conceived the “Dream Product” idea, and who coordinated the compilation of entries and helped to select the finalists.

In recognition of his winning idea, Phil Laskowski will receive a $100.00 cash prize, one-year subscriptions to both Modern Drummer and Modern Percussionist, and an MD T-shirt. All Honorable Mention winners will receive an MD T-shirt.

Editor’s note: The ideas presented here were selected by a committee of Modern Drummer editors on July 18, 1986. As of that date, to the best knowledge of the committee of editors, or any other employee of Modern Drummer, there did not exist any product identical to those presented in the Modern Drummer Dream Product Contest, or any product of a similar nature that was either commercially available or under commercial development. Publication of these ideas in Modern Drummer does not constitute an endorsement of such ideas or products by Modern Drummer or any affiliate, and also does not constitute a patent or copyright of any kind. It is the responsibility of each of the individuals submitting design ideas to protect his or her idea, and Modern Drummer takes no responsibility for any product design, use, or application with respect to any idea presented herein. In addition, Modern Drummer is not responsible for any consequences arising from the publication of any ideas or products presented in the Modern Drummer Dream Product Contest, whether or not such ideas or products were winners of the contest. If any winner of the Modern Drummer Dream Product Contest is determined to be employed, or in any manner affiliated with, a drum or accessory manufacturer, the prize shall be forfeited.

The Oral Head-Set.
the rock 'n' roll route.

DP: Yeah, she did. She even went to college, but she dropped out halfway through. She was really the controlling factor in the band; she was doing the booking, the songwriting, the organizing, and things like that. It was too much for her—going to college and all—so she dropped out.

RS: Let's go back to you, the fledgling drummer. Once you got in the band, did you take drum lessons?

DP: I took one drum lesson, and the teacher wanted me to view the drums in a certain, I guess, jazz style. Well, I had no idea of what he wanted or was talking about. He wanted me to hold the drumsticks in, what was for me, a very strange way. I didn't like the whole experience of taking lessons, so I quit and learned by myself.

RS: How did you go about teaching yourself?

DP: I'd listen to records and go to shows. I'd watch other drummers to see what they would do in different situations, and then I'd go home and practice. I'd do anything I could to learn on my own. So all I've ever done on the drums has come out of me, and it's all been by ear.

RS: Since your brother was a drummer, did you go to him for help or advice?

DP: Yeah. He was always real good at playing fast fills—something I could never do. I still don't play them very well. I'm more of a simplistic drummer, if you know what I mean. I feel most comfortable keeping it simple and setting a groove. My brother would always play this fast Keith Moon stuff.

RS: Does he still play?

DP: Yeah, he's got a band in L.A. called the Howling Dogs. They're starting to get some songs together and do some recording.

RS: It's no secret that virtually every critic and music journalist ties the Bangles with the mid-'60s sound of the Beatles, along with the Buffalo Springfield, the Byrds, and the Mamas & Papas. So would you say your style of drumming has been influenced by drummers like Ringo Starr, Dewey Martin, and Michael Clarke?

DP: Oh yeah. But my style is a lot more modernized than it used to be. We have a song called "Real World," which has a serious '60s beat—a real 1964 Ringo Starr drumbeat. I really wanted to play that when we recorded that song, because no other drummer at the time was doing that. It was something different for a lot of people. It was also a little nod of acknowledgment. I guess, to the old drum style, which I truly loved and grew up on. I was doing that, but then it got a little too '60s-ish, so I toned it down a little and threw in my own fills and my own style.

RS: Is there any drummer in particular who you could say has been more influential on your drum style than any other?
DP: Well, everyone always says to me, "God, do you know who you look and sound like on stage?" And I say, "Who?" Then they return with a line like, "I don't want you to be insulted or take it the wrong way, but you look like Ringo Starr." So he's the major influence. But Keith Moon's drumming had a pretty big influence on me. So did Ginger Baker's and Mitch Mitchell's style, and more recently, I'd have to say Stewart Copeland. He's just a great drummer, and I love his style. But Ringo was number one.

RS: Today when you hear old Beatles records and Ringo Starr keeping the beat on them, can you pick out elements of his drumming that are embedded in your drumming?

DP: Yeah, a little bit. I could have done it more in the earlier days when the Bangles were the Bangs, though. Then I could really pick them out.

RS: What you said about people who would come up to you and ask if you would be insulted if they compared you to Ringo Starr is interesting. Despite revisionist theories on the quality of Ringo's Beatles drumming, which put to rest the idea that he was an inferior player, there are still some people who consider Ringo a Beatles or personality first, and then a drummer.

DP: You know, you're definitely right. He was looked upon as a personality more than anything else. All the Beatles were personalities. But Ringo definitely had a great drum style, as far as I'm concerned. Ringo would do a fill, and you'd know at once that it was a Ringo fill. I really hope that people go beyond any female hangups associated with me, so that I'm one day respected as a drummer for my style and not because I happened to be a girl who played drums.

RS: You'd like to be known as a drummer with a refined, simple approach to the drums?

DP: Well, the Bangles' sound does require a simple, basic beat most of the time. There's so much going on in our songs that it would be foolish to force all these heavy fills and complex riffs into the music. I'm sure you can hear all the guitars ringing all over the place. And don't forget, there are four voices in the band. I couldn't play drums like Keith Moon, for example, and expect the girls to think that's what's needed.

RS: How would you describe your drum style to someone who's never heard you play before, other than to say it is "simple"?

DP: I don't know. I can't describe my style, because I can't separate myself from it. That's a hard question to answer.

RS: Well, what about this one: What elements do you strive to project when you play the drums? What do you want to leave listeners with?

DP: I'd like people to get the impression that I drum from the heart and that, with me, drumming is more of an emotional thing than a techno-execution of sorts. I really enjoy performing live more than I do playing in the studio. Maybe that's because I have more experience playing live than recording; I don't know. But the studio still kind of scares me off a little. Plus, with all the techno-drumming coming in and everyone insisting that everything a drummer does has to be technically perfect, the whole thing takes away the human emotion for me. And that was something I always thought had to be very present and something, like I just said, that I still connect to. I don't want to lose that element, either.

RS: Are you saying that you would prefer to sacrifice technical perfection for a sense of imperfection or human emotion in your delivery?

DP: Sometimes. It depends, of course, on the song. But I definitely tend to go for the emotional thing and the human element. Plus, all this technical stuff is getting old. We need something new and fresh.

RS: Would I be correct to assume that you don't use electronic drums?

DP: No, because I did use them on Different Light. We did a song called "Walk Like An Egyptian," which we're going to do live again. That will mean me and a Linn machine. Actually, it will mean a Linn machine with me out in the front banging on salad bowls and things. But that's just a chance to do something different. I don't think every song the Bangles do could ever be like that one. I also use the Linn machine on a couple of other songs as a timekeeper, because these songs require it.

RS: You don't find the recording studio comfortable. Yet you've done two records already. How do you prepare yourself when it comes time to record? What strategy do you employ in order to get things done without having your inexperience or trepidation ruin the session?

DP: For Different Light, I went to the studio saying to myself, "Okay, now I know what happened last time. I know what to stay away from."

RS: And what was that?

DP: Well, I wanted to be more open-minded. I wanted to do different things, like using the drum machine. But it still was very hard for me to record. I just have a hard time recording, for some reason. I think it's because everything is so blatantly there, you know? You listen to the drum track, and it's there. You're naked. It's coming out in the control room, and every
one is listening to your drum part. For me, that's nerve-racking. I haven't quite got it down yet, so that I can feel comfortable in the studio.

RS: Do you like what you hear on Different Light in terms of your playing?

DP: I don't like the drum sounds too much. It wasn't quite what I was looking for. The same is true with our first record for CBS, All Over The Place. Hopefully, on the next record, I'll get the sound I want. I know my drumset sounds good live, because every time I play a show, someone will come up to me and say, "Your drums sound so good. They sound big and full and great." Now I need to get that sound in the studio.

RS: What do you attribute this to? Is it your inability to find the elements that will give you your live sound in the studio, or is it something else?

DP: I don't know. Maybe I haven't found the right producer for the sound that I'm after. I think that's the main key. See, with the Bangles, you're talking about various sounds and various styles. So I'd like to have at my disposal different drum sounds to meet these. Sometimes a song calls for a hard drum sound, and other times a song will call for a light drum sound. Well, on Different Light, I felt like everything I played sounded the same—a little mushy and even a little wimpy in some places. I don't want to sound wimpy, because I don't think I play wimpy. A lot of people say I pound the drums, and that really cracks me up.

RS: Since you brought it up, I think the drums on Different Light occasionally sound as if they were weakly recorded. They seem very much in the back on a couple of songs.

DP: I know. And that's not the thing we were going for on the record. On the first record it was, because we were definitely going for a '60s sound—guitars up front and the drums in the back, which they couldn't help in the days of 4-track. Back then, the drums got buried. So this time, on Different Light, I really wanted to get a solid bass and drums sound going. But we couldn't get it. I'm not pointing a finger at anyone. I just don't think the producer was right for this particular rhythm section. The Bangles have a really good rhythm section, and I think it deserves a bit more attention on the next record. I think it will get it, too, because we're definitely going to make the effort. If the next producer we get doesn't work out, we'll just find someone else. See, if you heard us on record and then heard us live, it would be very different. We sound a lot more exciting live. The new record is a bit more down-played than we like.

RS: Yet the record has received excellent reviews.

DP: Yeah, I know. That's nice to know.

RS: What kind of drumset have you been using on this record?
playing?
DP: I'm using a Gretsch set. I've got a 14" snare. It's a deep snare; I guess it's 8 1/2" deep. I also have the Super Tom series, which consists of, essentially, bigger, deeper toms. I've got a 12", 13", and a 16" floor tom. I also have a 22" bass drum. It's just a five-piece set.
RS: And cymbals?
DP: I use Zildjian cymbals—the Platinum Series. They're really cool. People say, "Oh, the cymbals look great. Why are they so shiny?" "Well, they're platinum, kids!" It's nice because they look great, but they sound a lot like the gold ones.
RS: Did you go to the Platinum Series for its visual effects, or for both visual and sound?
DP: For both. They look especially good on stage. But if I was only interested in the sound of my cymbals, I'd probably go back to my old ones.
RS: Did you use your Gretsch set in the studio when you recorded Different Light and All Over The Place?
DP: I used the Gretsch on the new record and a Ludwig set on the first record. I had a black Ludwig set, very close to the Gretsch set, except that the bass drum was bigger—24"—and the toms weren't as deep. What I enjoy doing in the studio is experimenting with all different kinds of snares.
RS: When the Bangles are in the studio working on new songs, what is your role in determining what goes into a song and what doesn't?
DP: It varies. It depends on what's brought into the studio in terms of ideas. Usually Vicki or someone else will come to rehearsals and play some song ideas on guitar. She'll play a guitar part, and I'll hear it and play a beat to it. But sometimes she already has a beat in mind. I'll hear what she has to say and then add something to it. So it depends on a lot of things. We all work together as a unit when we put down a song. Everyone has a say, not just in what she plays, but in what others play as well. Sometimes it gets chaotic, but we always work it out.
RS: Does the group ever put any pressure on itself to continue that mid-'60s sound that has got the Bangles this far?
DP: I don't think so. It gets a bit tiring hearing the comparisons to mid-'60s groups all the time. But I think it can't be helped because people tend to pigeonhole bands into categories. Someday, though, I'd like for people to think we developed into a band with our own sound and style. I think the more we record and the more our sound matures, the more our style will be our own.
RS: And what are you doing as a drummer to get to this point?
DP: I'm trying to learn to play more different styles and play them well. It doesn't make sense to attempt a jazz style, for instance, and do it half-assed. But I need to become more versatile, because on our next record—who knows—we may stick to

**LEARN DRUMS THE WAY STEVE SMITH DID.**

**AT BERKLEE.**

"The three years I spent at Berklee had a major influence on my life. Boston is a cultural center where all the major jazz artists have performed and the best part was Berklee's great learning environment. This was a happening time with a lot of creative students around: Neil Stabenhaus, Jeff Berlin, Casey Scheurell, Tiger Okoshi, Jamie Glaser, and many more. We would play together or just hang together for inspiration. We still keep in touch and collaborate to this day. The training I got and the musicians I met at Berklee helped me get my start in the professional world."

—Steve Smith

Well known as percussionist with the rock band Journey, Steve Smith has also performed and/or recorded with Jeff Beck, Stanley Clarke, Steps Ahead, and Jean Luc Ponty and leads his own popular jazz group Vital Information.

Berklee
COLLEGE OF MUSIC
Where careers in music begin.

OCTOBER 1986
folk. That wouldn't be bad, come to think of it, because folk and rock are the two categories I think I fall into best. But, as I kind of mentioned before, I would like to get a harder edge to my drum sound.

RS: What do you consider your strongest area in terms of playing?

DP: Well, let’s see. I tend to do “cowbeats,” or country beats, pretty well. I don’t know why. I guess it’s because Vicki would always write songs that required such a beat.

RS: Have you put pressure on yourself to improve as a drummer now that you’re in a position where a lot of people hear you every day on the radio, in clubs, etc.?

DP: I’ve always put a lot of pressure on myself. It’s been that way right from the very start. I’m a bit of a perfectionist. I tend to push myself a lot. I tend to keep saying, “That’s not good enough.” I’m very critical of myself. I try to criticize my playing before anyone else does. I want to get at myself first. [laughs] I think I’ll always be hard on myself.

RS: Do you consider that a blessing?

DP: Yes and no. It’s good because it pushes me to grow as a drummer. But it’s bad because I think it stops me from being more adventurous and creative. I sometimes think I should loosen up and let myself make a bunch of mistakes. That might sound a bit weird, but this is the way to learn more about your instrument and about your ability to play it.

RS: How much do you play your drums when you’re off the road?

DP: Unfortunately not much, because I don’t have much of an opportunity to play. I haven’t had a permanent place to live in a while. When we start rehearsing, I show up an hour or so before everyone else and rehearse by myself. This year, we’re going to be on the road for a long time. I think we have maybe a week off. So it’s really hard to sit down and practice as much as I would like to.

RS: Let’s talk a little bit about your songwriting. Songs of yours can be heard on both Bangles records.

DP: That’s right. I’m better musically than I am lyrically.

RS: What instrument do you compose on?

DP: The guitar—that’s the easiest for me. In fact, now I have one of those mini-studios, which are really great. I’ve got to play around with it more, but I love programming drum parts on it, figuring out bass parts, and then layering guitars and voices over them. It’s great fun.

RS: You also sing. Do you find it awkward to sing and play at the same time? Does your playing ever suffer because of your vocal responsibilities?

DP: The only time I have a hard time is when my adrenaline gets a little out of control. When that happens, I have a hard time catching my breath. Then there are the technical problems with the equipment and mic’s—you know, feedback with open mic’s and all that. But to me, there’s really no difference between playing drums and singing and playing guitar and singing. And people do that all the time. Also, I have to say that, if I think too much about what I’m doing, then I lose it and start fouling up.

RS: Lose what—the singing or the drumming?

DP: Either/or. If I don’t think about what I’m doing, things just seem to work out much better for me.

RS: When 17- or 18-year-old female drummers come up to you after a show and ask for advice, what do you say?

DP: Basically, I tell them that, if they really want to be drummers, then they should stick to it and not give up or stop because they’re females. They can’t let that bother them. They have to think of themselves as drummers, not female drummers. There’s really nothing else to tell them.

RS: Five years from now, what kind of drummer do you hope to be?

DP: I know the opportunity for that kind of drumming with the Bangles is not too common, but maybe on a different project I can use it. I’d love to be able to execute more complex drumming. I’d definitely feel more like a complete drummer if I could realize that goal.
I've been an avid reader of Modern Drummer for a number of years, and I just wanted to say that MD is a superb publication that keeps getting better every issue. I’ve been drumming since age 12, and still have a kit set up at home. It comes in handy after a particularly painful Cleveland Indians defeat. As you probably know, many professional musicians are avid baseball fans, and on their off days, they’ll join us for a game. By the same token, many big-league players enjoy spending their free time fooling around musically. It’s a great release.

About eight years ago, when I was President of the Toronto Blue Jays, we had a few musicians on the ballclub, and we’d meet in the clubhouse before home games to jam. The group included Jim Clancy, whose strong right arm and skillful guitar playing are still with the Blue Jays, and first baseman Tommy Hutton, who was a very talented singer and guitarist. Anyway, the Blue Jays weren't playing very good baseball in those early years, although our chops in the clubhouse were improving! The Expos came after Hutton for their September stretch drive, and I traded him to Montreal for $35,000 and “a player to be named later.” After that, of course, our band didn’t sound quite as good. Clancy summed it up best when he told me, “As a General Manager, Peter, you’re not very bright. For a player like Hutton, we should have at least gotten a bass player in return!” Keep up the great work.

Peter Bavasi
President
The Cleveland Indians

JOE ENGLISH
Thanks for a great article on Joe English in the June, ’86 MD. I had the privilege of filling in when his keyboardist left the Joe English Band. Joe was a pleasure to work with and for, and is an unbelievable drummer! We recently jammed on some fusion tunes, and I’d never heard him play better. You will be interested to know that Joe and his wife Dale recently had a car accident. I’ve talked with him, and his spirits are high. Unfortunately, he had to have hip surgery, and I know that, barring a miracle, his will be a painful road back to health. Joe has walked that path before. Anyway, I encourage your readers to drop him a line: Joe English, Route 2, Box 227 DD, Statesville, NC 28677.

Phil Madeira
Nashville, TN

Jeff HAMILTON
I am pleased to see you give Jeff Hamilton the recognition he so richly deserves in your July, 1986 issue. His musicality and sense of timing and dynamics are unparalleled. While he could play rock with the best of them (and I’ve heard him do it with Steve Smith while they were both just fooling around), he is uncompromisingly dedicated to jazz. As a result, I believe anyone listening with an unbiased ear would conclude that he is the best small group and big band jazz drummer playing today. Further, may that Great Timekeeper In The Sky take away my rhythm if Jeff is not the greatest brush player who has ever picked them up (and given them a lateral stroke).

George Wallach
Phoenix, AZ

JEFF HAMILTON
The Drum/Keyboard Shop
—Houston
5626 Southwest Freeway, Houston, TX 77057
(713)781-DRUM

WE HAVE THE BEST PRICE!

Call us and we’ll prove it to you.
We beat mailorder deals NATIONWIDE!
One of the largest drum shops in the world
Call and Ask For Our Toll Free Number.
8560 N.W. 48th STREET.
FORT LAUDERDALE, FL. 33321
(305) 741-3622

FLORIDA MUSIC PRODUCTS

*SIDS-1 is a registered trade mark of Simmons Inc.

OCTOBER 1986

89
DRUM MARKET

FOR SALE

ALL REMO, LUDWIG & EVANS Drumheads at a huge savings!!! All ZILDJIAN & PAISTE cymbals at lowest prices! Huge Drumstick savings on the following: All Pro-Mark, Fibes, Buncks, Pearl & Regal sticks, and we Roll 'em!!! Amazing low prices on all drums & accessories. Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702) 331-1001 Plus, No Sales Tax on Out of State Sales!


Discount Drum Equipment, Glenn Weber Drum Shop, 16 Northfield Ave., West Orange, N.J. 07052 (201) 736-3113

ELECTRONIC DRUM SALE: Simmons kits, Roland, Tama Techstar sets & Pearl electronic drums in stock on quantity and on sale!!! D.W. hardware at amazing low prices!!! Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702) 331-1001.


ATTENTION DO-IT-YOURSELFERS: Corder Drum Company has what you are looking for in maple drum shells, covering material, hardware, and hardware for free catalog. Corder Drum Company, 3122 12th Avenue S.W., Huntsville, Alabama 35805.

Drummers: Feel the difference when you seat yourself on Comfort Cover. A genuine sheepskin covering for your drum throne, to help you perform, set after set, with added comfort. Colors: Natural Beige, Charcoal, Dark Blue & Silver Gray. Regular model $29.95; deep model $34.95 (plus $2.50 s&h). Send check or money order to Comfort Cover, Box 736, Wellesley, Mass. 02181. Allow four weeks for delivery.

HIGH QUALITY SUPER GLOSS DRUM COVER AT GUARANTEED LOWEST PRICES AVAILABLE! We’ve kept the same low prices for 10 years. Send self addressed stamped envelope for Free Samples, information and prices. Percussion Services, 3115 Hanna Ave., Cincinnati, Ohio 45211 or call (513) 681-2297. Compare, You Won’t Find A Better Deal!

EAMES HAND-CRAFTED North American Birch Drum Shells. Select from 55 sizes in various prices. A natural wood finish in 15 shades. Unfinished for coloration or covering. Design your own Kit or build an Eames Master Model Snare as did Airto, Carl Allen, Kathy Burke, Keith Copeland, Bob Gullioti, Gene Medelharder, and Bob Moses. Write: Eames Drum, 13201 Fremont Street, Hamilton Station, Saugus, MA 01906 (617) 233-1404

STOP!

STOP spending more than $34.95 for DRUM VIDEOS! Send for what Modern Drummer calls “A straightforward approach to drumming education.” Write: Frontic Drum, 21306 Brochure M.B. E.K. Productions, dept. MDCS10, 601 Bunkerhill Road, Harleysville, PA 19438. (215) 389-9012

NEW SIMMONS SD59, SD57, SD61, EFB Electronic Drums and New MTM Midi Trigger Module In Stock! Will Beat Any Advertised Price! Atlanta Pro Percussion, (404) 436-DRUM

RECOVERING SERVICE, Any 5 Piece Set, Black or White $150! Includes All Labor and Material! Other Finishes Available! Hand Made Custom Snare Drums $150 up! Atlanta Pro Percussion. Dial: (404) 10-DRUM

KEN ILSORIO'S PRO DRUM SHOP. Acoustic and electronics. Simmons, Tama, Ludwig, ROC, etc. Repair, Recovering and instruction. 1608 Sonoma Blvd., Vallejo, CA 94590 (707) 642-DRUM

USED SETS: Tama Double Bass, 9-piece, 2-14 x 24 Basses, 10 x 12, 11 x 13, 12 x 14, 13 x 15 Toms, 16 x 16, 16 x 18 Flors, 6 1/2 x 14 Chrome Snare, Black—$1099.00. Ludwig 5-piece, 14 x 22 Bass, 8 x 12, 9 x 13 Toms, 16 x 16 Floor, 5 x 14 Snare—$299.00. Remo Pits Double Bass Set, 2-14 x 22 Basses, 8 x 12, 9 x 13 Toms, 16 x 16 Floor, 5 x 14 Snare—$380.00. New Ludwig Double Bass, 2-14 x 22 Basses, 8 x 12, 9 x 13 Toms, 16 x 16 Floor, 5 x 14 Chrome Snare, Black—$53.00. Huge Selection of used sets! Call for details! Atlanta Pro Percussion. (404) 436-3786

AUDIOPHILE IMPORTS presents the best in Fusion recordings from around the world. Our new mail order list is now available including: Englert's RMS—with Simon Phillips, phenome nal German guitarist Torsten de Winkel—with Billy Cobham, Alphonse Mouzon, Gary Brown, etc. Also, unique albums by Didier Lockwood and by Passport. Many more artists included. To obtain a copy, please send $1.00 (refundable with first order). Foreign customers please send 2 IRC’s. Audiophile Imports, Dept. M.D., F.O. Box 32247, Pikeville, Maryland 21208

STUDY MATERIALS


New Jersey School of Percussion Home Study Material, send for brochure. 16 Northfield Ave., West Orange, NJ 07052 (201) 736-3113

VOCAL EXERCISES on cassette. Improve your vocal chops. This tape quickly strengthens your voice, expands your range, builds your confidence, and gives you a competitive edge. Available at your nearest JMG Instructor. Only $14.95. JMG Distributors, 714 North Formosa Dept. R., Hollywood, CA 90046

Provincetown Fusion, Heavy Metal, Rock Fill and Solo Book. Study Breaks with the Style Qualities of Peart, Cobham, Phillips, Bozio, Lenny White. Rich. Excellent for Creativity and Chops!!! Send $6.00, 5 x 14 Snare, White—$22.00. Premier Specialty, 8-14 x 22 Bass, $29.00. Foreign customers please send 2 IRC’s. Percussion Unlimited, Hamilton Station, Saugus, MA 01906

"20 Popular Rudiments" cassette package, with booklets. Send $5.00 to: SWL 30137 Avenida Tranquila, R.P.V., CA 90274

OCTOBER 1986
To advertise in DRUM MARKET, mail your copy with remittance to MD, c/o Drum Market. Rate—70¢ per word; 100 words maximum; payment must accompany order.


NEW! NEW! NEW! NEW! NEW! NEW! DRUM CHARTS—PRO PACK! Absolutely the most accurate, easy-to-understand charts available anywhere! You’ll receive a professional package of 15 drum charts of today’s hottest and most popular Rock, Top-40 & Fusion songs plus a free drumming guide—($20.00 value). Only $14.95. Order today! STARR PRODUCTS, 135 W. Nyack Rd. #23-B, Nanuet, N.Y. 10954. $1.00 for mailing only.

DRUMMERS: Learn and understand those “How did he do that?”’s while listening to your favorite drummers play on. Write for details and sample of our transcriptions. Unicorn Studios, 1630 Edgemont St., Number D-1, Los Angeles, California 90027.


FUNK SAMBA $5.00 Lays out today’s hot samba grooves! FUNK DRUMMING WORK-BOOK $7.95 by Chet Doboe. State of the Art Funk concepts. Send $5 postcard a piece, $1.00 for both. Doboe Publications, 427 Uniondale Ave., Uniondale, NY 11553. Free Catalog Available.

DRUMUSIC is back! Rock/Pop charts. Free catalog and sample. 330 S. Abel St., Milpitas, CA 95035.

EASY READ ROCK—The book that teaches you to read...painlessly! Open doors to your future with this exciting new Two Color concept (for beginners—teachers—pros). Endorsed by Louie Bellson—Sonny Rollins—Jim Chapman. Includes accents, fills and never before published Rock licks. $6.95 for book, $9.95 for Easy Read cassette (complete with music) or $18.00 for entire package. Il. res. add tax. Percussion Express, P.O. Box 1731, Rockford, IL 61103.

EASY READ JAZZ—At last!—a drum book explaining different jazz styles—includes 3/4, 4/4, 12/8, Solos, fills, accents, Latin/Jazz, even brushes! Great for teachers—even better for students! Fold-out charts teach you to read. $9.95 for book, $9.95 for Easy Read Jazz cassette (includes music with and without drum track)—$16.00 for entire package. Send for Free Brochure. Another book that Works from Percussion Express, P.O. Box 1731, Rockford, IL 61110.


JIM PAYNE is accepting students in Rock, Funk, R&B, & Jazz. Chart reading, technique, coordination & Linn Drum programming. Further information on request. NYC (212) 431-4248.

Visual Aids the book of showmanship drummers have been waiting for. visual Aids. A 42 page completely illustrated guide to learning the twists and turns used worldwide by the pros. The book has five chapters of twists plus three chapters on drumming. No showman should be without this book. Also good for drum corps use as a tool to coordinate the actions of any group of drummers. Dealer inquiries welcomed. Order send $10.00 plus $2.00 handling and return (total amount) to: Visual Aids, P.O. Box 294, Winter Haven, Fla. 33882-0294. Allow 6 weeks for delivery.

BALTIMORE: GRANT MENEES’S STUDIO OF DRUMMING. B.M. Berklee College of Music. Workshops: (301) 247-0411.

BOSTON AREA: Quincy, Weymouth, Norwell, Marshfield. John Hoggan School of Modern Drummng. All Styles, All Levels. (617) 331-2344 or (617) 770-3637.

In the S.F. Bay Area John Xepoleas author of The Contemporary Drummer is accepting serious students. Develop the skills needed for today’s drumming. (415) 881-5302.


DRUM INSTRUCTION! Beginners, Intermediate, Advanced—all styles. Fully equipped studio, convenient Manhattan location. A comprehensively applied program designed to develop all aspects of drum technique. Charles Davidman (212) 242-0485.

WANTED

WANTED!!—All drummers desiring to master the art of 4-Limb Mainstream Jazz Drumming! Send S.A.S.E. for Free Information to Chuck Kerrigan Publications 221 Emerald Street Johnstown, PA 15902.

INSTRUCTION


New Jersey School of Percussion, send for brochure. 15 Northfield Ave., West Orange, NJ 07052 (201) 736-3113

THE PROS DEPEND ON OUR SERVICE YOU SHOULD TOO.

Percussion Center
1701 North Harrison
Ft. Wayne, IN 46808
(219) 424-1125
Or Call Toll Free Information For Our Toll Free Number

October 1986
In 1957, I was scheduled for an audition with Benny Goodman’s band at the Waldorf Astoria Hotel in New York City. The drummer with Benny was a man by the name of Mousey Alexander. Mousey was a well-known professional drummer whom I had admired for years.

Benny asked me to listen to the band during the evening’s first show. Then, he asked me to sit in and sight-read the second show. I was then introduced to Mousey. (After all, I had to play his drums in order to audition.) Mousey couldn’t have been nicer. He told me, "Don't worry about me, kid. I’m leaving the band anyway. Let me show you the drum parts, and I’ll point out all the important cues."

I played the show and got the job. That job was my big break, which led to recordings, publicity, and eventually, to the contacts that helped me to break into studio work. If Mousey had not been so supportive and so helpful—not to mention kind—I might not have made it. It’s hard to say what direction my career might have taken if Mousey had been a different type of person.

In 1980, Mousey was sitting at home after dinner with his wife and friends. Suddenly, he felt he was losing control over his body, and he couldn’t tell what was happening. He woke up in the hospital, partly paralyzed and unable to speak clearly. His wife was there, and she said, "Darling, you have had a stroke."

Doctors were not optimistic. The consensus of opinion was that Mousey would never walk again, much less play the drums. But Mousey just could not accept this. He fought bravely against depression and the urge to give up. He resolved that he was not going to spend the rest of his life in a wheelchair. More than that, he decided—while still partially paralyzed—that he was going to play the drums again.

Mousey was not a young man when all of this happened. He was 60 years old, and at the peak of his playing powers. He had performed with virtually all of the top names of his era. He had done studio work in the days when studio players were not named on albums. He had paid his dues. No one would have blamed him if he took the easy way out and stayed in the wheelchair.

With his wife’s help and support, Mousey embarked on an arduous and painful program of therapy and rehabilitation. As you might well imagine, Mousey worked harder than he had at any time in his life. He endured great pain and frustration, but he would not give up.

Today, Mousey is walking, talking, and playing the drums. As he readily admits, he can’t play all of the licks he used to play. But he can still swing, and his heart is as big as ever. However, this isn’t the end of the story. Mousey was so successful in his recovery that he is now helping others. He travels all over the United States, giving lectures and seminars to people who have had strokes. His motto is, “You can get out of that wheelchair.”

In his seminars, Mousey tells the story of his great career, his stroke, and his rehabilitation, and winds up by playing a drum solo. His seminars have helped many individuals to find the courage to start on a path of rehabilitation. He has encouraged many to try. He has demonstrated that, with effort, faith, and determination, you have the chance to fight your way back from serious illness and misfortune. I talked with Mousey recently, and, as in old times, he was ever the positive one. He said, "Roy, I am a very lucky person." His comment reminds me of the old adage, “The harder I work, the luckier I get.”

Mousey helped me a lot when I was a young drummer looking for a break. Today he is helping people who have had a bad break, by showing what courage is all about. He is still looking to the future with a positive and giving attitude.

So, when things aren’t going well for you and the good breaks aren’t coming your way, just think of Mousey. Pick yourself up and start all over again. With some luck, you just might meet someone like Mousey who will be there to give you a helping hand. Speaking of luck, I know that I’m lucky to have a friend like Mousey Alexander. He is an inspiration for all drummers—and, indeed, all people.
There's no telling what a drummer might do with a Mirage ...

If you're a keyboard player, don't ever let a drummer borrow your Mirage...you might never get it back. If you're a drummer, ask a keyboard playing friend to lend you his Mirage..."for a while." In either case, if you're into percussion, there's a score of good reasons to get your hands on a Mirage.

The buzz on the buzzword
"Sampled Percussion" is a pretty catchy buzzword. Some high-end electronic percussion systems offer sampling as a creative option. Others offer a selection of sampled sounds on ROM's that plug into the system.

The Mirage can sample any sound in the percussion family — or any other family, for that matter. There's also a wide range of percussion sounds on 3.5" diskettes in the Ensoniq Sound Library, from acoustic and electronic drums to kalimba and Fu Yin gong.

The Ensoniq Percussion Library

<table>
<thead>
<tr>
<th>Sound Disk</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Acoustic Drums, Electronic Drums, Orchestral Percussion</td>
</tr>
<tr>
<td>10</td>
<td>Tabla &amp; Bayan Drums</td>
</tr>
<tr>
<td>11</td>
<td>Rack Bell, Kalimba, Wind Gong, Slit Drum</td>
</tr>
<tr>
<td>14</td>
<td>Cong Gongs, Che Cymbal, Crotale, Orchestral Bells</td>
</tr>
<tr>
<td>16</td>
<td>Latin Percussion</td>
</tr>
<tr>
<td>18</td>
<td>Fu Yin Gong, Gong Gong</td>
</tr>
<tr>
<td>20</td>
<td>Ambient Drums</td>
</tr>
</tbody>
</table>

MIDI makes the magic
Now that we've gotten all these great percussion sounds into a Mirage, how do we get them out? Naturally, all the sounds can be played in real time from the keyboard. Since the Mirage can hold up to 16 samples, you can play a full drum set or complete percussion at any one time. You can use the on-board sequencer to build up patterns, or use an external MIDI sequencer to create and edit complete songs. Just play the part on the keyboard or, if your sequencer has step editing, write the appropriate MIDI note number on the right beat and lock in a solid groove.

How to become an Octaman
Most drummers will argue that playing percussion is no fun unless you get to hit something. We agree. MIDI features that can put yeh in touch with a Mirage are showing up on electronic drum kits. And our friends at Roland have come up with a MIDI percussion item that's simple and inexpensive — the Octapad®.

As the name implies, the Octapad gives you 8 pads to hit and each pad can be assigned a MIDI channel and MIDI note number. Add a Mirage, a MIDI cable and a pair of drum sticks and you've got a potent percussion instrument.

Let's start by creating an electronic drum kit. Connect the MIDI out of the Octapad to the MIDI in of the Mirage and load Sound 2 (Electronic Drums) from Sound Disk 4. The Mirage now has 12 distinct electronic percussion sounds ready to go, including full octaves of toms, ride cymbals and flanged crash cymbals.

Set the Octapad and Mirage to the same MIDI channel and choose any 8 sounds by entering the MIDI note number into the Octapad for each sound. The keyboard map shown here will give you a guide. You've now got an 8-piece electronic drum kit that's ready to record, sequence or play live.

 Mirage means melodic percussion
You can follow the above procedure to use any of the Mirage percussion sounds with the Octapad — but why stop there? One of the strongest advantages of the Mirage/Octapad combo is the ability to play percussion using any sound in the Ensoniq Library.

By selecting MIDI note numbers you can easily program scales into the Octapad to use with Mirage steel drum, marimba, hammered piano, bass, harp, vibes or whatever. Because the Octapads are velocity sensitive, you'll be able to control the dynamics just as you would any acoustic percussion instrument.

If you want to get a bit more outside, try playing brass and orchestra hits, guitar power chords, sound effects and pipe organ through the Octapads — there are over 300 sounds in the

Ensoniq Library just waiting to get pounded.

All this and a keyboard, too
As you can see, the Mirage isn't just a great keyboard, but a versatile drum machine, too. With some additional MIDI gear, it can be downright amazing. Visit your authorized Ensoniq dealer for a full demonstration. There's no telling where a Mirage and your imagination can take you.

Ensoniq Corp. 263 Great Valley Parkway, Malvern, PA 19355  •  Canada: 699 Trans Canada Hwy., Suite 123, St. Laurent, Que. H4T 1V8  •  Ensoniq Europe: 65 Ave de Stalingrad, 1000 Brussels  •  Japan: Sakata Shokai, Ltd., Minami Morimoto, Chu-O Building • 6-2 Higashi-Temma, 2-Chome  •  Kitsukawa Osaka, 530

*Octapad is a trademark of Roland Corp. Mirage is a trademark of Ensoniq Corp. The hollow log is not covered under any U.S. or international patents — yet. The Mirage Sampling Keyboard retails for $1695. — the Mirage Multi-Sampler for $3995.
On The Clock

by Rick Van Horn

I once had a club manager ask me, "Why is it that all club musicians can keep time, most of them can 'make time,' but damn few of them can tell time?" He was referring to problems he had experienced in the past with bands that were constantly late in starting their performances and/or took overly long breaks. I found myself at a loss to answer him, because I've never been able to understand such behavior myself (even though, over the years, I've worked in bands that exhibited it to some degree).

My basic philosophy is that playing music in a nightclub is unlike almost any other job or profession in most respects, but in one respect it is exactly the same: There are "working hours," and you should adhere to them. I've never been able to understand the attitude that does—regrettably—exist among a lot of musicians that leads them to "see how much they can get away with" in terms of starting late or stretching breaks. I believe that, if you are going to be a professional, you should act in a professional manner, and the most fundamental demonstration of this is the simple act of sticking to your performance schedule.

Now that I've gotten all this sermonizing out of the way, let me go on to add that I also believe that the scheduling of a club performance can benefit from some flexibility in certain areas. That flexibility needs to be thoroughly discussed, understood, and agreed upon by both the band and management before an engagement begins. The time to bring up your reasons for shifting a schedule is not when the manager is upset with you for having done so. Let’s look at some of the aspects of being “on the clock” in a club situation.

Starting On Time

Simply put, there is no reason, short of unforeseeable catastrophe, for not starting a performance on time. We all know that last-minute technical difficulties can and do arise—more often than we would sometimes like to admit. But forewarned should be forearmed, which in this case means that, since such problems arise, you should allow yourself time to deal with them prior to the performance. That time should be included in your total pre-show preparation time. I believe that club musicians should be responsible—and sensible—enough to realize that we don't go "on the clock" when the first chord is struck in the club. We actually start work at the point when we begin to get ready to leave home (or the hotel room) for the gig. That includes time to eat dinner, shower, dress, gather up instruments, load the car, travel, arrive at the club, set up mic’s and instruments, deal with any technical problems, tune, socialize, etc. When you figure the variables there, you can see that a substantial amount of time is represented, and there is simply no way to successfully arrive at the club and start on time without allowing yourself that time. I don't mean to imply that a flat tire on the way isn't possible, or that some other inescapable calamity cannot occur (although you should allow a certain amount of time in your allotment for travel to account for possible mechanical problems, traffic, or whatever). I just mean to point out that you need to be aware of how long it really takes you to do everything necessary to play your first note on stage and that you should consider yourself "on the clock" from the time you must begin. Using myself as an example, for a 9:00 P.M. start in a club where my equipment was already set up, I would eat dinner around 6:30, shower and dress at 7:30, leave my house by 8:00, and arrive at the club between 8:15 and 8:30. That gave me a full 30 minutes to check everything out on my kit, make all microphone connections, and still stop and visit with the "regulars" before we went on stage. I honestly believe that coming in at the last possible second before your starting time is not only unprofessional, but it also affects your performance negatively. You need time to adjust—mentally and spiritually—to the club environment, and to the fact that you are now "on the job."

Breaks

Breaks are probably the biggest point of contention between bands and management in clubs. Even volume level doesn't seem to create as many problems. The simple fact is that many bands do extend their breaks, for a variety of "reasons," most of which are unacceptable to management. Generally, the time and length of breaks are spelled out in a band’s contract, and club managers often feel that any deviation from the schedule represents a breach of that contract. If the length of the break is at issue, then I generally side with management: You’ve agreed to take breaks of a certain length, so that’s how long they should be. I’ve always felt that, since you’re in the club anyway, you might just as well be on stage playing as doing anything else. I’ve often stated that table-hopping and socializing with the clientele is an important part of your job, and I still believe that. But it certainly is of secondary importance to your primary responsibility of providing the musical entertainment.

I’ve known managers to use a stopwatch to clock the times a band started and ended its sets and breaks. I think this is carrying things to extremes, but I have come to understand the motivation for it. As an audience member, I’ve felt cheated when a band I was listening to took extended breaks. I was paying an “entertainment price” for my drink, and I expected to be entertained. This attitude is naturally extended to the club in general, so a “lazy” band can be directly responsible for the club losing customers.

I think it’s also important to make clear that returning from a break “on time” doesn’t mean getting up on stage at the appointed time, only to spend the next five minutes tuning, noodling, or finishing a drink. This should be taken care of prior to your appointed return time. By the time you are supposed to be playing, you should be ready to count off the first tune.

If your problems with management stem from a disagreement on when breaks should occur in the evening, then I think some negotiation is in order. Many contracts stipulate that each set will be a certain length, with a break occurring at a specified point. (In California and Hawaii, 45 minutes on and 15 minutes off was the standard; in the East, I’ve found 40 minutes on and 20 off to be more common.) It’s not unusual for management to stipulate that the sets must run from the exact hour (or half hour) starting point to the exact 40- or 45-minute break point, and then start again exactly on the next hour or half hour. In this way, it’s much easier for management to keep track of how long the band’s breaks are and to schedule other activities in the club (such as shift changes, which often must correspond to peak periods of business within the club).

Unfortunately, it’s not always to a band’s advantage to stop playing at a precise time. There are evenings when the momentum is rolling, and the crowd is “into” the entertainment to the degree that—musically and spiritually speaking—things should go on for a while to take advantage of the “good vibes.” In order for that to happen, it is essential for you to have discussed such situations with management beforehand and to have received their approval to extend a set when you deem it appropriate. **How** you adjust the schedule should be discussed as...
well. You should not take a correspondingly long break after a long set; the length of the break should remain the same as usual. Instead, a later set might be shortened, when the intensity level is not quite so high. I've played evenings that started with a standard set, featured two 60-minute sets (due to crowd enthusiasm), and finished with a 15-minute "closer" set. As long as management received the total amount of music time that was called for, they didn't really care how we arranged it. They relied on my band's professionalism and on our ability to "work the crowd" and meet contractual obligations at the same time. I think that this is the best arrangement for all concerned, since it is to both the band's and management's advantage to maximize the enthusiasm displayed by the audience. If they dance a little longer, they'll be all the more thirsty when they finally do sit down.

The bottom line on this issue is that it shouldn't be an issue. You should be professional enough to know when you are expected to perform and be there when it's time to be. Management may reasonably be requested to respect that professionalism and to give you a bit of latitude when it comes to scheduling (to your mutual benefit). As long as all of the parties involved work together with a common understanding, being "on the clock" should be an enjoyable experience.
Noble & Cooley Classic SS Snare Drums

Since 1854, Noble & Cooley has been in the business of making drums. The company is now manufacturing snare drums and drumkits, using the same hand craftsmanship. Noble & Cooley's Classic SS snare drums are built of select rock maple planks that are steam-bent in order to create a solid wood shell. There are no cross-ply or laminations; the shell is one piece. Each shell is fitted with inner maple reinforcement hoops. After steam-bending, the wood is left to a long drying process to stabilize the moisture content. There are 25 additional operations before the rough shell becomes the finished product.

The lugs are antique-style, using low-mass brass tubing. A 14" snare drum has ten of them, all fixed to the shell near its bottom. The company has found that this position of lug mounting (called the "nodal point") allows the shell to vibrate to its maximum capacity. The strainer is also solid brass and throws off from the center lever. It has a knurled fine-tension knob and holds the snare wire unit via a knife edge, cutting right through at loud volumes. The drum's tone is excellent for all types of playing. To be honest, I fell in love with the Classic SS snare. Depending on the size and finish, the snare drums range in price from $550 to $650. For some, the price may be a bit high, but here, it's definitely a matter of getting what you pay for: a superior drum with high quality and exceptional sound.

While at the NAMM Show this past June, I had the chance to see Noble & Cooley's new full drumkits. All tom-tom specifications are the same as for the snare drums, and the rack toms all use RIMS mounts for maximum vibration. Available sizes at present are: 8 x 10, 9 x 12, 10 x 13, and 12 x 14. A 16 x 20 bass drum featuring a ply shell is the standard bass drum with Noble & Cooley's kits. These ply shells are made to exacting specifications, featuring plies all of rock maple, with no gaps, fillers, or flaws. Larger sizes are also available. Once again, Noble & Cooley's kit drums are in a pro price range, but if you're ready for the Mercedes Benz of drumkits, you owe it to yourself to check them out!

Found that the balance of a pedal has a great deal to do with its performance. If the weight of the beater is not in balance with the footboard and linkage, the stroke will be uneven—too heavy or too light.

The Balancer is a small aluminum adapter with a movable weight that adds centrifugal lift for more power without affecting speed, as well as giving back weight to the beater without affecting tension. The Balancer is designed to give four different balance adjustments (see photo), at least one of which, I guarantee, will help improve the action of your own beloved pedal. The weight can be placed in any direction or position to balance out the deficiencies of your pedal's response. Easy adjustment is made via a socket screw and Allen wrench, and the Balancer will fit any beater stem (except the new thick-post Calato).

After a bit of experimenting, I found "the spot" on my pedal for the Balancer, and now I won't play without it. It also helps on double bass drum or double-pedal playing, to even up the feel and response of the left pedal.

The Balancer retails at $15, which is a small investment to make for a welcome difference in your bass drum playing. For more information, contact Roller at 5731 Newcastle Avenue, Encino, CA 91316.
WHAT EVERY DRUMMER SHOULD KNOW ABOUT MIKING DRUMS.


The drum sounds you hear on hit records and concert stages are the result of more than great playing, expert tuning and hours of preparation. The right mics, properly used, are the key to getting your sound onto tape or into the audience. The more you know about mic selection and placement, the more effectively you can control your sound.

The drum set presents special problems. It demands mics that are rugged, to handle powerful dynamic levels. Fast, to capture percussive attacks. Accurate, to reproduce subtle overtones. Each part of the set is so different from the others that it can be considered an individual instrument.

That's why each Beyer Percussion Microphone is performance-matched to a specific job, budget and playing style. They're compact, for easy placement and freedom of movement. Mic barrels are tooled from solid brass to take the same kind of physical punishment your drums have to absorb. The M 422's tailored frequency response and tight polar pattern capture the crack and character of the snare while isolating it from the rest of the drums. The large diaphragm M 380 is designed to deliver all of the bass drum's kick, with a polar pattern that helps control shell ringing for added punch and definition. Other Beyer Percussion Microphones handle the unique requirements of hi-hats, rack and floor toms and overheads.

John Robinson (Michael Jackson, Quincy Jones and Steve Winwood are a few of his credits) learned the importance of using the right mic for each part of his set long ago. There's no substitute for J.R.'s years of practice and professional experience, but we can offer you a head start. We've put his tips on how to choose and use mics, along with advice from other top producers, engineers and players, in "The Beyer Percussion Mic Group," a new educational poster. To get your free copy, send $2.00 for postage and handling to Beyer Dynamic Inc., 5-05 Burns Avenue, Hicksville, NY 11801. The poster, and your Beyer Percussion Mic Group dealer, will show you how to pick the right mics for your budget and playing style. And how to start getting a more accurate drum sound.

Canada: El Nova Ltd., 4190 Sore St., St. Laurent, Quebec, Canada H4T 1A6
Finest Cymbals fo
The Finest Drummers
ADAM — Economy-priced kits with modern finishes and hardware.

AQUARIAN — Valueline synthetic sticks in a variety of "video" colors.

ARIA — A recent entry in the electronic drumset market.

ASAHI — Compo drumheads made from "synthetic leather."

ATLAS — The Pegasus line of lower priced cymbals.

BALTER — Mike Balter with his wide selection of sticks, brushes, and mallets.
How to make a living playing drums.

Never before has the music industry demanded so much from drummers and percussionists. Only through years of trial and error did today's top players become versatile and confident enough to handle any style and any playing situation.

If you're serious about joining the select group of musicians who make their living playing drums or percussion, the knowledge and experience you need is now available under one roof—at the acclaimed Grove School of Music in Los Angeles. Grove's Exceptional Percussion Program is an intensive one-year course of study to give drummers/percussionists an efficient path to artistic and commercial success. Students from more than 30 countries have found the Grove School to be the most practical place to launch their music careers. All Grove instructors are working professionals based here in the entertainment capital of the world, where opportunities in the contemporary music scene are at your doorstep.

1. Learn from the best.
In the Grove program, you'll learn studio and performance technique from some of the most respected names in the business. You'll study a variety of styles and drumset applications with Program Director Peter Donald, and you'll concentrate on rock, funk and fusion with groove master Dave Garibaldi. From the Latin percussion classes of Luis Conte to Dan Greco's studio percussion class, you'll benefit from a teaching staff that's literally played thousands of major gigs in every aspect of the entertainment industry.

2. Become a complete musician.
To help you meet the versatility challenge, Grove will work you through more than 20 styles of music. You'll be regularly involved in different ensembles, playing jazz with big bands and small groups, pop and show music with a 30-piece orchestra, and funk, rock and other styles with small contemporary units. Throughout the program, you'll improve your coordination and develop your sightreading skills. And since the Grove School is one of the premier places in the world to study music theory, you'll finish the program as a complete musician with a new freedom in your playing.

3. Tour the world of percussion.
Since versatility goes beyond the drumset, Grove will get you comfortable with Afro-Cuban, Brazilian and Caribbean rhythms and the instruments and "toys" that bring them to life. You'll study a broad spectrum of authentic Latin hand percussion, mallets and tuned percussion. And you'll learn their applications for film and television music, records and live performance.

Competing as a drummer means staying on the cutting edge of rhythm technology. As an integral part of the Grove program, you'll study drum machine programming with innovator Dave Crigger, as well as playing and programming electronic percussion. Through hands-on experience with state-of-the-art equipment, you'll also learn how to use these tools to enhance acoustic drums in the studio and on stage.

5. Round yourself out with your other talents.
Since Grove offers 11 different full-time programs, students have the unusual opportunity to "minor" in programs such as Songwriting or Vocal Performance. Workshops range from Video Production to Record Production to Keyboard Synthesizers. We'll tailor a complete package to fit your personal goals.

6. Get a competitive edge.
The Grove Percussion Program begins each January and July. You may qualify for financial aid. And if you're concerned about getting a college degree, our accredited courses can be part of your B.A. in Commercial Music through our affiliation with Laverne University.

So if you want to make a living playing drums or percussion, we'll send you more information. Just send us the coupon below to see how you can get a competitive edge, or call us at (818) 985-0905.

Grove School of Music

Mail coupon to: Grove School of Music
12754 Ventura Boulevard
Studio City, California 91604

Please Print:

Name ____________________________
Street ____________________________
City ____________________________
State Zip ____________________________
Phone ____________________________

Modern Drummer 10/86

Grove School of Music would like to thank the following companies for their support: Zildjian, Remo, Drum Workshop, Purecussion, MARC, Simmons, and The Professional Drum Shop-Hollywood.
BEATO — Steve Zamarripa, Fred Beato, and Art Galvan.

BENZ — Economy-priced electronic drumkits.

BROCKTRON-X — Brock Seiler demonstrating the Drum Suit: a MIDI controller that you can wear.

BRADY — Chris Brady with his Australian solid-wood snare drum.


CALATO — Chester Thompson and John Beck model sticks have recently been added to Calato's line.

CYMBAL SOX — Dust covers and mufflers for cymbals.

CASIO — A new electronic drumkit.

BEYER — A new miking system for drums.

C-DUCER — The Acoustic Percussion Trigger.
OMAR HAKIM & the DW DOUBLE PEDAL LEADING A DOUBLE LIFE

Omar Hakim is recognized as one of the world's greatest drummers. As a matter of fact, he may be two of the world's greatest drummers. How else would you describe a player who's sensitive, creative and musically together in the studio, yet energetic, explosive and visually exciting on stage? Studio or live, pop or jazz, Omar leads a double life that has kept him in constant demand by a diversity of artists from David Bowie to Sting to Weather Report.

And, you don't have to think twice to figure out which pedal this drummer with a "double" identity plays... DW's 5002 Double Bass Drum Pedal, of course.

Drum Workshop's 5002 incorporates their patented Chain & Sprocket design with a performance-proven, precision single-joint linkage assembly and two pedal plates for maximum stability and strength. The DW Double Pedal feels as great as a single peddal does while allowing double bass drum patterns to be played on a single bass drum.

See the DW 5002 at your nearest DW dealer on the double. Like all of Drum Workshop's hardware, and Omar Hakim's drumming, they're doubly good.

DW 5002 DOUBLE PEDAL

The first choice of world-class double pedal players like Omar Hakim, Kenwood Dennard, Joe Franco, Myron Grambacher, Mark Hrondson, Tris Imboden, Harvey Mason, Chad Wackerman and Ian Wallace.

Drum Workshop, Inc. 2897 Lavery Ct. #16, Dept. M2, Newbury Park, CA 91320
(805) 499-6653

Send for the new DW PEDAL PLAN catalog. Send $1 for postage and handling along with your name, address and zip.
CB-700 — The new horizontal Power Rack was featured.

J.L. COOPER — The MIDI-Link and the Soundchest II.

DRUM WORKSHOP of bass drum and hi-hat

D.C.I. — Videos from drummers, guitarists, and bassists.

DDRUM — Electronic drums from Sweden.

DYNACORD — The Rhythm Stick looks like a guitar but sounds like an electronic drumkit.

D&F — Duke Kramer with new Max-St'cks Lights.

DRUMFIRE — A triggering system for drums and percussion.

DRUMBUG — A new trigger for acoustic drums.

E-MU — The SP-12 Sampling Percussion System.

EVANS — Heads in a variety of colors.

E
DYNACORD

THE NEW GENERATION

POWER PADS
Tired of that old familiar shape and look of electronic drum pads? Dynacord's new Power Pads will give your electronics some personality with a futuristic, ultra-sleender design. A unique spring construction (compliance-controlled suspension) allows the Power Pads and Power Kick to respond just like a natural drumhead. The impact surface gives into the body of the drum slightly when struck. Hardware? The Dynacord Drum-Caddy completes the modern percussionist's futuristic new look while putting an end to the "forest of stands."

ADD-one
It's about time someone gave the electronic drummer some guts! This digital drum brain has more sound modulation, more programs, more routing and more capabilities than anything else to date. This sample library can consist of over 40 seconds of sound or up to 90 sounds in memory. 128 programmable drum sets. Full MIDI implementation. Multiple sample triggering from single pads. Programmable 8 channel routing, 8 VCF's, 8 VCA's, 8 LFO's, 24 envelope generators and 8 programmable digital delays. Each individual channel features programmable volume, panning, digital delay pitch, pitch bend, filter frequency, filter resonance, filter resonance bend, trigger dynamics, and much more. All parameters are displayed on a high-contrast 80 character LCD. At last, electronic percussion as advanced as you are.

RHYTHM STICK
How many times have you wished you weren't hidden by your drumset, relegated to the back of the stage with the other band members between you and the audience? The Rhythm Stick is a remote MIDI controller which enables the drummer/percussionist to play any MIDI instrument from the front of the stage. Any musician can play the Rhythm Stick. The controller features eight trigger selectors to specify the "instruments" and two slap sensors with which the selected sounds can be played. The Rhythm Stick also remembers all programs entered in its user programmable memory. So if you're tired of being hidden by all your hardware at the back of the stage, get yourself a Rhythm Stick.

For further information contact:
Europa
EUROPA TECHNOLOGY, INC.
1638 W WASHINGTON BLVD., DEPT D, VENICE, CA 90291
213-392-4965  TELEX: 506162
Vic Firth... Tracy, Vic, and Kelly Firth: a family that sticks together.

GARFIELD... The Drum Doctor, click tracks, and MIDI controllers.

GreTsch... The new Piano White finish was featured.

This company is now distributing the Tuxedo line of bags and cases.


Jemm... A complete practice-pad kit that straps to your leg.

JUGGS... Modern silver finish with black hardware, and Juggs cymbals.
THOROUGHBRED MUSIC
Has FREE Delivery!

20,000 Square Feet of State-of-The-Art Musical Instruments Shipped Worldwide

THOROUGHBRED MUSIC
Is Percussion Unlimited

CALL NOW FOR FREE CATALOG AND SUPER QUOTES

2204 E. Hillsborough Ave.
Tampa, Florida 33610
(813) 237-5597

Anvil Cases
Carroll Sound
Danmar
Dean Markley
Drum Workshop
E-Mu Systems
Evans
Gretsch
Korg
Latin Percussion
Linn
Ludwig
J. L. Cooper
Marc.
Oberheim
Pro Mark
Paiste
Pearl
Premier
Simmons
Sonor
Sabian
Sequential
Regal Tip
BeatO
Rims
Remo
Tama
Ultimate Support
Vic Firth
Zildjian
KNIGHT — Tubular racks for drumset hardware.


L.P. — Cosmic Percussion drumset hardware, featuring the Universal Multi-Clamp.

LANCASTER — Multi-colored Polybeat drumsticks.

MEINL — Roland Meinl with a selection of his company’s cymbals.

MAXTONE — Economy-priced drumkits.

DEAN MARKLEY — A wide assortment of drumsticks was featured.

MECHANICAL MUSIC — Pro Caddy Rax, Stick Handler tape, and a new line of cases.

MARC — Vince Gutman with his popular triggering equipment.
TOUR SOUND. ONE-NIGHTER PRICE.

Rocker II. Drums for drummers on their way up. Drums with the sound, quality, and power that have made Ludwig the first choice of touring and recording musicians—but with a price tag built for local gigs.

All Rocker II shells are select hardwood for that classic Ludwig sound. And all Rocker II components are interchangeable, so if you want to add the extra muscle of Modular II hardware or the extra decibels of Power-Plus toms and bass drums, you can. The Rocker II system lets you put together a kit that fits your music. And however you put it together, you'll be putting together a kit you can afford.

Rocker II. It's Ludwig for less—so you don't have to play less than Ludwig. For a free catalog showing the complete Rocker II lineup, write: Rocker II, The Selmer Company, Box 310, Elkhart, IN 46515.
NOBLE & COOLEY — Complete drumkits are now available.

PAISTE — Doane Perry checking out the new Paiste 3000, 2000, 1000, and 400 series cymbals.

PALMETREE — Airdrums: a MIDI controller that is activated by shaking two tubes.

PROMARK — New ZX series sticks.

PEARL — Keni Richards from Autograph in front of an integrated electronic/acoustic drumkit.

PREMIER — A new electronic kit was on display.

PULSE — The Verm-Beat pedal features a unique design.

PAUL REAL — The Klone percussion trigger mounted on a RIMS Headset.

RAPISARDA STAR — Lighted-tip drumsticks.

RIMS — The Headset was on display at the Remo booth.

Savage cymbals are the new addition to the Camber line.
knee deep in the hoopla
...with Pearl's Export Series!

Donny Baldwin
STARSHIP

With today's exhausting one nighters and intense recording sessions, you just can't afford to worry about your gear. Pearl's new 9-piece "DEEP-FORCE" Export set delivers... set-up after set-up... gig after gig. From the "Independent Suspension System" Tom Holder (TH-80) right down to the Black Beat Logo Head with a 10" hole for ease in miking, Pearl's Export Series has that sought after sound, quality and durability you demand! And, just wait until you see how truly affordable it is!!

"We built these Pearl's for Rock'n Roll!"
Hear Donny and Pearl on Starship's new "knee deep in the hoopla" Album on RCA Records.
REMO — Remo Belli behind drumkit featuring new tom holder.

ROLLER — A balancer for bass drum pedals.

ROGERS — Import kits at economic prices.

SILVERSTREET — Deadringers and Stand-Off mic’ holders.

SABIAN — Jack DeJohnette made his debut as a Sabian artist.

SIMMONS — The SDS 1000 was featured, along with an amplifier for electronic drums.

SLINGERLAND — A reissue of the Radio King snare drum was displayed.

SONOR — Tommy Lee was kept busy signing autographs. Sonor also had a miking system for drums.

SLOBEAT — Distributors for a variety of percussion products.
Contrary To Popular Belief,
Not Everything About
Sonor Is Heavy-Duty.

In the past, if you were in the market for a new drum set, you might have felt you couldn't afford the quality of a Sonor. And chances were you probably couldn't.

But now Sonor has changed all that by introducing three affordable drum sets: the Panther Series, the Performer Series and the Performer Plus Series. Each built with the kind of standards you'd expect from the makers of Sonor, but at a price that won't blow you away.

All three series feature 9-ply beechwood bass drum shells, deep power-toms and heavy-duty, double-braced hardware.

In fact, once you discover you can buy Sonor quality for so little, you won’t want to settle for anything less. And why should you? Professional drummers don't.

Panther Series
$2,100.00*  
- Chip-resistant black hardware  
- 2 glossy finishes

Performer Series
$1,650.00*  
- Standard HD tom holder  
- 4 glossy finishes and 1 Hi-Tech finish

Performer Plus Series
$2,150.00*  
- Thin 9-ply beechwood power-toms  
- 3 lacquer finishes

*Suggested retail price. Does not include cymbals.

See the affordable Sonors at your authorized dealer. Or write: HSS Inc., Holmer, Sonor, Sabian, P.O. Box 8167, Richmond, VA 23227.

Outside the U.S.: Sonor Percussion, P.O. Box 2020, D-5920 Bad Beilstein 2, West Germany. In Great Britain: Sonor U.K. LTD., Welcombe Prede, 25 Clersetun Bldgs., Bath BA2 4LD, tel. (0225) 33 00 89.
TAMA — Tama’s giant setup featured hanging bass drums played by cable-operated bass drum pedals.

TECHTONICS — Converts an ordinary bass drum pedal into an electronic pedal.

TRAK — Drumsets available in 150, 250, 300, and 400 series.

WALKER — Electronic drum pads with 512K memory for better sustain and decay of sounds.

WERSI — Economically priced electronic drumkit.

YAMAHA — J.R. Robinson and Alex Acuna demonstrated the new Yamaha electronic drums.

ZILDJIAN — Scimitar entry-level cymbals.

Additional coverage of NAMM ’86 will be found in the December ’86-February ’87 issue of Modern Percussionist.
You've already spent a lot of time and money putting together your drum set and it sounds great. But, no matter how good it sounds now, it can still sound better. With RIMS, RIMS are the perfect complement to your acoustic drums. They're a revolutionary new method of drum suspension that allows you to inexpensively and noticeably improve your drum sound without replacing your drum set.

THE RIMS SUSPENSION SYSTEM
It's true. For a fraction of the cost of new drums—RIMS can open up the true power of your power toms and even make standard-size drums sound deeper. RIMS will make your small drums sound big and your big drums sound... huge. You see, instead of using old-style mounting hardware bolted directly to the drum shell, RIMS suspend the drum so that it can resonate more fully and produce a fatter, rounder tone. RIMS are available for just about any drum from 6 to 18 inches and come with a universal sideplate that accommodates most current drum hardware. There's no drilling or special tools required, so RIMS can be installed on your drums in less than 10 minutes.

THE BEST DEPEND ON RIMS
The world's best sounding drummers depend on RIMS — drummers like Kenny Aronoff, Peter Erskine, Myron Grombacher, Tris Imboden, Jim Keltner, Chris Parker, Jeff Porcaro, Paul Wertico and many more. With so many top pros choosing RIMS, and more and more new sets being equipped with them, isn't it about time you put a set on your set? After all, RIMS are practical and affordable for all serious drummers.

GIVE YOUR SET THE RIMS TEST
Let's face it, the only way you're going to be convinced that RIMS work is to hear it with your own ears. OK... try this: Go over to your set and give one of the mounted toms a good whack. Now, take the drum off the stand, hold it by the rim and hit it again. Sounds better, doesn’t it? That's exactly what RIMS do. They make your drums sound better.

So, rather than making a big investment in a new set of drums, make a sound investment in a new set of RIMS. Later, should you decide to upgrade your drums, RIMS can easily be transferred to your new kit. Then, you won't have to replace your RIMS even when you do replace your set.

See your local RIMS dealer for a demonstration or contact: PURECUSSION 5957 W. 37th St. Minneapolis, MN 55416 612-922-9199
next month in NOVEMBER'S MD...

JOE MORELLO
also
The Hooters' DAVID UOSIKKINEN
BARRIMORE BARLOW
GENE CHRISMAN

plus:
STAYING IN SHAPE: Part 2
and much more... don't miss it

Advertiser's Index

Atlanta Pro Percussion 64
Berklee College of Music 87
Beyer Microphones 97
CB-700 66/67
Corder Drum Co 92
CT Audio 60
DC 1000 Percussion 76
DCI Music Video 77
Drum 48, 52, 54, 61, 68, 75, 81, 85, 91
D & F Products 72
Duck Grove School of Music 101
Drum Connection 84
The Drum/Keyboard Shop 72/89
Drum Workshop 103
Drums Ltd./Frank's Drum Shop 85
Dynacord 105
Eden Electronics 84
Easoniq 93
Evans Products 52
Florida Musical Products 89
Freeport Music 96
G & G Enterprises 76
Gretsch Drums 50
Inside Back Cover
Gon Bops of California 48
Hot Licks Productions 61
Hybrid Cases 95
Impact Industries 80
Imperial Creations 54
Korg 7
Latin Percussion 15
Victor Litz Music 75
Long Island Drum Center 81
L. T. Lug Lock 114
Ludwig Industries 109
Manny's Music Store 41
McMahon Drum Studio 114
MD Back Issues 88
MD Library 74
Meinl 9
Modern Drum Shop 60
Musicians Institute 53
NJ Percussion Center 86
Noble & Cooley 73
Paiste Cymbals 57
Paradiddle Productions 52
Paragon Music Center 116
Pearl International 58/59, 111
Percussion Center 91
Percussion Paradise 60
Percussive Arts Society 63
Polybeat Drum Sticks 78
Precision Drum Co. 75
Premier Drums 3
Promark 44, 66
Paul Rea Sales 95
Recording Workshop 69
Regal Tip/Calato 80
Remo 55
Rhythm Tech 79
RIMS 115
R.O.C. Drums 84/87
Roland Corp. 11
Rolls Music Center 81
Sabian 98/99
Sam Ash Music Stores 79
"Set-The-Pace" Pedal Practice Pads 56
Share Brothers 13
Simmons Electronic Drums 49
Slobeat Percussion Products 84
Sonor 113
Starr Products 61
Synsonics 66
Tama "50/51
Thoroughbred Music 107
Tiger/Atas/UFIG 86
Trueline Drum Sticks 60
Universal Percussion 86
Valley Drum Shop 114
Vic Firth, Inc. 45
Walker 512 Recorded Acoustics 73
Steve Weiss Music 54
The Woodwind & The BrassWind 48
E. U. Wurlitzer Music & Sound 42
Xerstick 113
Yamaha 38/39, Outside Back Cover

OCTOBER 1986
A HERITAGE OF QUALITY.
Since the founding of Gretsch, in 1883 there has been a driving force to produce top-quality drums, now proven by over 100 years of world-wide recognition.

DRUMMER IS NUMBER ONE.
Today, as in all of the years of Gretsch drum making, drummers are always welcome in our manufacturing plans. Gretsch wants their input, wants to know their needs.

THE ART OF CUSTOMIZING.
Customizing a drum kit is an art — coming from the artist himself — most all Gretsch drums are customized in some way. It comes easily to our Gretsch people.

BEST OF MATERIALS.
Professionals who rely on their sets for serious reasons want the best. Gretsch brings only the best into its manufacturing lines. All drums are equipped with triple chrome-plated die-cast hoops and lugs at no added charge.

HARDWOOD MAPLE SHELLS.
Only one shell material can produce the famous Gretsch resonance — that's select hardwood maple, made into shells the Gretsch way.

HAND RUBBED LACQUERS.
Hand finishing throughout, including our incomparable lacquer finishes, makes Gretsch a leader in setting the true professional look.

BEAUTIFUL COLORS.
Color is an important part of artistry — the Gretsch choices for customizing your set are unlimited — any in the rainbow.

THE RIMS SYSTEM.
The finest and most resonant of all drum mounting systems — offered factory installed on your set of Gretsch drums.

WORLD CLASS HARDWARE.
All parts of the drum set are important, and that's why Gretsch offers TECHWARE hardware. Most versatile of all — finest quality — greatest flexibility.

PROMPT DELIVERY.
The customized kit you order from Gretsch has a normal delivery schedule of about 2 months — the best customized time schedule offered by any maker.

LONG LIFE FOR YOUR SET.
Many professionals are still playing their original customized Gretsch set — a long life is built-in simply because fine quality materials are built-in.

FIVE YEAR WARRANTY.
It's standard with Gretsch. A five year warranty is extended to you, to support your confidence in these fine American made percussion instruments.

PREFERRED STUDIO SOUND.
"Gretsch drums are preferred studio drums for warmth, resonance, quality of sound, fullness of depth." We hear it over and over again.

TOP-TALENT ARTISTS CHOOSE GRETCH DRUMS.

A FAIR AND REASONABLE PRICE.
Check into the cost of Gretsch quality — a Gretsch kit just as you want it to be. You'll be pleased to know the price is surprisingly low when you consider all of the value delivered.

"Visit your Gretsch dealer today, to see the surprising affordability of your own custom Gretsch kit."

For a color poster of your favorite drummer above, send $5.50 for postage and handling (check or money order) to Gretsch Poster, indicate name. P.O. Box 348, Ridgeland, S.C. 29936
Z is changing important cymbal setups.

Z-Series: revolutionary computer hammering creates powerful new sounds from timeless Zildjian cast alloy. Z has already changed the way leading drummers think about cymbals.

Tony Thompson
A. 15" Quick Beat Hi Hats
B. 22" Swish
C. 16" Z. Light Power Crash
D. 19" Thin Crash
E. 17" K. China Boy
F. 22" Z. Light Power Ride
G. 17" Paper Thin Crash
H. 18" Thin Crash
I. 19" K. China Boy

Steve Smith
A. 13" Z. Dyno Beat Hi Hats
B. 20" K. Flat Top Ride
C. 18" Z. Light Power Crash
D. 12" A. Splash
E. 22" K. Ride
F. 16" K. Dark Crash
G. 20" Z. Power Smash

Peter Erskine
A. 13" Z. Dyno Beat Hi Hats
B. 16" Z. Light Power Crash
C. 17" Crash Ride Brilliant
D. 20" K. Ride
E. 18" K. Flat Top Ride
F. 16" Swish With Rivets
G. 12" Z. Splash

Sly Dunbar
A. 13" Z. Dyno Beat Hi Hats
B. 16" Thin Crash
C. 8" A. Splash
D. 8" K. Splash
E. 19" Thin Crash
F. 17" K. China Boy
G. 20" China Boy Low

Tommy Aldridge
A. 19" Platinum Medium Crash
B. 18" Platinum Rock Crash
C. 20" Platinum Thin Crash
D. 14" Rock Hi Hats (closed)
E. 14" Z. Dyno Beat Hi Hats
F. 18" Z. Light Power Crash
G. 12" Z. Splash
H. 18" Platinum Rock Crash
I. 22" Z. Light Power Ride
J. 18" Z. Heavy Power Crash
K. 20" Z. Light Power Crash
L. 20" Platinum Medium Crash

Zildjian®
The only serious choice.