

MODERN DRUMMER™

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DECEMBER 1986

Simon Phillips

**DAVE
HOLLAND**
Of Judas Priest

Industry Insights
With
REMO BELLI

Plus:

Joe Franco On Double Bass
More on MIDI ● Cozy Powell Solo
10 Years Of MD-Indexed

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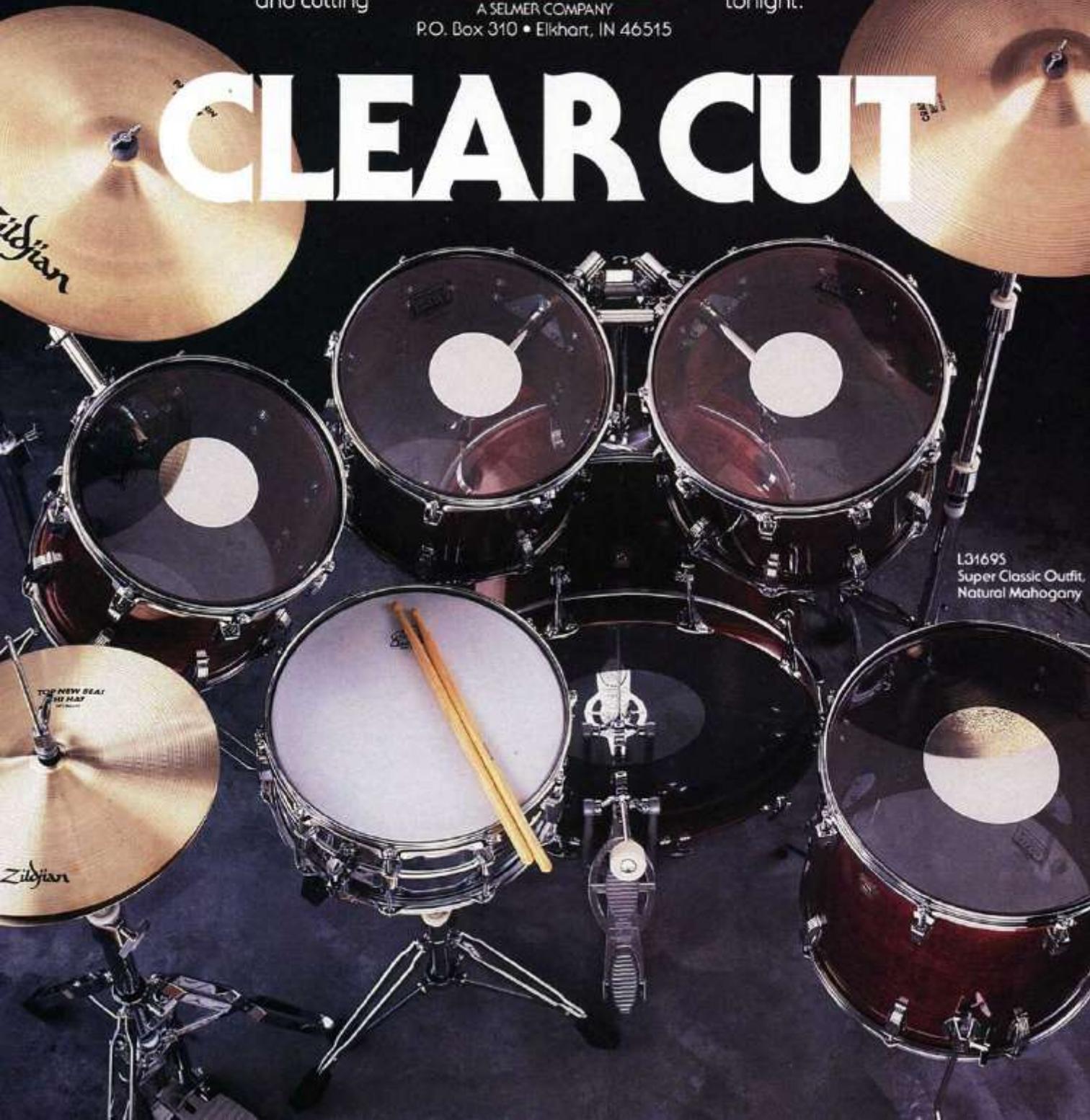
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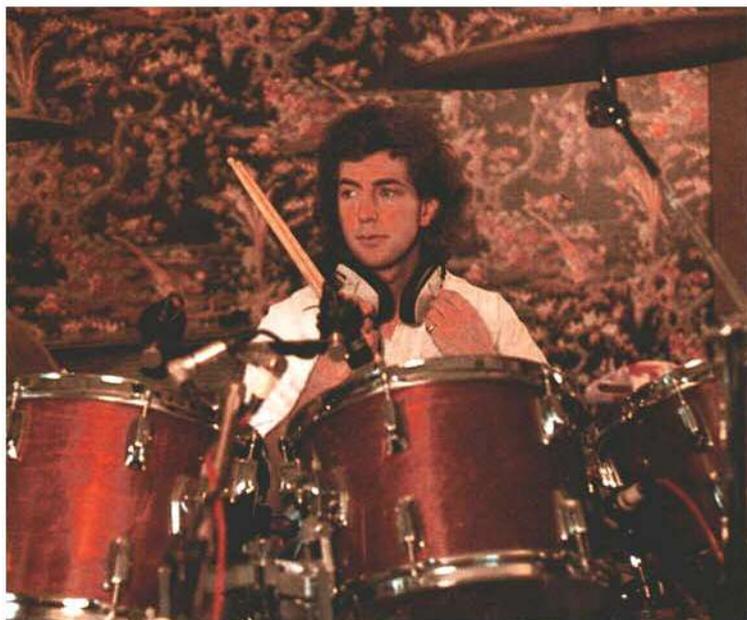


Photo by Annie Colbeck

SIMON PHILLIPS

From his early work as a session drummer to his recent playing with Pete Townsend, Simon Phillips has always been at the vanguard of current musical trends. He has recently become active as a producer, and he explains why that is such a natural step for him to take,
by Simon Goodwin 16

JAMES STROUD

One reason, perhaps, that James Stroud is very in-demand in the Nashville studios is that he doesn't approach a project from the viewpoint of a drummer; he has a different way of looking at things,
by Robyn Flans 22

DAVE HOLLAND

After going through a succession of drummers, Judas Priest found Dave Holland, who has survived the job for seven years—and who has the scars to prove it!
by Teri Saccone 26

REMO BELLI

His perfecting of the plastic drumhead not only led to a successful business for Remo Belli, but it actually revolutionized an entire industry,
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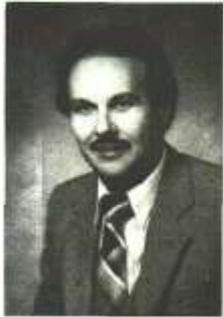
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On Review

On Track, On Tape, and Printed Page are *MD*'s three primary review columns. Here is where we bring some of the finer recordings, videocassettes, and drum books to your attention. Occasionally, I'll receive a letter from a reader saying that *MD* never seems to have anything bad to say about an album, video, or drum book. I've even had a few cynical readers accuse us of taking payoffs in return for rave reviews—kind of like publishing payola! Well, nothing could be further from the truth.

In reality, our reviewing procedure is based on an editorial policy initiated many years ago and adhered to since then. This policy maintains that we will devote space in review departments only to materials that we strongly feel will benefit the read-

ership, and that are thereby worthy of mention in the pages of *MD*.

Though many publications apparently take pleasure in printing bad, or downright malicious, reviews, we prefer not to waste pages on this type of reporting. Using valuable editorial space to inform you of all the *negatives* on a particular work and the reasons you should avoid it, to us, does not constitute productive usage of that space.

If our reviewers honestly approve of a particular project, you'll certainly read about it here. If, on the other hand, they feel the material has little or no value, you're not likely to hear about it at all in *MD*. Being extremely selective about the material we review, we feel, is the most beneficial way to handle the situation.

Double Exposure

These past two years have been very exciting for *MD*. Among the most exhilarating moments was our exposure on the most prestigious medium of them all—TV!

For those who may have missed us, our initial debut came on the *Late Night With David Letterman* show, when Letterman proudly displayed the magazine with drummer Steve Jordan on the cover. Our second TV spot occurred on *The Tonight Show*, where host Johnny Carson made mention of *MD*'s cover story on drummer Ed Shaughnessy. Our April cover had been framed

and was proudly sitting atop *The Tonight Show* band's piano, when a closeup shot suddenly put us in full view of millions of late-night TV viewers. And if that wasn't enough, it occurred on a Friday evening when the viewer ratings are the highest.

Exciting? Sure was. Thrilling moments like this don't usually happen to special-interest publications like *MD*—without paying for them! Who would have thought, ten years ago, that a little-known publication—born in a basement—would someday grow to make its presence known to millions of people around the world. *Certainly, not I!*

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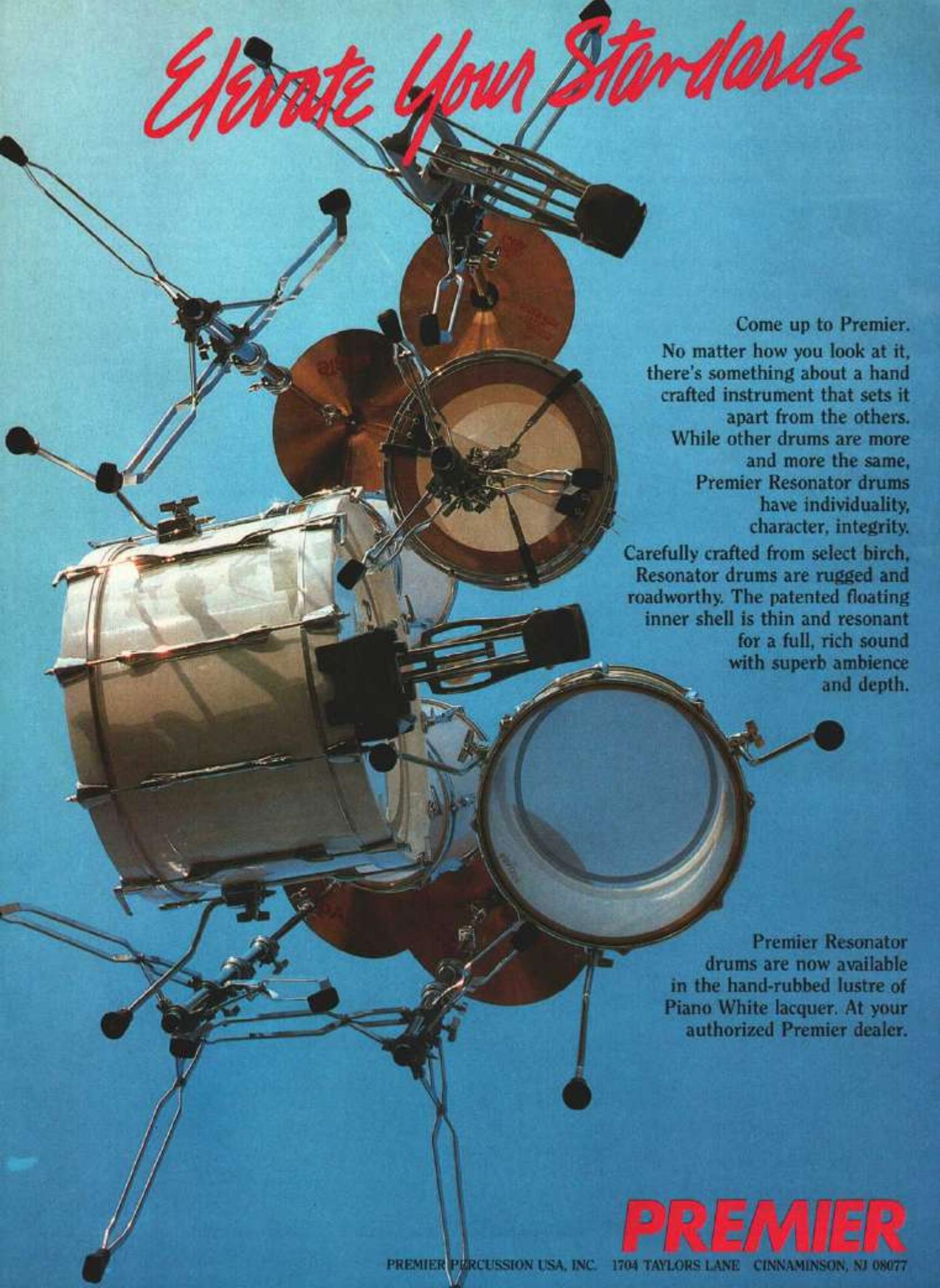
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READERS' PLATFORM

TOMMY LEE

I'd like to thank you for your article on Tommy Lee in the September, 1986 *MD*, and also for fairly recent articles on A. J. Pero and Nicko McBrain. I love hard rock, and I'm glad to see these deserving players in a respectable magazine. Keep up the good work.

Geoff Barnes
Lake Oswego, OR

In reference to comments made by Tommy Lee, I don't mean to sound biased, but how can anybody who cracks *Rude* cymbals every two or three days use a paper-thin splash tastefully—especially in his type of music? This is almost like having four bass drums—which is complete B.S. Tommy just seems to have a "watch me crack this cymbal" attitude. Splashes and China-types have *very* specific uses in music, and even seem to require a certain technique in order to be used tastefully. (I feel that Stewart Copeland and Richie Hayward exhibit good splash technique; Neil Peart and Mark Brzezicki display good China-type technique.) But in straight-ahead heavy metal rock, these cymbals just seem to become show-pieces—like the four bass drums. I'm sorry if I have the wrong ideas about Tommy Lee. I was hoping to see him throw away the stick-bouncing facade he puts on for his fans and talk about his drumming, since he is a serious drummer talking to serious drummers when he appears in an *MD* interview.

David Saketko
Hollywood, FL

I am writing in response to your September cover story on Tommy Lee. I was extremely disappointed in *MD* for putting

a man with Tommy's talent (or lack of it) on the cover. I know there is not a scarcity of talented drummers in the world, so maybe you guys just wanted to expand and feature different types of music. That still does not explain Tommy's presence on the cover; there are plenty of metal drummers that blow him away. If you must put metal drummers on your cover, why not Eric Carr or Tommy Aldridge? Sure, they aren't married to Heather Locklear and don't twirl their sticks as well as Tommy Lee, but they don't have to tilt their risers 90 degrees to cover up for a less than mediocre solo. Remember that the name of your magazine is *Modern Drummer*, not *Primitive Pounder*. Who's on the cover next month—Mickey Dolenz?

Bill Sons
Dallas, TX

BUN E. CARLOS

Great to see Bun E. Carlos get some recognition! [Sep. '86 *MD*] I was fortunate enough to see him in Italy with the 1st Airborne Rock 'N' Roll Division. It's really amazing to me how he can bounce around, flailing his arms and legs like a 14-year-old playing for the first time, and yet sound so damn good! If you close your eyes and just listen, you know he's right on target. But don't keep your eyes closed too long; he's fun to watch.

I'd also like to thank the 1st Airborne for coming over to Europe. If there are any other musicians out there with a desire to play for small, but very appreciative, music-starved audiences, please contact Phil Ehart and join up. Uncle Sam's employees want you!

Rob Solito
Aviano, Italy

MORE STEVE SMITH

Your latest Steve Smith interview [Aug., '86 *MD*] will join the ranks of your other "great" interviews (like the second Bill Bruford talk and Andy Newmark's cover story.) All your interviews are good, but something great is rare—as is a great drummer. Steve is a great drummer, and more than that, he shows us what a real *man* he is. He didn't grouse in the press about being fired from a big-name group. He told it like it was—and his maturity impressed me. The honorable Mr. Smith even said some nice things about the very guys who "ousted" him from one of America's highest-paying drum chairs. It was a story that needed to be told; congrats to Steve and *MD* for doing so.

Darryl Crawford
Arlington, TX

TRANSCRIPTION REVELATION

I've been reading your magazine for years, and I love it. One thing that always stands out, to me, is the transcriptions you present. So many times they seem just impossible to play. The very sight of all those notes flips me out for some reason. I started thinking about all those patterns, and about some of the patterns I play with the Pat Boone show. So, I wrote out some of the ones I've been playing for years, and guess what? Yes, my own patterns—when written out—flip me out, too. And yet I can play them easily. The moral of the story is not to be afraid of what you see. Just dig in and go for it!

Paul Angers
Anaheim, CA

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Photo by Lissa Wales

"It's taken quite a long time to get Emerson, Lake & Powell to where it is now. A lot of people laughed and said, 'It'll never work out,' or 'You only got the job because your last name begins with a "P," ' and

all that kind of crap. So I'll just have to prove them all wrong, won't I?"

If **Cozy Powell** seems to exude an air of confidence these days, it's basically a result of his latest effort as a member of the revitalized ELP. He first became involved in the project through his friendship with keyboardist Keith Emerson. Powell had recently departed Whitesnake after experiencing musical differences with the band, and as Cozy puts it, "Keith heard I was available last year, because news travels pretty quickly in this business. He was going to work with Greg Lake on an album, but there were no plans for any sort of band at that stage. Anyway, he asked me to come down to his house in Sussex to help him out with the sessions, and the three of us ran through the ideas they had

worked out for this album. We finished recording one day, and Keith said to me, 'Do you fancy having a bash through "Fanfare For The Common Man" for a bit of fun?' So we played it, and it sounded really good. Then we played a few more. After I left, I didn't think too much about it until the two of them called me a couple of days later and said, 'Would you care to be a permanent member of this situation?' "

It took over a year for Emerson, Lake & Powell to be launched, because studio time and rehearsals were so extensive. After the album was completed, the trio took meticulous care in reworking a lot of vintage ELP favorites, as well as preparing for the '86 tour. "You can imagine," remarks Cozy, "there's a helluva lot of stuff to learn. I mean, ELP

songs are not three minutes of a 12-bar tune. There are some pretty complicated time signatures in there. I've also tried to put my adaptations on the music as well. I've had to rewrite a lot of the drum parts to suit what I thought would sound right. It's not easy music to work on."

Cozy is hopeful that Emerson, Lake & Powell will illuminate an entirely new dimension of his playing. "I think it may be my chance to show American audiences that I can play more than just the type of things I've done in hard rock bands," Powell asserts. "Most people have forgotten about my work with the Jeff Beck Group; that was such a long time ago. So it will be nice to come back with a change, and hopefully, it will be with a bit of a bang this time."

— Teri Saccone

Restless Heart has been spending a good portion of this last year working on the group's second album, *Wheels*. That's quite a long time for country artists, but then the members of Restless Heart are not typical artists, as drummer **John Dietrich** points out. "The norm in Nashville is single artists, so the producer goes in with session musicians who are paid to get it done as quickly as possible. When you have a group, there's a lot of creativity and experimentation in the studio. Single artists with session musicians don't have the freedom to do this. We're fortunate that we are allowed to take the time to try different sounds and different approaches."

The band recorded 14 tracks for a ten-song LP, but being on the progressive side of country has its drawbacks. "The RCA people said they loved what we handed in, but with the trend moving strongly towards the traditional artists, they wanted us to give them more options. They wanted us to recut one of the songs to try to make it a little more adaptable to the country market. It hadn't started out to be a real country song. It started out to be a film called *American Flyers*, which we were commissioned to do by Warner Bros. But Warner ended up scrapping all the music from various groups and getting Lee Ritenour to write the score."

Restless Heart is a vocal band reminiscent of the Eagles of the '70s. For a drummer, that more or less dictates a certain approach. "Obviously, the emphasis has to be on playing solid time to give the band a solid foundation. A 2 and 4 groove is what the emphasis is. It isn't the Buddy Rich Band, and it is restricting in that sense, but I feel that I'm only limited by what I limit myself to in that situation. I think that some of the material we have is very, very free as far as my part goes. I can make it as dynamic as I want and do more in some of our material because it's not straight country material. There are pop and rock influences there, so there is more freedom at times. In

the big vocal ensemble parts, though, I have to stay out of the way of the voices. But when the band has eight bars, or there are transitions from a verse into a bridge or a bridge into a chorus, or there are solos, there's a lot more freedom."

John is also one of the voices in the band. "I didn't start out to become a drummer/vocalist. In my rock 'n' roll days, the band needed everyone who could possibly sing. Through the years, I became more comfortable vocalizing and playing at the same time, and I even tried to sing lead on a few songs. Your time must be strong enough so you don't have to worry about it."

—Robyn Flans

Photo by Tracy Hart



The last four years have been eventful for the Fabulous Thunderbirds. Since the release of 1982's *T-Bird Rhythm*, the Austin-based quartet left a label, found a label, and recorded an album—but the group was then left without the label and the money to pay for the tapes. The band played constantly, found another label, and ultimately had a single in the Top

10 and a gold album—*Tuff Enuff* and its title track—for the first time in the group's career—a "12-year-old overnight success," laughs drummer **Fran Christina**.

The Fabulous Thunderbirds' exuberant blues-based rock 'n' roll hasn't changed considerably over the years. What has changed has been the band's recorded sound: At first muddy and dark, it has pro-

gressively lightened and clarified, to the point where *T-Bird Rhythm*, produced by Nick Lowe, might have broken commercially had the band's former label been behind them.

Tuff Enuff was produced by Dave Edmunds, who kicked the T-Birds' vinyl sound into the space age with an understated and tasteful mix of clean modern technology and dirty

continued on next page

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DDD-1



traditional rock 'n' roll, without sacrificing any of the T-Birds' style. "Musically, the T-Birds are the T-Birds and that's what I love about it," Christina says. "We always coproduced our own albums. We loved the sound of those records, and still do, but we always wanted to get something more. Every album, I felt, got a little closer and a little closer.

"I think as abstract as we got was on 'Tuff Enuff' " Christina continues, referring to the synthesizer drone that twangs off the turntable almost immediately. "It actually didn't start out that way. We all felt we needed something else in there, so I thought of getting the drumsticks and hitting the piano strings—one

note just going" [Christina imitates the drone.] "We did that, but it didn't quite hit the mark, so Dave came up with the idea of using the synth."

In addition to solo dates, the group has toured with Brian Setzer and Bob Seger, and has been involved in three soundtracks: "Tuff Enuff" was in the Michael Keaton comedy *Gung Ho* and is also being used for the Burt Lancaster-Kirk Douglas film *Tough Guys*; also, the T-Birds wrote and performed a song called "Twisted Off" for *Light Of Day*, the Paul Schrader-directed drama starring Michael J. Fox and Joan Jett. The group plans to finish the year with tours in Europe, Japan, and the West Coast

before taking a holiday break and preparing to head back into the studio with Edmonds in February. Christina says the T-Birds are looking forward to whatever happens next.

"I love the fact that we have a gold record; I love the fact that we had a record in the Top 10. If it had happened when I was a teenager, I probably would have gotten a bubblehead and been an obnoxious little twerp. But I think I can handle it a lot better now," he laughs. "The T-Birds aren't going to change. We are what we are. After 12 years, you don't turn around and start doing technopop. That *would* be funny. Besides," he adds, laughing, "I don't think I could afford the wardrobe."

—Karen Schlosberg



Photo by Paul Jonason

Tris Imboden is enjoying the change from playing with Kenny Loggins, since he has been working with Al Jarreau this year. That doesn't mean he's left Loggins for good, but Tris explains, "When it's two weeks of work with Kenny as opposed to a year's worth of work with Al, there's no question as to what I'm going to do."

Working with Jarreau has been something that Al and Tris have been discussing for about five years. Finally, while working with Chaka Khan, Tris got the call. The timing worked out with Loggins, and the experience has been invaluable.

"Kenny has a different sort of approach. Al's gig is so open. He wants me to play out and play freely. It's something that was kind of intimidating at first, because after playing more inside with Kenny all the time, I felt that I had lost some of my vocabulary. But as a result, my playing has seemed to blossom and I feel great. The communication on stage is just incredible. Al is so spontaneous. I've never worked with an artist like him. We were playing on a bill with David Sanborn a couple of times, and he came up and played a couple of tunes with our band. One night we just decided to do all blues. We'd never rehearsed it, but we just went into it, and now it's a permanent part of the set. Al is so casual and such a natural performer that it puts you at ease and brings out the best in you. It's the best thing I could be doing right now. I feel that I'm growing so much as a player."

—Robyn Flans



"It really happened to me . . . just the way everybody dreams it will and yet believes it can't," says **Kevin Hupp**, describing how he got his current gig touring with Rick Derringer. "I had just moved to New York City from Cleveland. I knew a few guys who were in a group playing one of those notorious Lower East Side dives. They invited me to come down one night and sit in. Rick Derringer just hap-

pened to be in the club that night, heard the band with me playing, and said, 'This is the right chemistry for my new group.' So he asked us—as a group—if we'd like to tour with him. I mean, I wasn't even really in the band!" Needless to say, the musicians said yes to Rick, and after a brief period of rehearsal, went on tour in late May, playing 4,500-seat halls across the U.S. through the end of July. After

that, the group intends to do some recording, and a second leg of the tour is planned for later in the year. "Rick has gotten away from the real hard-edged rock, and more toward groove-oriented, R&B-influenced rock," says Kevin. "I love that kind of music, so I'm thrilled that this first 'big break' for me could be in a group playing that style."

—Rick Van Horn

Scott "Cactus" Moser playing drums with a new band called Highway 101. After 14 years, **Leonard Haze** is no longer with Y&T. He is currently working hand in hand with Ruthless Management in L.A. on various projects.

Larry Klein is playing drums in a band called Night Shift, whose LP, *Global Village*, has been recently released on Syntax Records. Vital Information, with **Steve Smith** on drums, has released *Global Beat*. Steve has recently been on tour with Steps Ahead and Torsten DeWinkle, and next month he begins a tour with Vital Information. **Michael Mason** did some recording with E. Yazawa. **Peter Criss** has left Balls Of Fire due to creative differences. **Paul Burgess** is on the road with Joan Armatrading through the end of the year. **James Stroud** has been recording with Lee Greenwood and Randy Travis. The new drummer of General

Public is **Mario Minardi**, who is currently on the road with the band. Ex/original Black Sabbath drummer **Bill Ward** has been working on his own project. **Frankie Banali** has been on the road with Quiet Riot. **John Robinson** recently winged to Nashville to work on a duet project by Crystal Gayle and Gary Morris. **Bud Harner** is a member of Uncle Festive, whose debut album was recently released on the Nova label. Congratulations to Bud and his wife Deborah on the birth of their son Andrew. **Eddie Bayers** can be heard on Eddy Raven's new album. Speaking of Eddie, sorry to hear about two different accidents in Nashville involving drummers Eddie Bayers and **Greg Dotson**. Both should be well on their way to recovery by now. **Adam Nussbaum** recently toured with the Jazz Brothers Quintet, featuring Chuck and Gap Mangione. **Steve La Cerra** drumming with

and producing Dagger. **Machito, Jr.** spent the fall touring Europe with the Piscean Dreamer Quintet. **Billy West** touring with Leon Russell and Edgar Winter. **Jeff Potter** touring with *Evita*. Check out an article written by **Craig Krampf** in the December issue of *Model Railroader*. **Roy McCurdy** touring with Nancy Wilson. Missing Persons has called it quits; **Terry Bozzio** has been gigging with Duran's Andy Taylor. **Alvido Bennett** now with Chaka Khan. **Peter Clemente** touring with Jean Beavoir. **Danny Frankel** appeared on *The New Vaudevillians*, shown on the Disney channel. Les **DeMerle** has been shuttling back and forth between Chicago and New York, and has two separate Transfusion bands: one in each city. Les is also teaching at Roselle Music in Chicago and at Long Island Drum Center in New York. •

—Robyn Flans

Direct to disc



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 filter 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.

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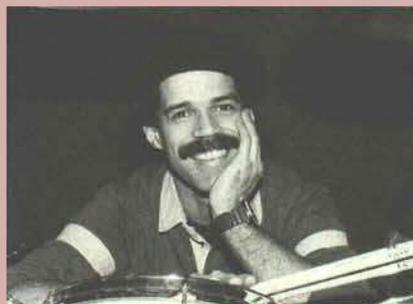


Photo by Rick Malkin

Q. I think your drumming on Spyro Gyra's new album, *Breakout*, is fantastic. You play with incredible feeling, thoughtfulness, and expression. Also, the *quality* of your drums is astounding. Could you please outline your setup of drums, cymbals, and electronic equipment, and indicate if any special effects were used to get your sound? Also, I had the privilege to catch you on tour recently, and again the sound was incredible. Could you explain how you achieve that sound and if any triggering was used?

Chris Aleo
West Haven, CT

A. Thank you for your perceptive and insightful comments. Flattery will get

you everywhere!

On a more serious note, the studio setup I used was as follows: The drumkit was from Pearl's GLX Prestige Artist series with maple shells and black piano-lacquer finish. The shell sizes included 8x10, 10x12, and 11x13 rack toms, 12x14 and 14x 15 floor toms, and a 16x22 bass drum. For snare drums, I used an 8x14 maple-shell drum by Pearl and a 6 1/2 x 14 steel-shell drum by Sonor. The head combination I used was clear Ambassadors on the batter side and clear Diplomats on the resonator side on all the drums. My live tom and bass drum setup is the same, except that I use Emperor batter heads. I also add LP timbales and cowbells, and Pearl's DRX-1 electronic drums. For snares, I use a Pearl Free-Floating snare with either steel or copper shells in 5 1/2 and 6 1/2x14 sizes.

On *Breakout*, I used all Zildjian cymbals, including a 20" heavy K ride and a 22" ping ride, a 16" K dark crash, 17" and 18" Brilliant crashes, an 18" medium-thin A crash, a 19" A crash-ride, a 19" K China Boy, and a 20" A China Boy. In my live setup I use six cymbals, which I vary depending on the room and my mood.

As for sound processing on *Breakout*, an AMS delay line was used to sample some snare drum sounds that were triggered from tape. Also, the AMS reverb and Quantec room simulator were used to obtain various degrees of ambience. Our live engineer uses, among other gadgets, a Yamaha SPX 90 effects unit for a variety of effects such as gating, reverb, and flanging. I don't do much triggering live.

I guess that just about covers it. All the gadgetry sounds impressive, but I like to think that the way I play and tune the drums makes the biggest difference in terms of whether or not the sound is happening.

NEIL PEART



Q. I enjoy your playing a great deal. How do you play songs—on stage—that are identical, note-for-note, to what's on the records? Are there any special techniques or practice methods that you use?

David Wilson
Lansing, MI

A. Thanks, David. You've opened up the proverbial "can of worms" here! In general, I spend a lot of time working out exactly what I want to play on the record, and a lot of time getting it right. Thus, the recorded version is a carefully arranged and very challenging part for me to play—usually with a few areas that were spontaneous in that performance. Since it represents the very best that I can do, it is a challenge to try to recreate it every night on stage. As long as it remains demanding and satisfying enough as it is, I don't feel compelled to change it. With older songs, where the challenge is no longer great enough, I will find ways to change it to make it more interesting and satisfying to play. It's a balance we strike with all of our material to make sure that our performances never become automatic or insincere.

When preparing myself for a tour, I practice along with the songs that we will be playing—on tape—to build up my stamina and accuracy. Other than that, when I sit down at the drums, I just play what seems interesting or enjoyable at the time.

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IT'S QUESTIONABLE

Q. Could you please give some suggestions on muffling a snare drum? I have a snare drum I like the sound of, but when I play in wide-open places, it sounds like I'm hitting a piece of tin! Is there any way I could muffle it to give it a warm, deeper sound? My toms are muffled with weather stripping placed around the inside of the top head. This gives the looks and effect of *Zero Rings*. Do I treat my snare the same way?

T.S.
New Albany, MS

A. *You didn't state whether your snare is a wood- or metal-shelled drum, but from your description, it sounds as if it's metal. Muffling the head will go a long way towards eliminating some of the drum's ring, and for that you can use such devices as Zero Rings, Yamaha's new Ring Arrestors, or Groove Tubs' Flat Rings. We don't recommend something permanently attached to the drum-head, since that makes it difficult to make quick adjustments when you aren't playing in "wide-open places."*

You need to be aware, however, that much of a metal-shelled snare's ring comes from the shell itself, and muffling the head will not affect that. You also need to be aware that a certain amount of that "ring" is desirable, since it is in fact the natural resonance of the drum and is necessary to achieve projection. Don't judge the sound of the drum entirely by what you hear from your drum throne; have someone else hit the drum—preferably while the band is playing—and see how it sounds in the overall context of the band's total sound. You may find that you need that "ring" to cut through the music.

If you still need to muffle the snare further, you might consider attaching some sort of baffling material to the inside of the shell. Rick Van Horn described a technique for doing this in his Club Scene column, "Getting Your Money's Worth, Part II," in the June, 1981 issue of MD.

Q. I have a beautiful set of Rogers drums that I purchased about a year ago. I have single-headed rack toms that I would like to convert to double-headed drums, and I need 18 lug casings. I realize that Rogers has gone out of business, but I find it hard to believe that there aren't *some* Rogers parts floating around somewhere—although I'm having a heck of a time locating them. Could you put me in touch with someone who could help me?

J.R.
Auburn, NY

A. *Your best bet is to contact drum shops that deal in used drums and/or spare parts. You can locate several in the Retailers Guide section of the MD Equipment Annual. One shop we know of that specializes in Rogers parts is Al Drew's Music, 526 Front St., Woonsocket, RI 02895, (401) 769-3552.*

Editor's note: In light of the number of requests that we receive at MD regarding hard-to-get Rogers parts, dealers holding substantial supplies of such parts are invited to contact MD, in care of It's Questionable, so that we may pass that information along.

Q. I was recently thinking about purchasing some 14 x 15 and 15 x 16 double-headed power toms in Ludwig's *Rocker II* line. I was informed by the dealer here in Nashville that those particular toms were no longer made in the *Rocker II*, *Rocker*, or *Classic* lines. Is this true? If so, could I special-order them?

C.M.
Nashville, TN

A. *According to Pete Ryan, Vice President of Selmer/Ludwig, both 14 x 15 and 15 x 16 toms are available in the Classic series, and a 14 x 15 size is also available in the Rocker II line. A 15x16 size is not a standard item in the Rocker II line due to the lighter nature of that series' hardware. However, Pete states that it would be possible to special-order a 15 x 16 if other support hardware was provided, such as Ludwig's Modular series. He suggests that you contact Ludwig through your dealer to order any of the stock toms or to request information for special-ordering the larger tom.*

Q. I own a Pearl kit with a 22" bass drum. When I bought the set, it came with a clear front bass drum head. I am looking for a black head sporting the Pearl logo. I talked to my local drum store, and the person there was unsure how long it would take to order one. (I was told up to six months, and maybe even longer if it were not in stock.) I don't want to wait this long, and I am wondering if I could order directly from the Pearl company.

M.K.
Danbury, CT

A. *According to Pearl's Todd Mauer, Pearl Black Beat logo heads should be readily available for your dealer to order, and thus should take very little time for you to obtain. The only situation that might delay delivery is if the heads are temporarily out of stock. Even then, Pearl tries to make it a policy to take no longer than two weeks to process back orders.*

As far as your dealing directly with Pearl goes, Todd informs us that the company is set up to provide its products through its dealer network, rather than directly with consumers. And since there should be little or no delay in getting your head through your dealer, there would be no advantage to trying the "direct route" anyway. Simply ask your dealer to call Pearl to place an order for the heads you want, and you should receive prompt service.

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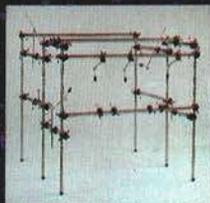
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SIMON

by Simon Goodwin

THE first thing that comes to mind when setting out to write an introduction about Simon Phillips is that, to readers of *Modern Drummer*, he needs no introduction. He was first featured in the magazine in June 1981. Since then, his name has appeared regularly in the news and information sections, as well as among the poll winners. There is also the fact that many members of the international drumming community have seen Simon's brilliant clinics. There are many superb English drummers around, but if you had to choose one who is indisputably accepted among his peers as being one of a special handful of players who are currently the finest and most influential in the world, it would definitely be Simon Phillips. This "drummers' drummer" status could easily imply that an artist's work is appreciated and lauded by the cognoscente, but is inaccessible to the public at large. However, this isn't the case here. It is often said of successful players that their credits read like a "who's who" of rock, or a "who's who" of fusion, etc. With Simon, it is more like a "who's who" of what has been happening over the last ten years. The brilliant 19-year-old drummer who amazed everybody when he first appeared in an arena-level band with Jack Bruce ten years ago had, for some time, already been a successful theater and studio musician. His subsequent career has thrown up the interesting contrasts of Stanley Clarke's American fusion music to the very English music of Mike Oldfield, and the sophistication of Al Di Meola to the raw, punkish, brashness of Toyah's band.

But just when you start imagining that Simon Phillips is some sort of human drum machine—someone who can play anything perfectly, with a human touch as well—and he must, therefore, have a one-track mind, it transpires that he is now breaking into producing and already has at least one hit album to his credit. He is at pains to point out that there is more to music than just playing your instrument and more to life than just music. He recently dabbled in motor racing. The attraction for him wasn't the speed or the danger, but the precision. Simon is a man who likes to achieve precision and perfection in all he does. Now the motor racing has been relegated to the background, because he has been investing his money instead in a top-quality recording studio in his home.

Not a man to do things by halves, if he is going to be a producer, Simon is going to have the best possible tools of the trade and have them at his fingertips. He has always worked, and continues to work, very hard for his success. The infinite care that he describes himself as taking with his instrument is indicative of the pains he takes over every aspect of what he does. There is none of the "I just hit 'em" attitude with Simon. He is a drummer we could all learn something from: that is drummers, motor mechanics, presidents of multi-nationals

SG: When you were first featured in *Modern Drummer* in 1981, you said that you were about to embark on a series of clinics, for the first time. Since then, you have become a well-established clinician. What are your own thoughts about the way this side of your career has developed over the last five years?

SP: At first, it was a terrifying experience. One of the hardest things for a drummer to do is to pick up a microphone and start talking to people, clearly, without mumbling. Also, there is a great difference between playing in a band, on stage, in front of thousands of people, and going into a little room and playing in front of, maybe, two hundred people, with no other instruments there—just you. Recently, I've met various drummers who are about to do a clinic for the first time. They come up to me and say, "I haven't really got anything planned for this." All I can say is [shrugs], "Well, you just go out there and play." I can obviously understand what they are going through, because it's exactly what I went through. At first, it's absolutely terrifying. You have an audience of drummers, they are watching every single move you make, and you have *nothing* to hide behind.

For me, things fell into place during the first British tour I did. I was able to get firsthand experience of different types of audiences: Manchester was one type of audience, Newcastle was another, and Glasgow was another. It is usually up to the audience to make it a good clinic. You can do just so much, but if the audience isn't going to get involved, it makes your job twice as hard. If they are *with you* all the time and keep asking questions, it makes for a much better clinic. If they don't ask questions, you think, "Why am I here? If I just sit down and play for another hour, it's

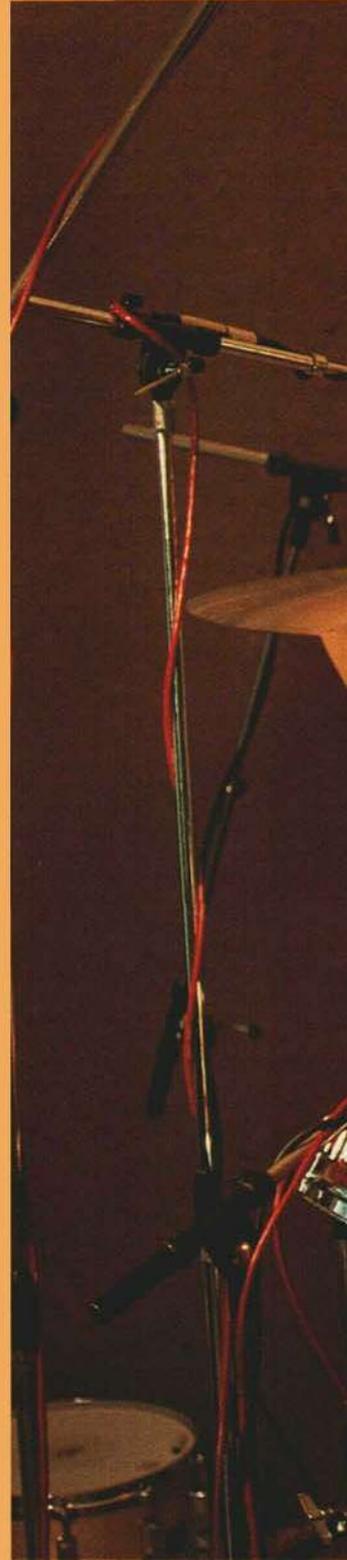


Photo by Annie Colbeck

PHILLIPS



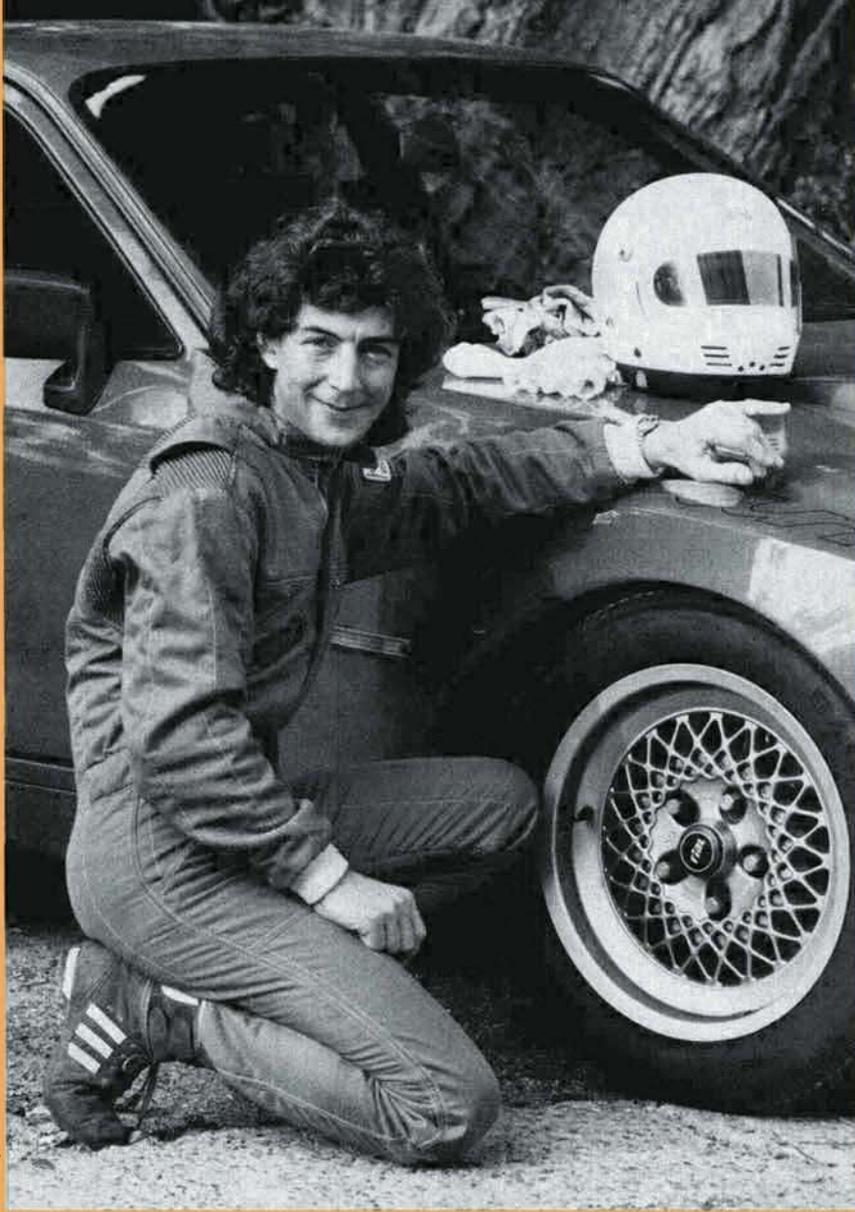


Photo by Annie Colbeck

going to get intensely boring!"

SG: Do you find that there is a different attitude in the States?

SP: There is a difference in every place you go. For instance, I went to Salt Lake City. The audience was *so* quiet that I really felt that I had to be careful of what I said. When I do a clinic, I usually like to tell a few stories about things that happen on record dates or on tour. It's all good, lighthearted fun; it gives them an idea of what it's really like. But at Salt Lake, it was hard; I couldn't talk easily. They are very conservative. And then you go to Los Angeles, and someone in the audience puts his hand up and says, "Listen, we've got a party later down at Sunset. Do you want to come?" [laughs] They get very personal. In New York, they are great—very enthusiastic. Down in Texas, they're great, too. People travel around to different places. I do one clinic in Austin, and then I find that some of the same people are there in Houston, which is *great*. That's real enthusiasm.

SG: What do you expect to achieve at a clinic?

SP: I treat it as a performance—as a gig. I think that a drum clinic should be entertaining, as well as instructive and as near as I can get it to being like watching a concert. That's why I have a full rig: the

drums, the cymbals, the P.A. system. No matter how small the room is, I mike up the drums. I also try to get lights. This is all to make it look like a show. There's nothing quite like it when you can get a small convention room in a hotel and turn it into a theater. They back the lights off, and you get some nice onstage lighting and a bit of echo and reverb on the sound. It makes the drums *sound* the way they do on a record or at a concert. To me, that's part of the show. After that, when we bring up the house lights so that I can see the audience and they can ask questions, we might go into more detail about what the drums do acoustically. I ask the sound people to turn the P.A. down, so we just get the acoustic sound of the drums. Then we can bring it in again very slowly, so that everybody can hear the change in the sound. To me, that's all part of doing a clinic.

SG: What about the aspect of promoting the equipment?

SP: I'm never very good at getting up there and saying, "I am using a new . . ." because I usually forget, [laughs] I'm not keen on talking a lot about equipment. Generally, you are asked what you are using anyway, so I wait for that question to come up. If I want to give a little preamble and it is a new drumkit, I might say, "This is the first clinic tour with the new Tama Artstar," or whatever it happens to be, but I don't go into how the shells are made. I create the interest without going into too much detail.

The thing about promoting a product is that I am there playing it. I am trying to make it sound as good as I can make it sound, so that, hopefully, it will speak for itself. This is why we take two hours before each clinic to tune the drumkit. There are new drumkits in each place; we only travel with a set of cymbals and a snare drum. Imagine getting a guitar off the shelf in a shop; you could tune it, but it still wouldn't be quite right. You would need to set the action, check out the neck, and perhaps file the frets. It takes a long time. It's the same with a drumkit, and you've got to do it *yourself*. Nobody can do it for you. It doesn't matter who they are; different people will get different sounds.

SG: What is your approach to tuning? There are so many variables and so many different musical situations.

SP: I use one type of tuning for my kit. This is because it's a large kit and the tom-toms cover quite a wide range. I tune them fairly tight so they project, and I tune the top and bottom heads exactly the same. This is so that the pitch of the drum remains constant and the note doesn't change. I do it because, if you have seven tom-toms and you play all the way around them with the note of each one changing as the drum rings, it sounds as if you have only played four because of the lack of separation. In a large kit like mine, tuning for a constant pitch on each drum helps to alleviate the problem of one drum setting off another drum and that one setting off the snares. The fewer drums you have, the easier it is to cope with sympathetic vibrations, but when you use 11 drums miked up and coming very loudly through monitors . . . On the last concert tour I did, I was using a pair of 2' x 15" cabinets and a Martin bin underneath the riser. Extra care is needed in this situation. The drums can sound great acoustically. Then you can put all the faders up, and one drum

Photo by Joost Leijen



will be causing feedback. Then you have to decide whether the problem is electronic—that is, a frequency that can be gotten rid of by using a graphic—or you have to decide, "It is the drum. I must raise or lower the tuning of that drum." Then you have to change the tuning on that one and that one and that one! [laughs] These are the problems you get, and I think that, if I started using different heads with different tensions, it would be murder. **SG:** A lot of people reading this probably play acoustically. Would you advise them to follow your approach?

SP: If something sounds good acoustically, you are certainly on the right track to getting a good sound when it is miked up. In order for a drumkit to project naturally, it has to ring a lot from where you are sitting. This goes back to the days when drums weren't miked. You would hit a rimshot on the snare drum, and it would go "diiiiing!" That would always infuriate me, yet, you could ask people out front, and they wouldn't hear it. It's just something to do with acoustics. If the drum rings a bit too much, or sounds a bit high or a bit harsh from where you are, the chances are that, from out front, it will sound great. Likewise, sometimes when it sounds really good from where you are, it sounds horrible from out front. It all has to do with projection. Now when you put a mic' on something, there is the idea that you should get rid of all that ring, but as far as I'm concerned, that's not true. I don't change the tuning when I go into a studio or when I sit on stage, with or without mic's. The drumkit as a kit remains the same. It is an acoustic instrument that is built to project. Therefore, that's the way I tune it.

SG: You must have had some problems with recording engineers, in the days before a "live" drum sound was acceptable.

SP: Oh yes. This is one of the reasons why I got very, very interested in recording and engineering. Back in the '70s, I knew how a drumkit should sound, but I used to go into the studios and the engineer would say, "The tom-toms are very ringy!" I'd say, "Yeah. Good aren't they?" Some of the musicians loved it. They'd say, "Great, it sounds like a real drumkit." It wasn't anything like the dead studio sound of the time; my drums went "doy-ing—boy-ing—boo-oom." Some engineers couldn't handle it, but there were others who would just put up the mic's, put up the faders, and say great! Those were obviously the engineers I liked, and I decided to learn how they got the sounds of my drums accurately. First, I thought, "Right, microphones," and I learned about every single microphone, all their numbers—everything. I would go up to the engineer on a session and say, "You've got a such-and-such on the snare drum; I think you should put an AKG 224 on it." People used to go on about this rotten drum sound in the '70s—this cardboard-box sound that I just hated. I had a thing against it, and now I know that I was right.

I did try using the dead sound on a couple of albums. It sounded fine in the studio, but take it out and it sounds rotten. There's no ambience to it. I like to take a live drum sound and EQ it to make it as punchy as possible. Whether you are recording or playing live, you have got to have a *good sound source*. The idea of using a P.A. when you are playing live is to make the sound louder, not to

alter it.

I hardly have any damping in the drums. The bass drum has two heads, a little towel inside, and a small hole in the front head for the microphone. Some engineers just *cannot* handle that. Other engineers have to work hard, but when they've got the sound, there's nothing quite like it. The snare drum sometimes has a little bit of tape or elastoplast, but basically there is no damping.

SG: In the '81 feature, you were talking about power-size drums, but I notice that the studio kit you have here is standard sizes. Do you favor shallower drums for recording?

SP: That is a kit I did use in the studio for a while, but now I just keep it at home. All my other kits have the deeper tom-toms. I've been using them since Tama first approached me in 1978. That was when I was in Japan with Jeff Beck and Stanley Clarke. I was using a Ludwig *Octopus* kit at the time, and I wasn't too keen on the idea of changing to Japanese equipment because *everybody* seemed to be doing it. But Tama showed me some of the fiberglass drums, and these really impressed me. I said, "Great, if you can make some special sizes, then we can do business." I designed a system in which the depth of each drum was two inches less than the width. I felt that a floor tom was deep, a rack tom was shallow, and there was much too much sound difference. So I used the idea of a 16x18 floor tom—two inches less depth—and applied that all the way around. That's how that came about, but the following year, every kit I saw had power sizes, although most of them were only one inch less in depth than in diameter.

I started using Tama's *Fibrestar* drums, then I switched to *Superstar*, and then *Artstar*. Now we have a new drumkit coming; I used it in Japan when I was out there recently. Basically it is like the *Artstar*, but the *Artstar* is a thin birch shell with Cordia wood veneer inside and out. The new one is solid "birds-eye" maple. I've had mine done in white lacquer—Steinway piano style white—inside and out. The sound is great. There's a bit more bottom end with the maple shells than you get with the harder wood in the *Artstars*. The sizes I use are:

"I'VE BEEN ASKED TO JOIN BANDS, BUT I'VE ALWAYS KNOWN THAT I WOULDN'T LAST IN THAT SITUATION."



two 16 x 24 kick drums; the rack toms are 9x10, 11x12, 12x13, 13x14, and 14x15; the floor toms are 16 x 16 and 16 x 18; and I also have a gong drum that is 16 x 20, although it takes a timpani head that is about 21". I have two snare drums set up with the kit: One is an 8 x 14 wood, and the other is a 5 x 14 metal.

My cymbals are all Zildjians. The main hi-hat cymbals, on my left, are 14" *Platinum New Beats*, and I also have a pair of 13" Zs that are mounted over the right, either on an *X-Hat* or on a *Cable-Hat*. The others, going from left to right, are: a 12" *Platinum Splash*, a 24" *Swish Knocker* without rivets, a 22" Z light power ride, a 19" *Platinum Thin Crash*, an 18" *Platinum thin crash*, a 24" *Swish Knocker* with rivets, and a 19" *Platinum medium-thin crash*.

I've used Zildjians for years. I think I got my first K when I was 12. Later I bought Frank King's old set, and they were lovely! The thing with Zildjians is that they are very personal cymbals. For a beginner, it is very difficult to choose a cymbal. Paiste cymbals are easier to choose because there isn't much difference, but with Zildjian cymbals, there really is a difference. You have to know what you are after or be able to make correct decisions. Choosing cymbals is a personal thing, and you do go through a lot of changes. I used to use extremely heavy Rock/Crash cymbals. You used to hurt your hand hitting them [he mimes hitting something solid] and the stick would break. Now I use incredibly thin crashes, because I like to be able to hit them quietly and *hear* them. I used to use *Quick-Beat* hi-hats—the ones with the holes—and now I use the normal *New Beats*. I've just gone onto these *Platinum* ones. They are interesting. The hi-hats are gorgeous. The crash cymbals are a little more contained because there's something on the

cymbal that constricts it a bit; it makes them mellower. It's often nice to have a change. You put something up and think, "It would be nice to play this for a bit." Then a bit later you say to yourself, "No, I've been through this one. Let's go back to the old one." You often need a change. In the same way, you need a change of drumkit; you have just had enough of this particular drumkit.

SG: With drums you have the variables of different heads, different tunings, and so on.

SP: Yes, but I've tried every conceivable kind of head and always ended up going back to clear *Ambassadors*. Everything else seemed to do something to the drum—restrict it in some way. Occasionally I will go into a different head, but it is very rare. For me a different drum is a new shell with the same type of heads on it, so I get the change by using different drums. So it's clear *Ambassadors* on both sides of the bass drums and tom-toms, and a reverse dot CS batter on the snare drum.

SG: You use a lot of left-hand lead. How did that develop?

SP: It started with using a large drumkit. If you play right-handed, you set the hi-hat a bit higher because you are crossing your hands, and then all the tom-toms are higher. I didn't really like the look of the drumkit like that; I wanted to make it a lot more compact. I had seen a drummer play with his left hand on the hi-hat years before, so I had the idea in my mind. So I started trying to do it—swapping everything over that I did with the hands—and it felt very strange at first. Then I went to see Billy Cobham at the Rainbow. He came on, sat down at the kit, and started playing *left hand on the hi-hat*. That gave me the inspiration for saying, "Yes, it can be done." Loads of other drummers play like that—Lenny White, for instance. I was living in a flat in Kensington at the time, and I

Phillips On Record

by William F. Miller

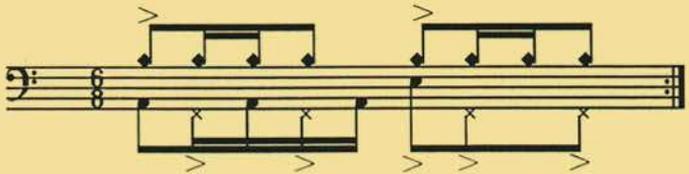


The following examples are a brief sampling of Simon Phillips' excellent recorded work. To check out more of Simon's playing, see the "Style & Analysis" on Simon in the June 1984 issue of *MD*.

The first example is from a Jack Bruce album entitled *How's Tricks* (RSO 2394 18, recorded 1976). On this tune, called "Outsiders," Simon uses ghosted notes to lock in this uptempo piece. This album may be hard to find, but it shows Simon's early and impressive playing.



The following example is from Mike Rutherford's 1979 solo album, *Smallcreep's Day* (Passport Records, PB 9843, check the cutout bins). The example is taken from the tune "Out Into The Daylight," and Simon shines on this track. The pattern that follows is deceptively simple-looking, but the left-foot hi-hat part really gives the pattern motion. Later in the tune, Simon moves his left foot over to his second bass drum, which dramatically climaxes the song.



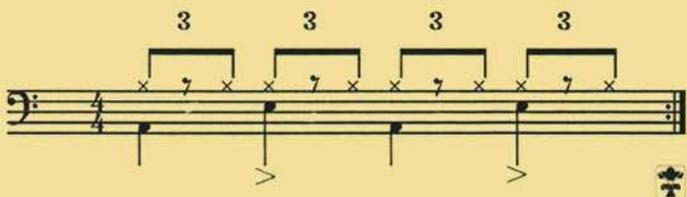
The next example is the famous "Space Boogie," from Jeff Beck's *There And Back* album (Epic FE 35684, recorded 1980). The head switches from 7/4 to 4/4, with the solo section in 7/4 throughout.



Mike Oldfield's album *Crises* (Virgin 205 500-620, recorded 1983) had Simon coproducing as well as drumming. On the side-long title track, Simon plays the following linear pattern near the end of the piece.



The last example is from Pete Townsend's 1985 release *White City* (Atco 90473-1, recorded 1985). "Face The Face" is a lesson in simplicity and endurance.



couldn't have a drumkit there because of the noise it would make. So I literally taught myself to do that with just a pair of sticks—swapping everything around. I suppose it took about a year until it all became natural. Then I reached a point where I played so much left-hand lead that I couldn't play right-hand lead anymore. So I had to put a cymbal up on the right to force myself to play the other way again sometimes. That felt really strange as well. But now I am able to swap over between the two, which is very useful.

When we do Pete Townsend's "Face The Face" live, I do it with two snare drums and two hi-hats. In the intro, I play the metal snare drum, which is to the left of the left-hand hi-hat, with my left hand while playing that hi-hat with my right. Then I switch to the snare drum that is in the usual position between my legs, still with the left hand, and my right hand plays the cymbals on the *Cable Hat* on my right. Later during the solos, I play the central snare drum with my right hand, and the hi-hat to the left of it with my left hand. So I can move around between the three positions; having that variety is great. Also, while you are playing, you can hit the odd tom-tom without having to cross over or do anything awkward. It makes you so much freer. I only have the hi-hat a touch higher than the snare drum, which means that the tomtoms on the left can come in much closer. People look at the drumkit and think that it's enormous because they can only see my hair, but actually from behind, it is quite compact. I have spent a long time trying to get it that way, which was hard in the '70s, because you didn't have the holders you do now.

SG: You mentioned "Face The Face" [*White City*—Pete Townsend]. Being fairly straight and simple, it isn't the sort of thing that people might look on as classic Simon Phillips, but it's got a great drum sound and a magnificent driving beat.

SP: Some people think that that's a drum machine. Pete had this idea for a dance/bop tune, and he played a demo of it for me with a drum machine playing that part. I thought, "Oh yeah, because it's one of these rhythms on which drum machines sound fantastic and real drummers sound rotten. It's *so easy*. The bass and snare just do that. [He mimes alternate quarter notes.] But it has got to *sound* easy. If you are playing 8ths on a cymbal, the rest of your body can tense up, and the bass and snare beats will sound like 8th notes with 8th-note rests between them, instead of sounding like quarters.

SG: While we're on the subject of the *White City* album, what about "Give Blood"? That featured in the *Modern Drummer* Best Recorded Performance chart for 1986. How does a more complex part like that suggest itself?

SP: On that track there is a guitar riff that is all 16th notes with an echo unit, which gives it a steam-train effect. There was no bass on the basic track of that. Given that guitar riff to play to, it is just a matter of coming up with something that will enhance it. It needed to be something that wasn't too complicated where the backbeat would cut through, but there were some other things happening that would chug it along. I'm always looking for something a little different to do. Perhaps that sort of 16th-note rhythm is a bit of a trademark with me; it's something that I enjoy hearing. At

continued on page 46

james stroud



viewing the whole

by Robyn Flans

THE day I met James Stroud in Nashville, he got a new set of drums. To say that he was excited would be an understatement. He felt compelled to thank as many people as possible who had something to do with making those drums—not just the executives at Pearl who had been kind enough to furnish him with the drums, but also the people who had done the work and the finishing. Kind and caring are two words that don't even come close to describing James. He's the kind of person who means it when he asks how you are and if he can help. It doesn't matter that he's an extraordinarily busy man who is, or has been, involved in every aspect of the music industry.

While building a reputation as an in-demand studio drummer, Stroud also had extensive success as an independent and staff producer. From 1971 to 1978, James was a partner in Malaco, Inc., a record and production company in Jackson, Mississippi, where he worked as a studio engineer, musician, and producer. In 1978, he went to work for Bang Records, a CBS custom label in Atlanta, Georgia, as Director of A&R, but found that he liked the more creative aspects of the music business better. In 1980, James took over management of a successful 24-track studio, Northstar Studios, in Boulder, Colorado, forming James Stroud Productions, Inc., and also commuted to L.A. to produce various pop acts. Not long after that, James realized his future lay in Nashville.

While playing for many of Nashville's major acts and producing some of them as well, James grew to understand and appreciate the importance of the song. In 1984, he began the Writers Group, a publishing company with an open-door policy, furnishing songs to new artists as well as established ones. The company is just one more example that the old stigma of "once a drummer, always just a drummer" no longer applies in this day and age. James' entire career is testament to that. Yet, with all the success in other areas, playing comes first in James' life. He's been doing it too long and loves it too much to consider himself anything other than a drummer.

JS: I grew up in Louisiana, where I played in high school and learned to read and play the rudiments—the standard situation. During my senior year in high school, I started working in clubs in the bayou way back in the country because I was too young to play in the city. The sheriff came around every once in a while, but they'd

stick a cigar in my mouth to make me look a little older.

RF: What kind of music were you playing?
JS: R&B. That's really where I came from. I would watch Otis Redding play. One night, we sat with B.B. King all night while he sat on his amp, back when he was making \$200 a night. We were the only white guys in the club. Some of the bands I was involved with were the first white bands in the black clubs back then.

RF: What year are we talking about?

JS: That was '67 or '68. I did a lot of club work there. When I graduated high school, I was going to go into forestry in college. At the time, however, music had me. I started playing clubs around the South, did some road work, and then I moved to Jackson, Mississippi, because the music over there seemed to be so fresh. It was different than Louisiana. I think Louisiana was a little more bluesy in a New Orleans way. In Mississippi, it was more Delta blues—more structured. I had just turned 19, and there were a couple of studios where they were cutting records. I remember going to my first session. We played at a studio that had no heat. I had to wear a big, heavy coat and big gloves. They would only let me use their kit, and the spurs of the bass drum had been lost, so the bass drum would roll over. They built a plywood house over it so it wouldn't roll, but there was no place for a tom-tom, so I had a snare drum, bass drum, and a hi-hat. I remember buying an old tom-tom and asking them if I could put it on the kit. They said I could if I could find a place. So I nailed it onto the plywood.

RF: Do you remember what record that was?

JS: That was a Peggy Scott/Jo Jo Benson record, which sold a million copies, called "Picking Wild Mountain Berries." From that studio, I went to a place called Malaco. My first session with them was a record by Jean Knight called "Mr. Big Stuff." It sold a couple million copies, and then we did a record called "Groove Me." From that, we got a lot of attention from pop people who liked our sound and the way we played. Paul Simon came down, and I played on some of the *Rhyming Simon* album. I also did some of the Pointer Sisters' early stuff down there.

RF: When did you leave Jackson?

JS: I went on the road a couple of times. I feel that the studio is the place for me, but you can get in a rut. You have to update your playing. So I like to go out and play live. I went with rockers like Jerry Lee

Lewis or the Marshall Tucker Band, because if I was going to go out, I wanted to play hard. So, when I felt it was time to get out of the studio and do something, I would always do something with aggressive music, not necessarily something that was real technical. I never considered myself a technical drummer. I can play the rudiments okay, but I like to play a feel. That always comes first with me. I've never made any money flashing or played on a hit record where I played some unbelievable fill. It's always the feel. I've been hired because of where I put the backbeat.

RF: Your type of backbeat is real different from where the backbeat is in country.

JS: Yes, but it's changing. Larrie Londin and I helped change it. I don't mean to brag, but he and I play a lot alike. There is a heavy, heavy backbeat and a groove that sits there. Larrie Londin, to me, is one of the best drummers I've ever heard. He's way past me, but we do have a certain way of playing a record that's similar. Before he and I moved here to Nashville, the drums were almost unheard. That's not to say the drummers weren't great, because when you see the Buddy Harmans out there, they're wonderful players. I'm a fan of his, but he was playing a style that I wasn't really listening to. I was listening to Al Jackson when he was playing with the Everlys. But the music here in Nashville today has a lot of groove and feel to it, and I think that we brought that to this town. I know that, when we first moved here, I had a certain snare drum that people asked for: "Be sure to bring that snare for that certain sound." It got me a lot of work. The feel has changed in Nashville. It's a lot heavier and a lot more groove oriented. Things are built around the drums a little more compared to when we first moved here, where it was acoustic guitars, and some brushes here and there. On most of the Nashville records back then, the bass drum wasn't even played on the verses—just on the choruses. I don't know if I could even do that. I think Larrie and I brought a lot of the feel with us. Of course, there are great players like Eddie Bayers and Jerry Kroon, but I think Larrie and I—and especially Larrie—brought more aggression to this town.

RF: But R&B is very behind the beat.

JS: You lay it back; you certainly do.

RF: With country, it's really more on top of the beat.

JS: You're exactly right.

RF: When you came here, didn't you have to adjust to that?

'I TAKE WHAT I WOULD DO AS A PRODUCER AND INTERPRET THAT ONTO THE DRUMS.'

JS: Yes, but if you listen to country music now, it's what Larrie and I were playing 10 and 15 years ago. Look at groups like Restless Heart or Alabama. Their stuff is more groove oriented. If I do Lee Greenwood, he's an R&B singer, so what I do works there. But if I do the Whites, it's a totally different feel—a little more on top. The acoustic guitar is sort of dictating the feel, so I lock in with that. With Lee Greenwood, it's more keyboard and electric guitar oriented, so I can back that backbeat off and make it feel good. Eddie Rabbitt's stuff was sort of rockabilly and rock 'n' roll. It's aggressive, and the feel we came here with seemed to work with his music. His music exploded when we started cutting those kinds of records.

RF: We keep bandying the word "backbeat" around. Can you pinpoint how you approach the backbeat?

JS: It's according to the music. If it's a huge ballad, for instance, I try to put the backbeat on the very back part of the beat. I usually go back and play a tambourine or something to exaggerate that so it shows up. The track sounds a little more majestic when I back off to the very back of the 2 and 4 beats. When I'm doing an R&B session, if it's midtempo, I try to split the difference by moving it up just a little bit but still put it back a little bit—kind of on the back of the middle, if that makes sense. It doesn't sound majestic, but it sounds a little lazy. It makes you feel the groove just a little bit better. If I'm playing pop or rock 'n' roll, I try to put it on top of the beat to

give it a little bit of edge and intensity. Of course, I usually make my sound a little harder, and by putting the backbeat a little bit on top, it doesn't really move the track around, but it adds a little bit of aggression and intensity.

RF: Why did you leave Jackson?

JS: Because I started getting behind the other side of the glass.

RF: Why?

JS: We were cutting hit records down there, and we were short of people. We had producers and artists coming down there, and we were just too busy. So I started engineering the overdubs and mixing after we cut the tracks. I did that for about six years and those records were doing real well, so I decided to try my hand at producing. I took a singer named Dorothy Moore in the studio and produced a song called "Misty Blue" in 1976. The record sold three million copies, and it was nominated for five Grammys. It was a number-one R&B record and a number-one pop record. I felt that, as a player and producer, I had to move on, so I moved to Atlanta and then Los Angeles. I worked there for quite a while and did as much producing as I did playing. I play on all the stuff I produce, also.

RF: Who were you producing in L.A.?

JS: I started working with Nigel Olsson. I started playing with him when I first went out there, and we talked and enjoyed each other's company as well. He plays a certain style that I absolutely love. He's the greatest ballad drummer you'll ever hear and

just a wonderful person. Then I worked with an artist by the name of Fred Knobloch and cut a number-one record called "Why Not Me" in 1979. Then we did a duet with Fred and Susan Anton, which was the first time I did anything close to country. It was a top-ten country record. My wife and I had a studio in Colorado, and I would commute. We wanted to have another child, so when we found out Diane was pregnant, we sold the studio and moved to Los Angeles.

RF: In Los Angeles, you were doing pop like Melissa Manchester and Dionne Warwick.

JS: I think people wanted to hear a southern feel on their records, although I don't know if there really is such a thing. If you listen to Los Angeles players like Jeff [Porcaro] and Russ [Kunkel], they can play the same kind of feel. Maybe it's the interpretation of the song from a player who is down South that is different. Maybe we interpret things a little differently, because I don't think we play any better. I think our upbringing, the way we learned, and our environment make for a different interpretation.

Anyway, I went to Los Angeles and did those things, and I worked on a couple of records with a producer named David Malloy. He was producing Bruce Roberts, and he called me because someone had recommended me. We finished the album, and he called me up and said, "We're going to do an album with Eddie Rabbitt, and I want to change his direction. I would like to try something different and new." He had me put the band together, so I hired Larry Byron on guitar, Randy McCormick on keyboards, David Hungate on bass, and Billy Walker on guitar. We went to Caribou in Colorado for six days and cut *Horizon*, which was a platinum record with "Driving My Life Away" and "I Love A Rainy Night" on it. That really turned his career around. Everything crossed over. It was rockabilly and rock 'n' roll, yet it had a southern kind of feel to it. From that, David Malloy, who lived in Nashville, said, "Come down here. Don't live in Los Angeles. It's starting to happen here."

I moved here in 1981. He was my only account, but the week I moved here, I had produced one record that was in the top ten—the Fred Knobloch and Susan Anton record "Killing Time"—and I had played on the Eddie Rabbitt record, which was number one. When I moved to town, I decided that the only way to work here was to take any session that came along. I

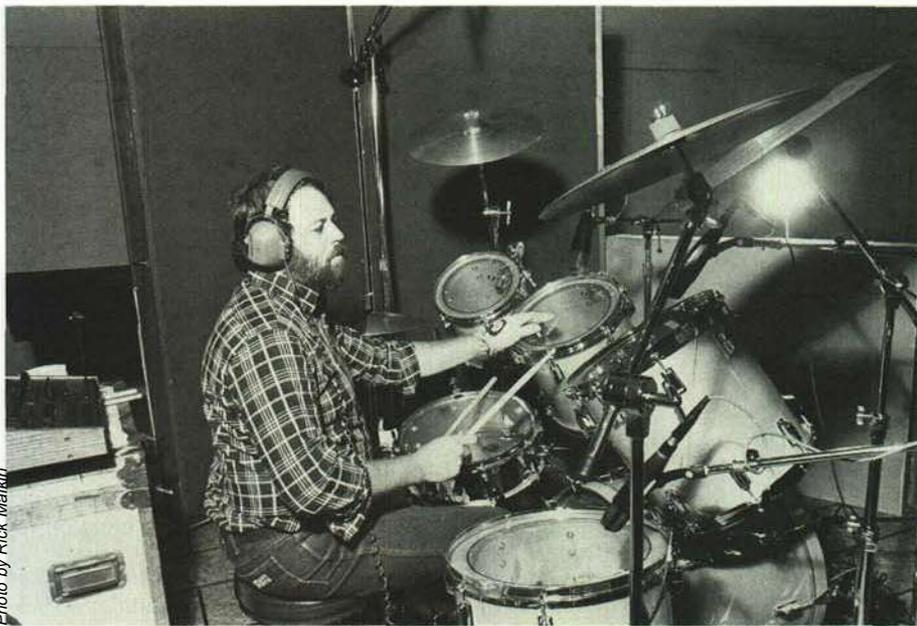


Photo by Rick Malkin



called David to ask if he would recommend me to a couple of people. He said he would be glad to, so I got a couple of phone calls. My first session was Shirley & Squirrelly, which was a Chipmunks kind of record. But then I started getting calls for master sessions, because they had heard the Rabbit records and they liked that sound. They actually hired the band who cut that record. We had all moved here, and we started to play as a section for a couple of months. Of course, after that, we branched out. By the third month, I played 90 sessions in one month and nearly killed myself. If you figure that out, I did four sessions a day and had one day off. I wanted to let people hear me play, I wanted to do a great job for them, and I wanted them to hear my sounds and how I interpreted songs. One of the reasons I'm hired to play is because I produce. I don't only look at a song from a drummer's standpoint, but I look at it from a production standpoint as well. I think I get to the heart of the matter a little faster maybe than a non-producer. That's why Malloy would hire me. Jimmy Bowen hired me to play on Hank Williams Jr.'s stuff and Conway Twitty's. From there, Tom Collins hired me to do Barbara Mandrell and Syl-

via, and I would also do most of the R&B work here along with Larrie. I did Lou Rawls, Joe Cocker, and B.J. Thomas down here.

RF: Why do you think production knowledge helps you get to the heart of the matter faster in your endeavors as a studio drummer?

JS: I try riot to approach the song as a drummer. I try to get on the other side of the glass and look into the producer's and artist's attitudes about the song. I take what I would do as a producer and interpret that onto the drums. I try to see the song mixed with the backgrounds, the vocal, strings added, the guitar lines added, and everything done. Having engineered for ten years, I can approach my drums from a technical side—not my playing, but the sound and what the dynamics are going to be on the song. That's because of my production work. I know that the producer expects the interpretation to come from you and go onto the record. So I take it from a producer's viewpoint as well as a drummer's and think, "What would I want a drummer to play on this song?" Then I try to play that part. Sometimes it works and sometimes it doesn't.

RF: Why wouldn't it work?

JS: Each producer is an individual. I may say, "This is what I want to do," so I'll play it, but a particular producer may say, "No, try a different approach." It doesn't happen that way a lot, because there are things that you do in music that are fairly structured and constant. You interpret from that point, which is where the individual comes through.

RF: Can you give an example of a song that you've recorded recently and tell us how you approached that part?

JS: With Lee Greenwood, I know his vocal range and I know how intense he gets dynamically with his vocals. Knowing Jerry Crutchfield's production, Lee Greenwood's singing, the type of tunes they're picking, and the attitude they're going for on the album gives me the direction with my drums. For instance, I move dynamically according to what Lee does on the scratch vocals. On the song "I.O.U.," I asked Jerry and Lee how dynamic the song would be. The track was going to be fairly heavy. There were going to be a lot of heavy guitars and a lot of large background vocals with some beautiful strings on top of it. So then I went through the tune. It sounded a little odd because I played quite a lot of large fills.

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Photoby Rick Gould

Have Holland

the scars of success

THROUGHOUT the middle to later years of the 1960s, a musical revolution of sorts started to surface in rock 'n' roll. Premier bands of the era, such as Cream, Deep Purple, and Led Zeppelin, began to parlay a heavier playing style that was combined with maximum volume. The originators of this approach helped to define and shape heavy rock—which eventually evolved into what is commonly known as "heavy metal"—into all of its full-blown power.

One British band that has best sustained the true spirit and tradition of the heavy rock sound, while also expanding the scope of that sound, is Judas Priest. Consistently remaining at the vanguard of modern-day metal, Priest might possibly eclipse every other heavy metal act in terms of longevity, originality, and performance.

Although the topic of the following piece is the career of Priest's resident drummer, Dave Holland, a concise history of the band's rags-to-riches 14-year odyssey is necessary. The origins of Judas Priest date back to 1972, when its founders joined forces around the industrial city of Birmingham, England (where members of Led Zeppelin and Black Sabbath also hailed from). During those lean years, Judas Priest was a badass heavy rock outfit (the phrase "heavy metal" was not in general use at the time) playing to a tough, biker audience at gritty live shows. Priest's leather-clad image mirrored its fans, and through captivating (and often suggestive) performances and lyrics, the band provided escapist entertainment. The image has mellowed over the years, but the band still projects what could be identified as a "healthy decadence"—more musically than conceptually—that pervades Priest's thrusting, energetic, volcanic eruptions.

Judas Priest's transcendent musical catalog during the '70s is vast. The premier release in 1974 was entitled *Rocka Rolla*, which was followed by *Sad Wings Of Destiny*, *Sin After Sin*, *Stained Class*, and *Hell Bent For Leather* (released as *Killing Machine* in the U.K.). The landmark live *Unleashed In The East*, released in 1979, set the band on a steadfast path for glory. It's notable that, throughout the '70s, the group experienced the "revolving door" syndrome with its transient drummers, having had several at that post (including a very young Simon Phillips during the *Sin After Sin* period) until discovering Dave Holland in '79. With that acquisition, the lineup was solidified.

How did Dave become involved with Judas Priest? "I auditioned for the band when I heard that the job was available," he answers. "At that point, I was still with my previous band, Trapeze. But we hadn't worked for about a year, so it was time to make a move. I think the guys only auditioned six or seven drum-

mers—mainly people they knew of—but I got in there and did it. About three weeks later, Glenn [Tipton, guitar] called me up and said, 'Congratulations, you've got the job!' Obviously, I was thrilled.

"I started with the band on a trial basis. The other members wanted to see how it would go. From my point of view, joining a band that went through five drummers before me didn't appear to be the most secure job in the world," Dave laughs. "So that was on my mind a lot in the beginning, but things worked out really well."

Since Dave joined Priest under precarious circumstances, I ask if he was given any clues as to how to outlast his predecessors playing-wise. "No, it was actually quite hectic," he responds, "because when Glenn called me, the band was just about to embark on an American tour, and there was a European tour to follow that. I only had five days to learn 17 songs. So it wasn't really a matter of anyone saying, 'I want this or that from you.' It was a matter of just getting it *done*. Of course, when things settled down a bit after the tours, we got into a good working routine. After being around for seven years now, I'd like to think I was the sort of drummer the band was looking for."

Because of the remarkable chemistry between guitarists Glenn Tipton and K.K. Downing, coupled with the arresting vocals and inimitable stage presence of Rob Halford, the atmospheric drumming in Priest is often overlooked. But Holland's relentless pushing rhythms, along with the bass playing of Ian Hill, provides the foundation for the other energies. The way that Holland slouches over his kit with an unaffected expression, combined with the fact that his sound is such an integral, but unheralded, facet of the music, brings to mind the Rolling Stones' drummer. Has Dave ever thought of himself as the "Charlie Watts of Heavy Metal"? "Thank you for the comparison," Dave laughs. "Basically, I've always been quite content to sit in the back, get the job done, and not play the role of showman. I never did learn how to twiddle the sticks and all that business."

While "feel" is not a word closely associated with heavy metal drumming, it is certainly evident within Dave's spacious riffs. "I lock in with everybody, really," he explains. "I'm the kind of drummer that feeds off what everybody else is doing, and everyone else works off me as well. Any band that's going for an extremely tight sound has got to function on that principle. That applies to any kind of music: The foundations *must* be solid. In heavy metal, though, the drummer must remain a bit more regimented in comparison to more free-form types of music where the drummer has more creative scope. Rock music in general is definitely more regimented, and it's often in 4/4. I'm not saying that I don't have the



chance to experiment a bit, but I'm doing it within the boundaries of what I'm expected to do—not just what is expected of me from others, but what I expect of myself.

"I sort of look at what I do in comparison to baking a cake," he laughs. "Unless the base is good—that sponge bit on the bottom—what you put on top of it isn't going to matter. So I just lay it down, and I tend to work off everybody in the band.

"I'm not a solo-type drummer, either," he continues. "If I wanted to, I most certainly could take a solo. But to be honest with you, I've seen and heard a lot of solos, and a lot of really good drummers take them. The thing that gets me is that I've seen very few original solos; they all sound very much the same. It seems that, no matter how good the drummer is, the solo is often rather boring.

"If I *were* to do a solo, I'd like to be able to do something totally different—something more interesting. Then again, as I said, I *don't* consider myself a solo drummer, and I don't particularly like listening to drum solos as such. I don't really buy any drummer-type albums. Personally, I like drummers who are truly part of the band. When I listen to a record, I listen to *everything*, not just the drummer. Therefore, I appreciate drummers who do a good job within their slot, as opposed to someone who is technically brilliant but who doesn't necessarily play well within the band."

Prior to Priest, Dave wasn't involved in a heavy rock band. But he says that, although his musical tastes are varied and refined, he always loved metal. "I listened to Priest, of course, and I was very fond of Led Zeppelin in its heyday," he recalls. "I've always listened to a wide variety of music, and I suppose I like a lot of people. I did go through phases where I preferred this or that. But I've always prided myself on variety, and it's been a help to me. I've never been narrow-minded musically.

"I like good music; let's get *that* clear," he asserts. "I don't care if it's pop, rock, soul, heavy metal, or classical. Speaking of classical, it's quite strange, but there are a lot of classical composers who wrote music two hundred to three hundred years ago that, in power and dynamics, is quite similar to a lot of rock music today. When you think of it, those musicians were the pop/rock musicians of their day. One of my favorite composers is Haydn, and some of his work is unbelievable! A lot of heavy metal bands would be proud to play stuff as heavy as he did back in the 18th century! There's so much genius in classical music."

Although music is his job, Dave can't get enough of it. He admits that he surrounds himself with music almost constantly. "Another thing," he adds, "is that to me—and I think a lot of people feel this way—music is for different moods. There are times when I want to listen to metal, and *nothing else will do*. But there are other times when metal is the last thing on earth I want to hear. So music *is* a mood thing. When I'm at home in England, the first thing I put on in the morning is Chopin. I've got a lot of classical works, but I've still got a long, long way to go. I've got a lot of stuff

I still have to listen to."

A heavy metal gig can be as far away from the serenity of Chopin as you can imagine, and Dave has the scars to prove it. In fact, Dave didn't have an easy show the night before this interview. A piece of glass was hurled at him, as well as a bottle, resulting in Dave getting a slice of metal wedged in the corner of his eye and having rib-cartilage damage. Holland seemed to take the incident in stride, though, despite the fact that his lungs were affected by the rib damage, and he was in obvious pain.

It's no revelation that some fans get totally out of control at all kinds of rock shows. But when it comes to the controversial subject of heavy metal, this type of behavior helps to perpetuate the negative connotations that metal has always been associated with. "In certain parts of the country, there is a problem with people throwing things on stage," Holland remarks, "and a drummer can't dodge them. You expect to have T-shirts and the like thrown at you, but a few things that land up there are really dangerous. It's only a small minority of the people, and it's not only directed at us; people in the audience often get hurt as well. It is quite dangerous, and we obviously don't condone that type of behavior. It does get you angry at the time. You're up there trying to perform, and midway in the show, some idiot throws a bottle or some type of fireworks at you. It's disturbing. Early on in the tour, I got hit in the face with a huge metal belt buckle. I just *can't* understand the mentality of people who do that."

The prejudice against metal in the music press is rampant. Most journalists who strive for "respect," dismiss this music as simply a bastardized offshoot of the blues, influenced by '60s acid-rock gone bad. Dave philosophizes that the illegitimacy that heavy metal has to bear has negatively affected the band's potential appeal. "I've felt that way since I first joined the band," he says. "It is unfortunate that we've been labeled, judged, criticized, and condemned by people who have never heard our music and who don't know what we're really all about. We are unlike 99% of the heavy metal bands out there. For a start, I don't like categorizing music. But if we *are* heavy metal, then most of the bands that are labeled heavy metal are not. And if *they're* heavy metal, then *we're not*," he laughs.

"It's an ongoing problem," he adds, "because we'll put out a single—as we did with three songs off the *Turbo* LP—that will be commercial, and there's no reason why it shouldn't get air play. We are strongly disappointed with the fact that a lot of program directors, deejays, or what have you, will pick up a record, see 'Judas Priest,' and say, 'Oh, we *can't* play *that*.' They'll put it down without even listening to it! That's very disheartening. I think there's a lot of material on this album that's more conducive to radio than a lot of the stuff that is getting played on the air. It's a battle to get people like that to hear us and say, 'Hey, this *is* really good music.' It's modern, up-to-date, heavy metal music, and you can't say that about a lot of the other heavy metal bands as far as I'm concerned."

Anyone who has witnessed a Judas Priest performance has had the pleasure of hearing the band through a high-clarity sound mix. Holland's drum sound is booming *and* flawless. According to Dave, it's the people behind the scenes and the band's painstaking preparations that contribute to the excellent live mix. "A lot of it has to do with the fact that we have the best heavy metal sound engineer in the business. We call him 'Gungi' as a nickname," Holland laughs, "but his name is actually Gordon Patterson. He is, without question, the best sound mixer in rock. So I do owe a lot of my live sound to him.

"We use some triggered sounds on the bass and snare drums. Especially with the new songs, we tried to get as close as possible to the drum sounds on the album, and I think we achieved that. I can never go out in halls and hear what I actually sound like, but from what everybody tells me, it sounds even more powerful live than it does on the album.

"Also," he continues, "something a lot of drummers tend to overlook, which is very important, is that, when you're playing in a loud band such as this, it's crucial that you tune a drumkit so it mikes up perfectly. The sound out front is the most important

thing to consider. Although my drum roadie, Des, doesn't play the drums, he does tune very, very well. Obviously, I taught him, but that's beside the point; he *really* knows what he's doing. I let him change and tune all the heads, and then I go in and make adjustments. I never leave anything to chance; I check the drums every day and sometimes twice a day.

"I'm not a great believer in soundchecks, to be honest with you," Dave admits, "because you're trying to achieve a certain sound in an empty hall. When you go in there in the evening and it's filled with 20,000 people, it has no correlation to the way it sounded in the afternoon. So even if we do a soundcheck in the afternoon, I always go back about 15 minutes before we go on and do my own monitor check. I'm usually there when Des does his line check for the outfront sound, so we doubly check and make sure that my drums sound good. We don't leave anything to chance."

Judas Priest plays pretty extensive shows—a minimum of two hours per night. Dave feels that kicking a nasty cigarette habit has definitely contributed to his performance, or rather, his post-performance. "I don't think it's the playing for two straight hours that physically tires you," he comments. "Normally speaking, I've been okay as far as stamina goes, but now that I've recently quit smoking—I smoked for a very long time: 27 years—I have noticed a difference. I had tried to knock that habit on its head in the past, but I never had that much success. It's been only seven

whole experience was very interesting for me, because I love working with machines. I'm not one of those drummers who says, 'Ah machines! Take them away.' It's hard to believe that people still feel threatened by them. When used properly, they can *maximize* your sound—not take your job away!

"Getting back to whether I stay with a project all the way through: Sometimes I do, and sometimes I don't. It just depends. This time, the mixing was done in the States, and I was in Spain at the time. But when it's possible, I like to stay around while someone's laying down a guitar track, a vocal track, or a bass track. I like to hear what's going on. Everybody in the band respects the way each of us works, and we're all interested in what's going on.

"We had a lot of fun doing *Turbo*. As for a routine in the studio, we don't really have a set way of recording. We take each song as it comes and decide on the best way to go about it. On some tracks, like "Hot For Love," we all set up our gear and cut that live. Sometimes you'll have certain songs that feel better with everyone playing together, whereas something else will feel better by putting the drums down with a click, while still another song will work nicely by putting the drums over a guitar track. We're all pretty open-minded in that respect. It's more conducive to creativity. When you set down too many rules, you start to have problems, because you're basically saying that you're not prepared to consider someone else's point of view. And if you want to keep a band

Photo Courtesy of Tama



**"NO MATTER HOW
GOOD THE
DRUMMER IS, THE
SOLO IS OFTEN
RATHER BORING."**

weeks now, but that's six weeks longer than I've gone before! Since I've quit smoking, I don't have more energy on stage, but I'm able to come off stage with a little bit of reserve. Before, I sometimes came off on all fours! Now having said that, I also want to say that I never smoked on show days, and likewise, I never have a drink on show days. I've always gone on completely straight. It's the *only* way to do it—at least for me, anyway.

"I suppose a lot of kids think we have a few drinks before we go on—that we all get blasted before we play," says Holland. "But of course, if you think about it logically, that's not how to give a good performance, especially when you start getting older like this lot. We're not exactly spring chickens anymore. The things you could do at 21 take a little bit more effort nowadays. But touring and playing are still enjoyable. It's still nice to get up on stage in front of 20,000 kids and know they're there to *see you*."

In contrast to touring, Dave explains that working in the studio is a flexible situation, with his participation beyond doing drum tracks dependent upon circumstances in the studio at the time. "On *Turbo*, we used a lot of techniques that we hadn't used before," he says. "We recorded in digital, and with the drums, we used sampling and triggering. We triggered the acoustic drums off the electronic drums as well as doing it the other way around. The

together as long as this one has been, you've got to listen to everybody else.

"When you have five individuals in a band, you often have five different opinions on something. You're bound to face conflict to a certain extent. Since we all get on great together, the conflicts we experience do not have any long-term effects. When you're recording for three months or when you're on the road for a seven- or eight-month tour, you spend an awful lot of time together. So you have to know how to get along, or life will be a misery."

From the way Dave speaks about fellow musicians, associates, friends, and people in general, it's obvious that he places a high value on relationships. When he speaks about his family, it becomes clear where he got a lot of those positive values. Unlike the rest of the band, who are native to the Birmingham area, Dave comes from Northampton, which, he explains, is a middle-class town in the center of England that was once famous for its shoe manufacturing. As a young boy, Dave basically got turned on to playing music through his family's encouragement. "My introduction to music began at six, when I started playing the piano. I wasn't very good mind you; I could only play in one key. You see, my grandparents had a piano in their house, and I'd sit down and

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REMO Belli is somewhat of a paradox. On one hand, he is a quiet person, given to speaking in short sentences during conversation and inclined as much to listen as to speak. What will strike you, however, is the intensity with which the man listens. He's really interested in what you have to say.

On the other hand, Remo Belli is a contemporary philosopher. He has very distinct ideas and opinions about life, business, drumming, health, and the pursuit of 'happiness within each—ideas that he is readily able and willing to share at length. When Remo does speak, he does so eloquently and with passion.

Remo's success as a businessman is beyond question; one only has to glance at the drumhead racks in music stores around the world to see the magnitude of that success. (And drumheads are only the foundation upon which Remo's ever-expanding enterprises are based.) But what makes Remo so successful—besides the quality of the products he manufactures—is his attitude toward his business and how that business relates to the drumming world as a whole. Remo Belli does not think like a businessman first; he thinks first like a drummer. He relates to drummers at every level, from top recording artists to part-time weekenders and beginning students. And drummers relate to him.

Gerry Brown regards Remo as a "benign Godfather. He's always at concerts and trade shows, but he's there to listen—not to sell. He wants to know what you think about his stuff. I've seen him sit and listen to a dozen people discuss how something should be done, while he didn't say a word. When the dozen people were finished though, it was Remo who said, 'Okay, this is what we'll do' He listens—really listens—but then he decides."

Peter Erskine comments on Remo's diversification—both as a manufacturer and personally: "I always admire people who are involved in more than just one thing. I think the reason Remo's company does so much—in terms of experimentation with new head designs and new drums—is that Remo Belli has so many interests in so many different fields. He realizes how large the world is."

Perhaps Louie Bellson best sums up the regard with which Remo is held among drummers: "Remo Belli is a dear friend. I consider him my brother. He has always been an honest man who has integrity and respect for his fellow man and for his craft. Remo is only happy when he can create something valid for the percussion world."

"Creative," "honest," "interested," "dedicated" . . . Remo Belli meets the definitions of all of these words. One could add "insightful" and "forward-looking" to the list as well, since Remo is constantly concerned with the future—not only the future of his namesake company, but also the future of drumming in general.

RVH: Drummers around the world know your name from the millions of drumheads and other products on which it has appeared over the past 30 years. But many don't know that your personal background is that of a drummer, rather than a manufacturer.

RB: That's right. My first acquaintance with a drum was in Mishawaka, Indiana, where I was raised. I became a professional at 16, and then I came to California at 19 and studied with Murray Spivak for a couple of years. I'm a jazz player. My gigging background was with Billy May, Charlie Barnet, Shorty Rogers, the Lighthouse—that kind of thing.

RVH: How did you get involved in the business side of drumming?

RB: I got into retail sales on April 1, 1952, when Roy Hart and I opened Drum City in Hollywood. I did it in the spirit of curiosity; there was no intentional preparation for it at all. Drumming is the only thing I've ever tried to do. When I went into business, I had never even heard the term "invoice"; that's how prepared I was. I went into Drum City with borrowed money. It was the most amoebic of operations you'd ever want to imagine. But it was done so innocently that it worked. It wasn't until I was in business that I began to appreciate that I had any ability at all for it. And to this day, I don't consider myself a "businessman." I don't work in traditional "business" terms. I still adhere to the Golden Rule with very strict discipline. I leave handling numbers up to people who enjoy dealing with numbers. I don't. I find that most of my needs have to do with the bigger part of the picture. I enjoy product development. I like the philosophy of business, and I find it a very fulfilling avocation. There's nothing wrong with selling, as long as your intentions are what they're supposed to be.

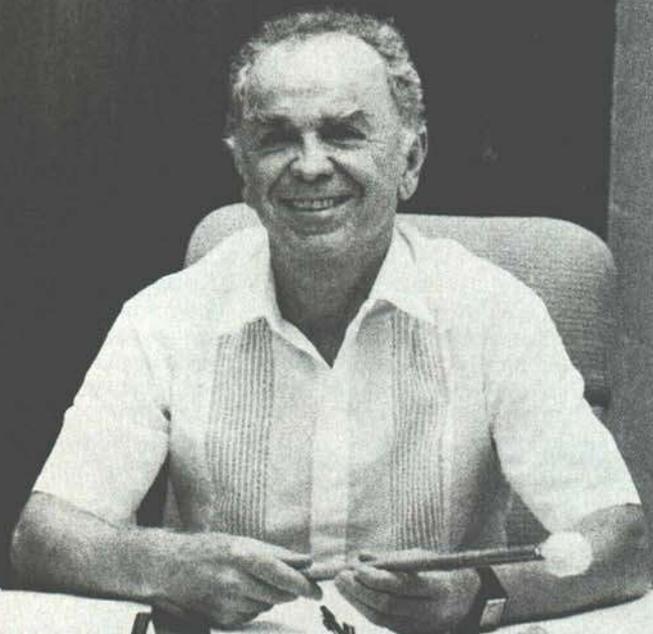
RVH: How did you get from being a percussion retailer to being a drumhead manufacturer?

RB: That came as a result of Drum City's Percussion Fair. Before the rock era came in, every L.A. studio had a contract band or orchestra, so there was a lot of employment in the Los Angeles/Hollywood area. Yet, in those days, there was no West Coast trade show. So Roy Hart and I started what we called our "Percussion Fair." Each year we would write to the manufacturers and say, "Send us all of your new products so that we can show them to drummers on the West Coast." It was in preparation for a Percussion Fair that I was dealing with various plastic films in order to add to the decor. I had been introduced to Mylar in a very casual way in Bud Slingerland's office at the Slingerland Drum Company, at a time when I was appearing at the Shubert Theater in Chicago with Betty Hutton. I was there as a Slingerland customer; manufacturing anything was as far removed from me as it could possibly be. I was introduced to



Re

industry insights:



*Remo Belli:
drummer,
manufacturer,
winemaker,
philosopher ...*

by Rick Van Horn

moBelli



At a Remo "PTS Day" fl. to r.): Louie Bellson, Sonny Igoe, Remo, Max Roach, Vic Firth, Peter Erskine, Charlie Perry.

Mylar as a potential drumhead—but in a joking way! Bud Slingerland had no interest in making a plastic drumhead.

Sometime later, when I began to pursue the idea of a plastic head, I went down to a plastics wholesaler in Los Angeles. After I explained what I wanted to do, he recommended that I try a piece of Mylar. So, from first trying a piece of Mylar as a decorative unit, I wound up trying it in conjunction with a drum.

At about that same time, Chick Evans—who thought up the Evans drumhead—sent out a notice about a synthetic drumhead. He was in Santa Fe, New Mexico, so I went there to see what he had as compared to what I had. It was a very surprising situation that, at that time, the Mylar drumhead suddenly began to surface. I had a brief chat with Chick, but I wasn't able to accomplish too much. I came back here, realizing that there was something brewing. I got in touch with my accountant, who, in turn, introduced me to a chemist by the name of Sam Muchnick, who then worked with me in the development of the *Weather King* head.

So I didn't spend years in a lab, concerning myself with a weatherproof synthetic drumhead. I jumped into it in March of 1957. By May of that year, Muchnick and I had developed the first prototype, and by June, I was in Chicago trying to introduce it at the NAMM show. By August, we were in business manufacturing the heads.

That's not to say that we didn't have troubles; we had them up the kazoo when we first started. Most people don't know that. One time, in the early days, we bought some Mylar, made some drumheads, and shipped them out—not knowing that, when you put one of those heads on a drum and barely touched it, it virtually shattered. We were forced to innovate—immediately—in order to correct that problem. It was a hysterical situation of two or three innocent people—who

didn't know what they were doing—trying to solve a problem that humanity had never been confronted with before. I mean, there was no way that I could get on the phone to anybody and ask, "How did you do this?" We were alone out there! So, along with DuPont, we went through many years of trial and error on the use of Mylar to make it an efficient membrane for drum use. Consequently, we now have Mylar that is specifically chosen for drumhead use, based on the specifications that we have set.

"IF THIS ORGANIZATION HAD BEEN APPROACHED FROM A STRICTLY BUSINESS POINT OF VIEW, IT WOULD HAVE FOLDED A LONG TIME AGO."

In the early days of introducing the drumhead, there was a lot of flak put up by Amrawco [American Rawhide Co.]. Amrawco made a very fine calf head, and Drum City was one of its biggest customers on the West Coast. I went to the people at Amrawco and advised them of our head before we even marketed it. Then they took out any number of different counterclaims against plastic drumheads. They had graphs to show where this engineer had tested the plastic head against a calf head and the calf head had registered this reading, and so on and so forth. Every time they gave an anti-plastic statement, I'd get a call asking me what I had to say

about it. So in every issue of every magazine, I'd have a free counterstatement. My rebuttal at the time—and I say it this way in all of its simplicity—was "If that's the way the scientist heard it, by golly, he's completely right, and I can't argue with it. The scientist should continue to play calfskin. Meanwhile, I have a lot of drummers who are playing our heads."

RVH: Fred Hoey used to demonstrate the weatherability of the early heads in a funny way.

RB: Fred used to have someone play on a head while he poured a pitcher of water over it! And one of the most historical photos I have is of Karl Weimer—who owned the Trixon drum company in Hamburg, Germany at the time—being hosed down by the Hamburg fire department while he was playing the drums.

RVH: You've been associated with percussion artists from the very beginning of your drumhead development. Are there any particular artists that stand out in your memory?

RB: Shelly Manne and Louie Bellson were two of the more influential ones. Drum City started in 1952; the *Weather King* head was introduced in 1957. Starting in about September of 1953, Drum City became the West Coast "in place," where things were really happening. It was an absolute gas to come to work, because of the quality of the drummers who would walk in. It didn't matter what style they played—Latin, symphonic, jazz—because we catered to them all. In one day, to have Shelly Manne, Buddy Rich, Jack Sperling, Alvin Stoller, and Lou Singer all in one place at the same time... It was just amazing. I've always contended that the five or six years I had at Drum City were the equivalent to a master's degree in percussion. I could discuss anything I wanted to with anybody, and I'd get help. "How do you fix this Dresden timpani? How do you take care of that snare drum? What are some of the nuances of this kind of playing?" It was really a unique experience.

Getting back to what you had asked, I couldn't possibly mention all the wonderful artists who gave of their time and energy, saying, "Hell, yes, Remo, I'll try it!" And it was no problem for me to call shop owners like Danny Bergower in New York, or Frank Gault and later Maury Lishon at Frank's Drum Shop in Chicago, or Frank Ippolito in New York and say: "I've got something I'd like to have you try." They'd say, "Sure Remo, send it out." I got encouragement that you wouldn't believe from some very prominent people. And I got it willingly at no charge—no obligation. I'll always be grateful for that.

RVH: Were there any name artists who were skeptical about the plastic head or wanted to hold onto calf?

RB: Well, my dear friend Mel Lewis is still

committed to the calf head.

RVH: And yet Mel is on one of your posters as a "Friend of Remo."

RB: Mel uses calf as a batter head, but he uses *Weather King* heads on the bottoms of his drums. And there are instances when he will use *Fiberskyn* if the weather is bad or he's touring.

I don't think you'll ever see a poster printed by us that isn't true. We've never made an "arrangement" with anybody. One of the things I've insisted on is that we don't show a person with a *Pinstripe* head when that person plays a *Fiberskyn II*. We are insistent that the product be promoted by a person on the basis of what the person actually plays.

As far as skeptics go, there were any number of people. Shelly Manne, for instance, was not quick to accept all of the *Weather King* heads. There were some basic sounds that—to a person like Shelly who was so involved in sound—were very important and that we weren't producing yet. Gene Krupa was also not one to switch over readily. Buddy Rich—who's always been tremendously helpful—eventually did switch because of the style and technique that he used, and also because of the traveling nature of his work. What it amounted to was that, as we improved, the acceptance on the market improved accordingly.

The marching people were absolutely delighted at the possibilities afforded by the plastic head. Considering what they had to do before we came along, we saved them literally thousands of hours of anguish. I've no idea what kind of dollars were involved.

I was probably the most skeptical person of them all when it came to attempting to make a timpani head. I originally made

one because Charlie White—who was playing with the L.A. Philharmonic at the Hollywood Bowl and the Greek Theatre—once indicated that *anything* was better than what they had to deal with, because what they had to deal with was impossible. They'd get evenings where the calf heads would be moist with heavy dew, and they had to put every conceivable object that they could into their instruments to keep the heads dry. The low sounds on timpani and on classical, symphonic bass drums were one of the last areas that we had trouble trying to get involved in. It wasn't until *Fiberskyn* and *Fiberskyn II* came along—plus a host of other improvements that we were finally able to make with DuPont—that the film merited being used in these environments.

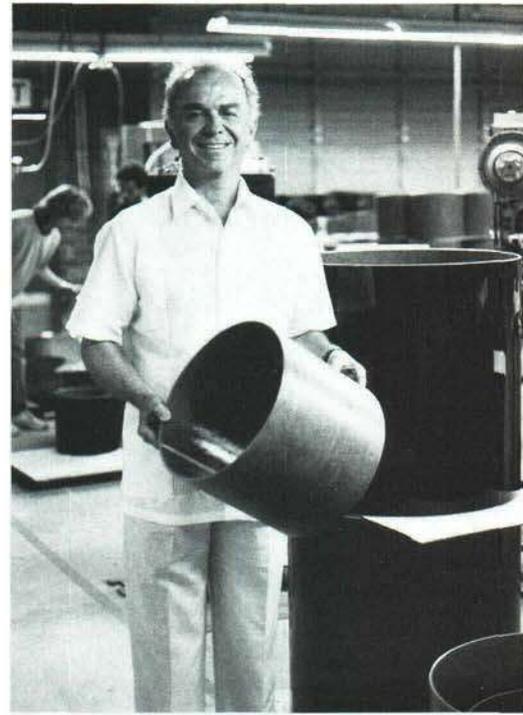
Overall, what resistance we met regarding our heads was logical. But by and large, the professional community has always been very kind. In fact the response was tremendous. When we first started, there was no way that anyone could have predicted the subsequent demand. We started in 1957, and lasted only three months in 1,000 square feet. Then we moved to 3,000 square feet from August of '57 to August of '58. In August of '58, we moved in here to 6,000 square feet. In 1960, we added another 6,000 square feet. We now have approximately 85-90,000 square feet here, with another 24,000-square-foot warehouse two blocks from here. So you begin to see what kind of expansion we've dealt with over the years.

RVH: Would you say that each head that developed from the original *Weather King*—the *Emperor*, *CS Black Dot*, *Pinstripe*, *Fiberskyn*, etc.—came as a result of requests from the field, or as the result of experimentation within the company, which was then offered to the market?

RB: We've always responded when someone said, "Hey, Remo, if we had this, it would sure help out." Everything has been as a result of us constantly being in touch with who needed what. The situation that created *Diplomat*, *Ambassador*, and *Emperor*, to begin with, was a response to the first head, which was, in a sense, an *Ambassador*—period. That was all that was available at first from DuPont. In response to someone saying: "That's a little bit too thick for me; I'd like a thinner one," came *Diplomat*, using a thinner *Mylar*. The need for an *Emperor* head had to do with somebody in a marching band hitting that sucker with a 3S stick.

The CS head started off with our responding to Buddy Rich going through a bass drum head too quickly. He said, "Hey, Remo, can you do something that would make the head last a little longer?" So we just put another piece of *Mylar* onto the bass drum head with some adhesive. I took it down to Buddy, and he was the first to play on this drumhead with reinforcement. We subsequently put out a number

Photo by Rick Van Horn



Remo today in his factory, holding his latest innovation: the Acousticon drumshell.

of heads with a transparent patch, called *Reinforcement* heads.

Then, we started to get involved with drum corps and some of their problems. They were becoming much more sophisticated. If there wasn't a synthetic drumhead today, I can *guarantee* you that DCI corps would not be performing the way they are—*no way!* There is no other material that would do what corps are now expecting a drumhead to do. We made a few marching heads with this center spot on them, and they were testing out pretty good. It was at this point that someone suggested, "Why don't we make that transparent spot black—just for identification?" You could see it from a mile away. We made the spot black as a design; it had nothing to do with function. And of course, we were responding to a competitive situation. In those days, our biggest competition was Ludwig. We were scurrying like hell to find innovative ways to sell what we had to sell. Now, I get a big kick out of seeing cartoons where a drumhead is shown with a black dot on it. That's become part of what a drumhead is "supposed" to look like.

That CS Black Dot head was a profound stimulus for the entire industry. I think, for the first time, people bought a drumhead with the sense of cosmetic need *and* sound need, as opposed to "I've got a broken drumhead; I have to get another one." That was the reason a person bought a drumhead up till then, but it's not the reason people buy drumheads today. They buy them today because they either want a change of cosmetics or a little bit of differ-



Vic Firth and Remo posed with the pedal-tuned version of Remo's personal pride and joy: the RotoTom.

by David Dudine



Photo by David Dudine

Preservation Hall's Frank Parker

Frank Parker was born in New Orleans in 1919 and took his first drum lessons at age five. Soon after, he played his first job with *The Gin Bandits*, who got together every year at Carnival. Frank continued drumming around New Orleans and acquired his most important skill—flexibility. But much of his professional career has been outside New Orleans. In the '50s, he recorded and traveled with such R&B artists as Roy Brown, Fats Domino, and Ray Charles. In 1958, Frank settled in Los Angeles, where he spent 12 years working with such artists as Johnny Otis and Lou Rawls.

In 1970, Frank returned to New Orleans and its traditional music. Preservation Hall is dedicated to preserving original New Orleans jazz in its purest form. Frank joined Preservation Hall in 1980 and has played with all four of the Hall's bands. He is currently touring with the band led by Percy Humphrey.

Frank is playing a new four-piece Ludwig kit with a hi-hat and one old 20" A Zildjian cymbal. This cymbal has a 1 1/2" groove cut into the bell by over 40 years' contact with cymbal stands, and thousands of Frank's strokes have worn the surface smooth. I interviewed Frank backstage in Jasper, Indiana, which was the first stop on a six-week tour for the Humphrey Band.

DD: How did you get started playing drums?

FP: Well, when I was very young, I was a tap dancer. I use to go around and dance in different bars in New Orleans to pick up my lunch money for school the next day. Some of those bars would have live music.

Also, a very good friend of my grandmother had parties at her house just about every day. Somebody would play the piano, and I would keep time on the chairs. From the chairs, I went to pots and pans, and then to an old snare drum. I was able to play the different marches on the snare drum, so at each Carnival, a guy would get me to play with him. Because I was only five years old, when I got tired of walking, somebody would pick me up and carry me on his shoulders for three or four blocks. Then he would put me down, and I would play again. The name of the group was Gin Bandits, because everywhere they would stop, people would have gin waiting for them. So there was always a rhythm. You could always find a rhythm, because the drunker these guys would get . . . They would create a new rhythm. [laughs] So you had to be flexible to work with them. Later on, I played in pickup bands at the Dew Drop Club in New Orleans, and in other places around Louisiana and Mississippi. I backed a lot of name artists throughout the years.

DD: When did you first go on the road?

FP: The first time I came out on the road was 1950 with a rhythm & blues leader named Roy Brown. We played all the major black theaters: the Apollo, the Howard in Washington, the Royal in Baltimore, the Regal in Chicago, and the Lincoln in Los Angeles. So I made the rounds as a rhythm & blues drummer. Years later, I worked with Earl Bostic, Louie Jordan, Ray Charles, Lloyd Price, and Fats Domino. I had a chance to meet lots of different musicians by just traveling around.

DD: Are you self-taught?

FP: I was until I went to school. Later, I studied with John DeSota, who played for the Ice Capades in Los Angeles. That was at the Professional Drum Shop. From there I worked on my own with books, and also got help from one of my greatest friends, Earl Palmer, who was a studio drummer in L.A.

DD: He played on a lot of hit records.

FP: Oh, you better believe it. So I was always in good company. Before Ed Blackwell moved to New York, he was around New Orleans, and there was

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Photo by David Dudine

by Robert Santelli

The Neville Brothers' Willie Green



Photo by Robert Santelli

Willie Green sits backstage at the Chicago Blues Festival and taps out a funky beat with his fingers on the table next to him. He is nervous, but he's smiling. "This is my first interview," he says almost proudly, but with just enough of a confessional tone so that, if anything should go wrong, he can point to his inexperience in such things.

Nothing does go wrong, however. It might be Willie Green's first interview, but it surely won't be his last. One of the hottest young drummers to come out of New Orleans in some time, Green is just now beginning to get noticed for what he does behind a drumset. As the drummer for the increasingly popular Neville Brothers, that New Orleans R&B/soul/funk/blues/rock/reggae outfit, Willie Green is in the right place at the right time. In a few minutes, he'll get to show his stuff in front of 100,000 people who have packed Chicago's Grant Park for the free festival. The following week, he'll play the final Amnesty International concert at the Meadowlands in East Rutherford, New Jersey, which will air live on MTV.

"I can't help but feel things are really going my way," says Green. His smile broadens. "I've worked hard for this chance, and I'm going to take advantage of it. I want people to know that Willie Green is a pretty good drummer."

Willie Green is a pretty good drummer. He's been a member of the Neville Brothers for the past five years. Born in the parish of Jefferson, some 15 minutes outside of New Orleans, Green eventually moved to the Crescent City to earn his keep as a drummer. "It was the right decision for me," reflects Green. "I love performing. I love playing the drums. I express myself best when I'm up on the stage playing." Confident—at times even a bit cocky—Green has all the tools necessary to become a top-notch, highly respected drummer. His style echoes his Louisiana roots, but it's difficult to say what drummers have influenced him most. He plays with finesse, power, and most of all, conviction.

"I do what I have to do in order to make the music sound right," he says. "And I'm always willing to pick up new things to make myself a better player. That's about the best way to describe me—always moving—always working on things to make my drumming better tomorrow than it is today."

Green nods his head, obviously pleased with the comment. He's smiling again. Then he looks at the tape recorder and me, and asks, "So how'm I doin' with this here interview anyway?"

RS: The Neville Brothers band embodies the musical spirit of New Orleans and has become its most noted act. How did you wind up playing drums for the Neville Brothers?

WG: Well, I guess you could say I came up through the ranks. I started out with a local cat, a keyboards player, in 1974. After that, I played with a Temptations-like group called Tabasco. From there I joined the Uptown All-Stars. Before the All-Stars, I was playing commercial music—Top 40 stuff. There was little originality in the songs. But after I joined the All-Stars, I got to work with original music, which helped me develop my own drum style and my own sound. See, the Uptown All-Stars were together before I got with the band. The old drummer had a head trip, so the group asked me to sit in. I did one gig, and they asked me to sit in again. I did another gig, and Aaron Neville and his wife were in the audience checking the group out. After the set, Aaron went up to the All-Stars and said, "Who's that drummer playing with the band?" And they said, "Willie Green." Aaron said, "Well, we ought to get him in the Neville Brothers." You see, the old Uptown All-Stars' drummer was also the drummer for the Neville Brothers at the time. So two or three months later, I got a call. I had worked real hard, and I stood out among the other drummers in the New Orleans clubs. It was more a heart thing than anything technical.

RS: What you're saying is that you don't

read music or consider yourself a technician.

WG: That's right. I play everything from feel.

RS: When did you begin playing drums?

WG: In ninth grade. I guess that was 1971 or so. I got some drums as a gift. But my interest in drums and beats goes back much further than that. I remember being a young kid—like in third grade—and banging my hands on the walls. The kids at school would start dancing, and I thought that was pretty cool. In school, at the grocery store, at home—I'd always be knocking out a beat with my hands. My mom would say, "Son, this is a piece of furniture. It ain't no drum." Finally, I realized that I had a God-given gift and that God was telling me something. So from that point on, I looked at drums in a more serious light. And my interest in drums just grew. I didn't have any schooling, lessons, teachers, or anything like that. I just picked it all up naturally.

RS: When did you decide you wanted to make drums and music your career?

WG: Well, I was kind of confused as a kid. I didn't know what I really wanted out of life or my ability to keep a beat. I didn't know if I'd eventually get bored with the drums and move on to something else. But I just kept playing, kept getting better, and kept having fun. And my name got around New Orleans, so before I knew it, I was making music my career.

RS: What drummers do you cite as major influences?

WG: Harvey Mason, for sure. I'd also have to say Bernard Purdie. Later on, I started listening to Billy Cobham, Neil

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Weedy Morris and a guy named "Hon-gry." Musicians had a way of getting together when they got off work. We would meet at certain clubs, and there would be maybe 15 drummers together, and tenor players together, and trumpet players, and so on. Someone would pass the word where we would meet the next night and the drummers went there.

DD: Who are some of the other notable drummers who started out in New Orleans or are there now?

FP: James Black, Johnny Vodackovich, "Zigaboo" Modeliste, who played with the Meters, and Jonathan Moffett. Idris Muhammad is doing very well in New York; he was a rhythm & blues drummer with Jerry Butler before he moved up there. The guys are flexible down in New Orleans. They play the blues. They play for weddings, marches, and nightclubs. You may play five or six different gigs in a day, and each one can call for a different type of drumming. So if you are flexible, you can make some money.

DD: Tell me why you left Fats Domino's band.

FP: We were playing some pretty big concerts at the time. Fats gave me a two-dollar deposit, and when we played the job, he gave me nine. So I said, "Fats, what's this nine dollars for?" He said, "Well, I gave you a two-dollar deposit before we played this job." Then I said, "Fats, you're getting too big to work for this kind of

money. You've got two hit tunes going for you, 'They Call Me The Fat Man' and 'Detroit City,' so you should be making more than this." He told me that, if I wasn't satisfied, I could give the money back. I kept the money, but I told Fats that I wasn't going to work with him the next day, which was the Fourth of July. When he asked me who he could get, I told him to call "Tunu"—Cornelius Coleman. So the next day, Tunu worked with Fats on the holiday job, and the day after that, Fats got his recording contract from Universal Studios in New York with a tour already set up. Tunu stayed with Fats for 17 years! When I see Fats now, he always says, "You left one day too soon." [laughs]

DD: How long have you been with Preservation Hall?

FP: Since 1980. Before I worked with Preservation Hall, I formed a trio with my late wife. We worked for two years at the Mariott Hotel in New Orleans and for five years at the Fairmont Hotel, also in New Orleans. The Fairmont Hotel brought in great entertainers, so I had a chance to go over on intermission or visit the dressing rooms after the show. I had some beautiful, long talks with some of the greatest.

DD: How does the Preservation Hall Jazz Band select material for each different audience?

FP: Well, there's no set routine, because the sets are based on how the crowd reacts to certain tunes. We play for a different audience each night, so it's how they react

and how we react.

DD: Do you do mostly one-nighters?

FP: Yeah. Last January, we were in San Francisco at the Fairmont for two weeks. That's the longest we have ever worked in one place.

DD: You spend a lot of time on the bus.

FP: Oh yeah, quite a bit, but we travel all types of ways.

DD: As we speak, it is about ten minutes before the show, and you are sitting on a stool tapping your fingers. Do you have any routine for warming up?

FP: No more than what I'm doing now.

DD: When you play every night, I guess there is not much warming up to do.

FP: No, not really.

DD: You're as warm as you're going to get.

FP: [laughs] You'd better believe it. The way we work, I'm very fortunate to be able to play night after night and not have to wait until the weekends to play, you know.

DD: How long do you stay out on a tour between breaks?

FP: We'll stay out from four to six weeks. The guys used to stay out longer before I joined—maybe three months—but they began to get older and it was too much on them. So now we stay out about five or six weeks and then go home. Of course, when we are home, we work Preservation Hall. When all four groups are in town, we alternate so there is music there every night.

DD: After your other experiences, did you adapt easily to playing traditional jazz?

FP: It's just a matter of being flexible. A guy like Percy Humphrey has been working Preservation Hall since '62 when it opened, so he and some of the others have seen a lot of musicians come and go. Some have passed on in that time, but every now and then a new bird like me will come in. Before I moved to Los Angeles, I sort of grew up hearing this music. I've been into a lot of rock, R&B, and contemporary jazz. Coming into traditional jazz is a little bit different. The average drummer isn't going to come in and play this type of music. You have to discipline yourself, throw a lot of things out of your mind, and just *work with* these guys. You've got to be dedicated to this music, too, just to be *able* to work with them, because they've always been hearing one thing. Why come in and let the world know that you can play like Max or Buddy?

DD: How would you describe the main function of the drummer in traditional jazz?

FP: Being able to hold the time, for one thing. No matter what happens out front, you've got to hold that time so they can fall back on something. That's the whole secret.

DD: Do you play straight fours on the bass drum?

FP: I play four at Preservation Hall, mainly, and out here I play two and sometimes four on the out-chorus. A lot

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depends on how the guys are feeling. I study them from night to night and see if they are going to move up a notch. Then I know what to do. These guys are up in age, and I can't push them; I've got to work *with* them. If I see that there is some spirit there that they want to get rid of, I'm there to help them. I just work with them. That way, I make it easy for myself—and I also keep a friend. When I'm working somewhere else and I want to stretch out a little—and I'm in that type of company—that's a different thing.

DD: Do you get the chance to sit in with other bands often?

FP: Oh, yeah, traveling around. In certain hotels where we stay, there will be a group working in the lounge, and I'll go down and sit in. I've made a lot of friends just sitting in. They always seem to be surprised that a person playing our type of music is open enough to come in and play with them. I keep my ears open. I buy a lot of different records so I can hear what I want to hear.

DD: What music do you listen to for relaxation or inspiration?

FP: Everything. I was listening to some space music by John Abercrombie this morning before I went to sleep. It was like a 3-D movie or something: You were there. You could see yourself floating in space. I listen to everything. If it's good and I'm enjoying it, then that's all.

DD: Have you done any recording recently?

FP: With Dave Bartholomew, who used to write for Fats Domino and still does occasionally. He's a very good trumpet player with his own band, and he works Preservation Hall every now and then. I've also recorded with Michael White and with Wallace Davenport, who used to play for Basie. That's about all that I've had time to do. I'd like to do more of it, but I haven't been approached.

DD: What keeps you out on the road?

FP: Because I'm making a living out here, and I'm working with good people.

DD: You don't *enjoy* playing just a little bit, do you?

FP: Do I enjoy playing? Oh, if I didn't, I wouldn't be out here. This is not an easy task out here, you know. Number one, you've got to take care of yourself. In the wild days when I was doing rhythm & blues, that was different. I have a wife and a pretty good understanding about life now, so I'm happy about what I'm doing out here. I'm working with Percy Humphrey, who went to school with my mother. I never had any idea that I would live long enough to work with him, because he knew my whole family. All you could hear at one time was the Humphreys. Then later on in life, I came along, and now I'm a drummer for one of the Humphreys. It's unbelievable.

DD: Do you play many small towns like you are doing tonight?

FP: We play the biggest and the smallest, you know. We played the summit for President Reagan not too long ago, and we play for barbecues. It goes up and down. A small town is still a job. There are a lot of musicians living out here who never get a chance to play. So I feel honored to be able to come into a small town. And I'm still making a living.

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Peart, and Steve Smith a lot.

RS: Do you think a connection can be made between your drum style and that of other New Orleans drummers—say, someone like the great Earl Palmer?

WG: No, I don't really think so. To me, I'm in a class all by myself. I'm not bragging; I'm just telling it like I see it. As a person and as a drummer, I've always tried to develop my own style and my own feel. I don't fall under any stereotypes. Suppose you have on a certain pair of shoes. Somebody might come up to you and say, "Wow, man, where'd you get those cool shoes? I want to get a pair of those." I'm a cat that buys something, and you'll ask *me* where I got it from. Do you know what I'm saying? It's the same with my drumming. I've always wanted to be me—no matter what I buy or what I play on the drums. That's just the way I am. It's also the way I plan to stay.

RS: Watching you play the drums, it occurred to me that you're probably ambidextrous. Are you?

WG: Yeah, I am. That's why I play the way I do. I invent things when I play the drums that other drummers might not think of or be able to play, because of this talent that I have. I don't know anyone at home who plays drums the way I do.

RS: What's the current New Orleans music scene like? Are there many up-and-coming bands ready to follow in the footsteps of the Neville Brothers?

WG: The New Orleans scene is pretty cool, but I usually don't stay on top of it. I do know that there are a few bands that would probably do pretty well outside of New Orleans if they had some publicity. But record company people don't swarm down there like they do in L.A. or New York. It's pretty laid back, I guess.

When I'm at home, I don't usually hang out at clubs, unless I'm playing one. I stick around my house and hang out with my girlfriend. I keep a pretty low profile. It's easy to do, and it's the best way.

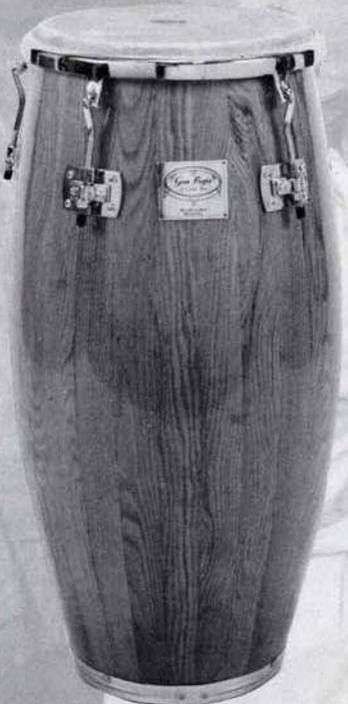
RS: Why do you say that?

WG: Because you stay fresh that way. You don't burn yourself or your style out. I don't enjoy sitting in with other groups all that much anyway.

RS: But when you're not on tour with the Neville Brothers, you play in and around New Orleans with the Uptown All-Stars.

WG: Yeah, but that's all I do. That's my gig when I'm not out on the road with the Neville Brothers. It's Cyril Neville's local gig, too.

RS: What's happening with the Uptown



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All-Stars these days?

WG: Well, they're still happening. We play a lot of reggae, and that's a nice change. I get to do some things on drums that I don't get to do with the Neville Brothers because of the type of music they do, although we do a couple of reggae things in the set.

RS: Did the reggae offbeat pose any problems for you when you first attempted it?

WG: It took me half a year to figure it out totally. But now playing a beat backwards is real easy for me. Another thing that took me some time to master was playing triplets on my bass drum. That took me three years to get. But now I can put them in anywhere and then go back to the beat.

RS: What, in your opinion, are the qualities that constitute a good funk drummer?

WG: Once again, I'd have to say having a good feel behind the drums. In New Orleans, people walk out of clubs where the musicians in a band lack that certain feel for the music they're playing.

RS: I've always envisioned New Orleans to be a sort of musical melting pot of jazz, blues, R&B, rock, cajun, reggae, and Lord knows what else. Has this had a significant influence on you?

WG: Yeah, it really has. I've been able to take a little bit from all those kinds of music. I think every New Orleans musician has been able to do the same thing. New York, L.A., and Chicago are pretty straight. But in New Orleans, there's real

variety. Maybe it's because it's located at the bottom of the country and everything kind of flows down to there. Sometimes I find myself playing two or three different rhythms. It just happens. As long as I can keep one going, I can put in all this other stuff on top or underneath. It's great, as long as I don't get too busy and people don't start misunderstanding where I'm coming from. So far, that hasn't happened.

RS: How many Neville Brothers' albums did you play on?

WG: Just one: the live album called *Neville-ization*.

RS: So, virtually all your work with the band has been road work.

WG: Actually, the touring didn't start to pick up until two years ago. That's when it got steady. We'd play outside New Orleans before that but on a different level. We'd play the same clubs we're playing now but for less money. We're more in demand these days, and that's good.

RS: Were you with the Nevilles when they opened for the Rolling Stones?

WG: No, I was doing some things with Dr. John. I did a month-long gig with him. He's definitely a cool cat to play with. He's a legend in New Orleans.

RS: I heard through the grapevine that you did some recording outside the band recently with a rock artist we haven't heard from in some time.

WG: That's right. I flew out to L.A. and recorded five songs with Robbie Robertson.

RS: That's great. Does his new material sound anything like the stuff he did with the Band?

WG: I don't know. I never really heard those guys before. I never even saw Robbie's movies, to tell you the truth. It's real strange. He called me about a year and a half ago and asked me to do these sessions. Things didn't get together until recently. When I went out and listened to the tracks, I was told, "Listen to these tapes, Willie, and don't think about the beat." They wanted me to create new beats for the songs. They also said, "What you play with the Neville Brothers is not what we're

really looking for." They said they wanted that other side of me that I wasn't using in the Neville Brothers, which kind of surprised me. See, it was through the Nevilles that I got that gig. Robbie went to one of the brothers and asked who he thought he should get on the session as a drummer. "Willie Green, man—get Willie Green," was the response he got. And so I went out to L.A. and did the sessions. It was a lot of fun.

RS: Have you done any other recording outside the Neville Brothers?

WG: Not really. That's been about it.

RS: What kind of drums are you presently playing?

WG: I endorse Pearl drums. I have a 22" bass drum, 8", 12" and 13" rack toms, 14" and 16" floor toms, plus Simmons pads and an SDS9 brain. I'm going to trigger the Simmons from my acoustic drums in the near future. I play K Zildjian cymbals.

RS: Do you find it easy to work the Simmons drums in, given the kind of music you're playing?

WG: Yeah, it's really no problem. To me, Simmons drums are used for coloring: You hit them here and there, and then they're out. People start saying things like, "Wow, where did that come from?"

RS: Journalists and critics have a number of different phrases they use to describe the Neville Brothers' sound: New Orleans funk, New Orleans soul, contemporary rhythm & blues, '80s-style funk, rock 'n' soul. What would you call it?

WG: Funk, but with definite elements of reggae, R&B, and doo wop, all coated over with an island-type feeling. I don't know if that's any better than what the journalists say. But if there are five songs, there are five different beats and five different styles. Maybe you can't categorize the sound of the Neville Brothers.

The Neville Brothers have a history of going through a lot of drummers. But I have something in my playing that they like. It was something they were looking for, I guess.

RS: What did you bring to the Neville Brothers that other drummers couldn't deliver?

WG: A certain feel that fits the music they play. I'm more up to date. I'm not the '50s and the '60s. I'm the '70s, '80s, and '90s. I don't go backwards, and I don't ever stop trying to get better. Once you stop, you're doomed. You lose all that you ever gained. I don't sing and I don't write songs, so I have to be the best drummer around. That's what I'm shooting for.



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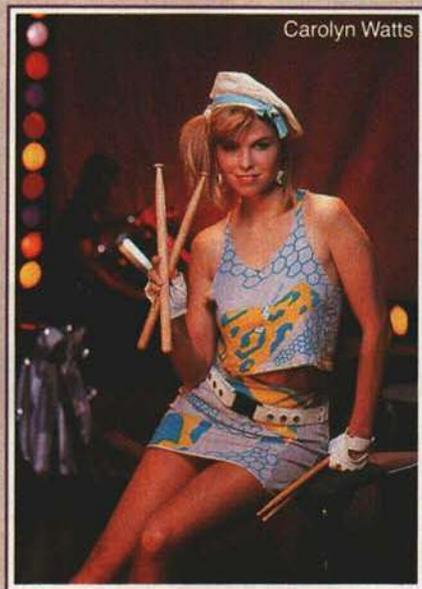
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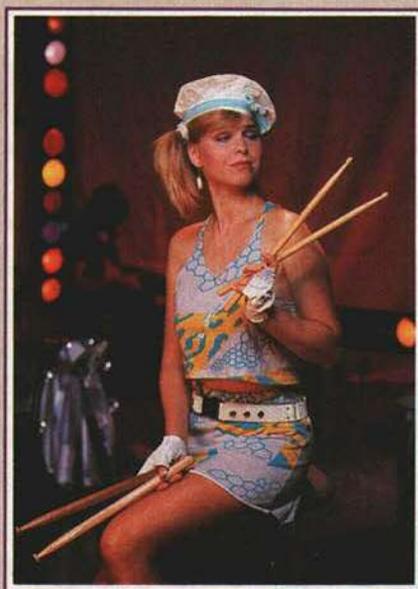
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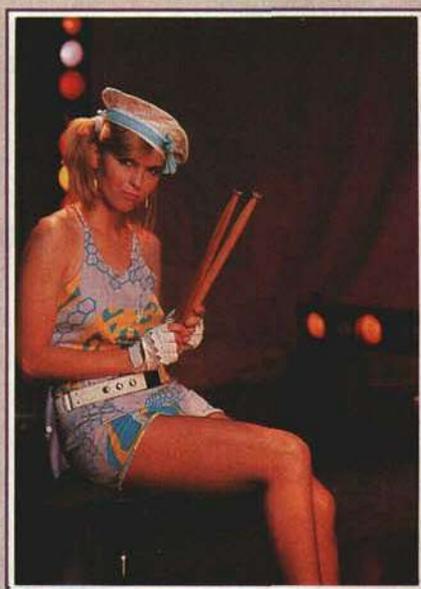


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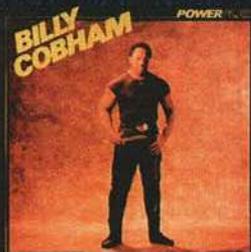


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An Intro For The MIDI: Working Percussionist

If you walk into a music store these days and keep your ears open for more than 15 minutes, it's a safe bet that you'll hear the term "MIDI" at least twice. While it seems that keyboard players and computer composers are having the most fun with this little guy recently, there are a number of applications just waiting for the drummer or percussionist. To really get the most out of any MIDI system, a good working knowledge of the interface and its limitations is essential (hence this column). While it can be fun to link a couple of MIDI instruments together for a simple multi-voice master/slave arrangement, a bit of background knowledge will enable you to work with much more exciting and expansive systems. You may have noticed a lot of talk about things like "binary and hexadecimal numbering systems," "status bytes," "serial data," and other bizarre-sounding items. If you plan on writing MIDI programs or designing MIDI gear, this is certainly pertinent. But if you just want to *play* the instruments, it is honestly not all that important. (If you are interested in the design/programming area, I suggest that you contact the International MIDI Association at 11857 Hartsook Street, North Hollywood, CA 91607, [818] 505-8964. First-year end-user membership is \$40 and includes a copy of *MIDI Spec 1.0*, as well as the monthly IMA newsletter.)

What MIDI Is For

The first question that we must look at is: "What is the intent of MIDI?" Basically, MIDI was designed as a way to interconnect synthesizers, sequencers, and the like—even if they were made by different manufacturers. In this way, the consumer would not be locked into a particular line

of gear. The interface had to be relatively inexpensive to add on, yet still offer reasonable flexibility. The mechanical connector finally chosen was a five-pin audio DIN type.

All MIDI instruments will contain either a "MIDI out," "MIDI in," or "MIDI thru" connector. Many instruments will contain all three types. "MIDI out" contains the communication signals generated by a given device. This will be connected to the "MIDI in" of the receiving instrument. This second instrument will then translate these signals in order to produce sound or perform some other type of function. Its "MIDI out" will contain its own communication signals *as well as* those passed on by the first instrument. The "MIDI thru" contains a replica of the information present at the "MIDI in" connector. (And yes, "thru" is the "correct" spelling, but don't ask me why.) "Thru" connectors are used as an easy way of obtaining a signal split. Unfortunately, one cannot simply use "Y" cords for this purpose.

Figure 1 shows a simplified master/slave setup. Playing any key on the master will produce sound from both units. Although keyboards are shown, other MIDI modules can be used.

What MIDI Says

Now comes a big question: "Just what kind of information is passed along via MIDI?" Well, as the man said, all *kinds* of stuff. Since the original intent of MIDI was to interconnect keyboard equipment, the terminology used echoes that type of gear. Let's look at the example of someone playing a synthesizer, and try to figure out all of the things that he or she may be doing with a given piece of music. Keep in mind that a

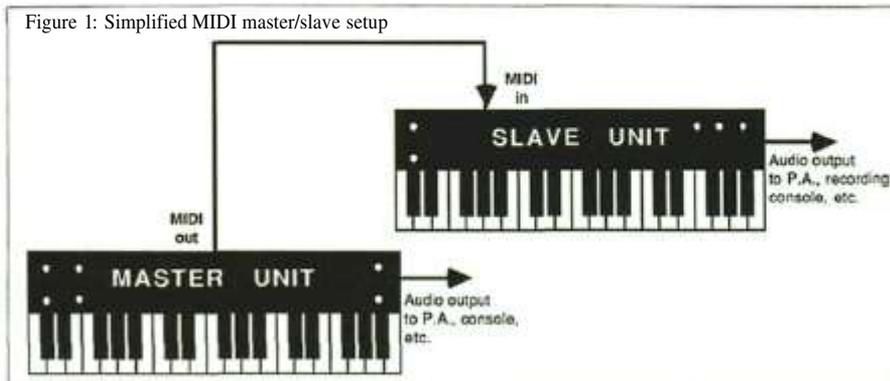
drummer or percussionist may be doing very similar things.

In the simplest case, the synthesist just hits one key (let's say middle C), and then some time later releases that key. In order to quantify this "performance," what must we say? First, we need to say *which* key was struck. We also need to indicate *how hard* the key was struck (i.e., the velocity of the attack), in order to figure out how loud the note will be. (Notice that this communication must be performed in "real-time." In other words, we cannot tolerate audible delays in the transmission. Otherwise, undesirable echo effects will be produced. MIDI will allow this sort of communication in about one millisecond [1/1000 second]. Since sound waves only travel at about one foot per millisecond, no noticeable delay will be produced.) The next part of our communication indicates when the synthesist *released* the key. Again, no noticeable delay should be produced. We have just described three basic MIDI messages: "note on key number," "note on velocity," and "note off key number." (To be technically accurate, "note on key number" and "note on velocity" are combined into one double-byte message in order to speed things up.)

What other things might our synthesist do? If the keyboard supports it, he or she may also use key pressure—or after-touch, as it is sometimes called. Thus we will need a MIDI after-touch message. At this point, the player could modify the sound with a number of auxiliary controls. It is now easy to see that we will require messages concerning the hold, sostenuto, and other pedals; the modulation and pitch wheels; and possibly a number of other controllers. As a group, these messages are referred to as "voice messages," since they quantify a real-time musical performance. Also note that some of these messages are actually a whole series of smaller messages strung together. (A good example of this would be the pitch wheel. Essentially, this message just indicates how much the wheel has moved from its normal state. If you slowly bend a note up and then back to its home position, you are actually sending out a whole series of pitch change messages.)

"But what does this have to do with my drums?" you ask. "I don't have keys, and I don't have a foot pedal or a pitch wheel." Ah, but you do! "Key number" simply

Figure 1: Simplified MIDI master/slave setup



by Jim Fiore

indicates which item of a possible 128 different items was struck: High notes get high numbers, and low notes get low numbers. Nowhere is it written that they must be little black and white keys. Your "keys" are simply the electronic drum-pads or drum triggers that you're using. A pad-to-MIDI converter will allow you some flexibility in assigning a particular pad to a given "note on key number," hence a given synthesizer key. Thus, striking your pads with sticks will produce the same sounds that you'd get by pressing synthesizer keys. Different pads, like different keys, will initiate different numbers in the "note on key number" message. If you strike a pad harder, a larger number will be produced in the "note on velocity" message. In this manner, it is possible to control all sorts of MIDI sound producers, including synths, drum machines, samplers, and other sound modules.

Likewise, all of the controllers designed for these machines may also be used! These controllers include continuous controllers (such as modulation wheels, expression pedals, and breath controllers), as well as switch-type controllers. Be advised that not all MIDI instruments will support all MIDI controllers. MIDI is open-ended in this respect. Quite a bit of communication space has been left open for future expansion. Also, be aware that MIDI cannot make a sound module do something that it hasn't been designed to do. If a synthesizer was designed without pitchbend, it will simply ignore a MIDI pitchbend message. Likewise, if you send a ten-note chord to an eight-voice sampler, it can only produce eight of those notes. (An X voice sound module can only produce a maximum of X notes *simultaneously*. Obviously, the more voices the better, but cost goes up accordingly.) Figure 2 shows an outline of a simple MIDI module/drum system.

Combining MIDI Units

Let's extend Figure 2 a bit by including a second sound module. By connecting the "MIDI out" of module one to the "MIDI in" of module two, we can get both modules to respond simultaneously to one pad strike. We can carry this a bit further by connecting the second unit to a third, the third to a fourth, and so on. This is referred to as a "daisy chain" connection. (See Figure 3.)

Figure 2: A simple MIDI module/drum system

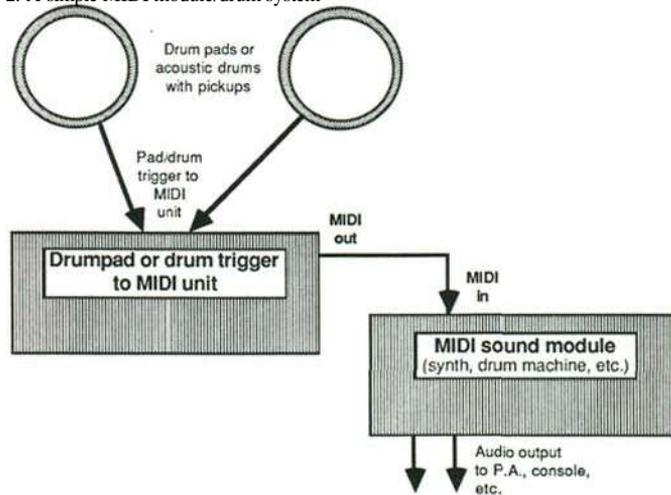


Figure 3: Multi-module daisy chain connection

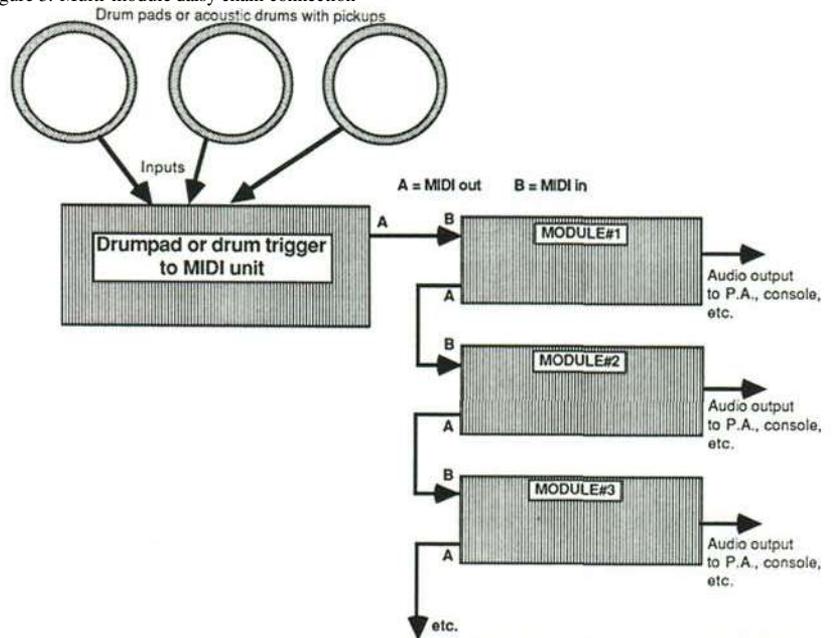
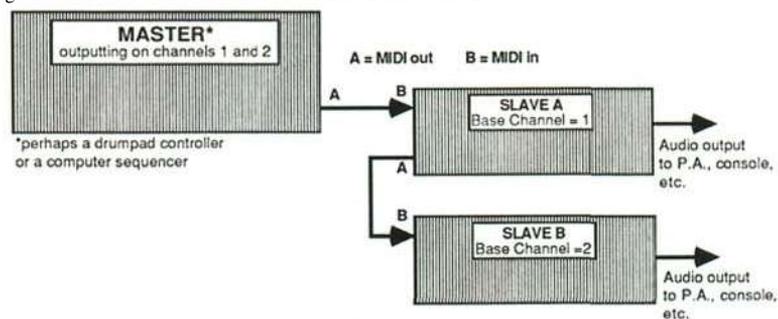


Figure 4: Selective communication via channel number and mode

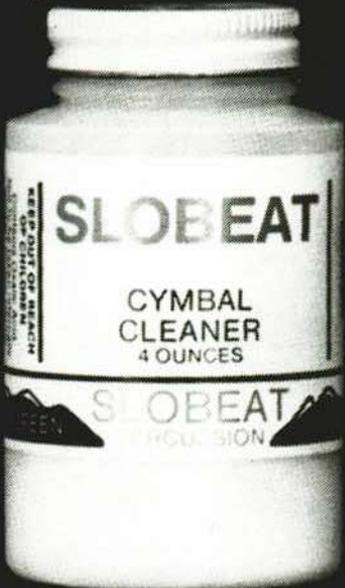


There may be times, however, when we don't want all of the modules to be controlled in lockstep from all of the pads. We may wish to control sound module one from pad one, modules two and three simultaneously from pads two through

five, and module four from any of the pads. In this way, we can get different timbres as well as different pitches for each drum. MIDI has a simple way of dealing with this rather complex situation. The key to this is to use several different communi-

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cation channels to send the MIDI messages. Conceptually, this is the same as cable TV: Only one cable comes into your house but there are several different channels, each carrying different messages. MIDI uses 16 different communication channels, which should be more than enough for just about any system that an average person could afford!

Unlike your TV, a MIDI sound module can send and receive messages in more than one mode. There are four basic operating modes: (1) *omni on, poly* (voice messages are received on *all* channels and are assigned to voices polyphonically); (2) *omni on, mono* (voice messages are received on *all* channels but control only one voice monophonically); (3) *omni off, poly* (voice messages are received in channel N [1 through 16] only and are assigned to voices polyphonically); and (4) *omni off, mono* (voice messages are received in channels N through N + M - 1 and assigned to voices 1 through M, respectively. (These are terms used in MIDI-oriented electronic engineering and explained in depth in the IMA's *MIDI Spec LO*, which I referred to earlier.) This mode is sometimes referred to as "drumbox MIDI." For modes one, two, and three, all voice messages are sent in the base channel N. For mode four, voices 1 through M are sent in channels N through N + M - 1, respectively. By choosing the right send/receive channels and the correct operation mode, we can get some

units to respond to a single channel (mode 3), any channel (mode 1), or a certain number of channels (mode 4).

As an example, in Figure 4 we see a MIDI master module sending out info in channels one and two. If slaves A and B are both in mode one, both will play all notes received in channels one and two. If the slaves are both in mode three, slave A will respond only to info in channel one, while slave B will respond only to info in channel two. Messages indicating OMNI on/off, MONO on/off, POLY on/off, and the like make up our second group, called "mode messages." All mode messages are sent over the unit's basic channel N. Therefore, mode messages *and* voice messages are referred to as "channel messages."

Besides the channel message, the other major type of message is the "system message." There are three subtypes of system messages. They are the "system exclusive," "system common," and "system real-time" types. "System exclusive" messages are designed to allow a manufacturer to do certain things with its products that are not defined in the MIDI spec. This may include things like special data dumps or slaving setups. "System exclusive" messages will only work with a particular company's gear. You can't send an E-mu Systems exclusive message to a Sequential Circuits device and expect it to work. Details on these messages are found in a unit's owners' manual.

"System common" messages include things like Song Position Pointer, and Song Select—very useful items for computer composers and sequencer fanatics. Another "system common" message is the Tune Request—very useful for everyone! "System common" messages are intended for all units in the system.

The last subtype, the "system real-time," is intended for system synchronization and will also be received by all units in the system. It includes items such as Timing Clock, Start, Stop, and System Reset.

If you have no intention of getting into computer composition or sequencing, you will rarely have to deal with channel mode messages or any of the system messages. Most of your time will be involved with using the voice messages first described and setting a unit's basic channel and operation mode. Mastery of this (and a little creativity on your part) will enable you to produce some very interesting and flexible electronic drumkits and percussion setups. When coupled with the new breed of MIDI special effects devices like the Lexicon *PCM70* or the ART *DRI*, the possibilities seem endless. We're going to take a look at just some of those possibilities and delve a bit deeper into MIDI in upcoming articles. Before you know it, you may be making the sounds that you just used to dream about.

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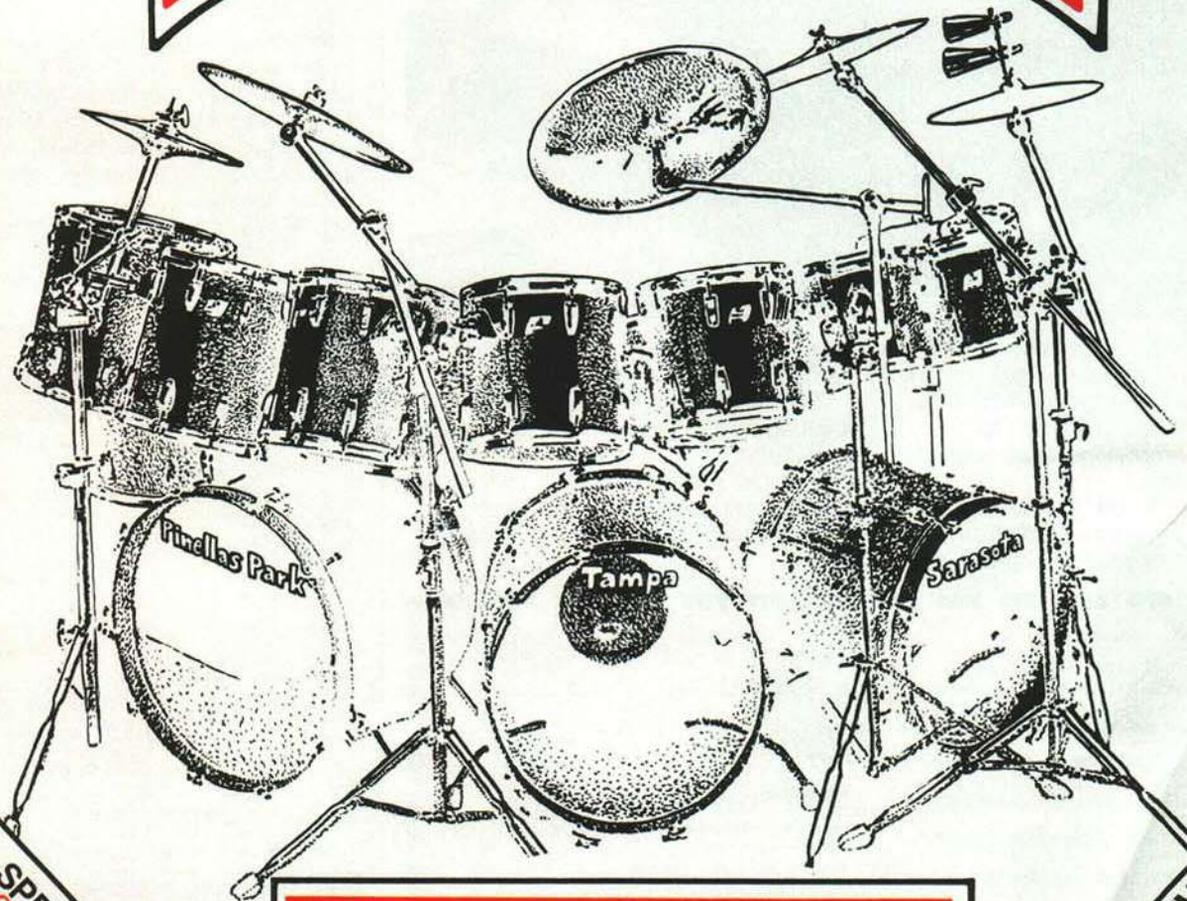
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Phillips continued from page 21

clinics, I'm often asked about that: the little notes that you *sort of* hear, but they are not very loud. I like that sort of playing, as well as keeping a good old "crack" going. **SG:** Please excuse the expression, but during the '70s, you were something of a teenage session king. How did you manage to break into that so early?

SP: [winces and smiles] When I was 16, I started playing in the pit for *Jesus Christ Superstar*, and it all came from that. The first thing was that I just did a four-track demo session for one of the people in the cast. I met some new musicians, the word got around, the other theater musicians heard of me . . . I even got a session from somebody who just came to see the show one day. That's literally how it all happened. It didn't happen incredibly slowly, but it was gradual. It didn't all suddenly happen "bang." People hear of you, and you start to get a name. So within two-and-a-half years of doing the *Superstar* thing, it had built up fairly well for me. I went to New York in '74 with a band, and I did a couple of record dates there as well. That was just through meeting musicians out there. And even though it was fairly small, it was handy to have had that experience of the New York studio scene. So by '75, it had grown so that it was just crazy. Every day I was going into town and doing two or three sessions—two drumkits—one here, one there: moving about. That was an era when there really were a lot of sessions going on. It was before machines, and for everything you did, you had to have a rhythm section.

SG: Were you being called to do a particular style of playing or all sorts?

SP: It was lots of different things. If you were playing with a particular group of people, that crowd would all be called to do things together. But you used to have to do all sorts of things. I even did some jingles for a while, which I hated because I would go along and set my drumkit up, get everything just right, then play one number, and they'd say, "That's it." I would say, "That's it? You mean I've got to take this lot down again?" So eventually, I decided not to do any more jingles. I always had a rock 'n' roll approach to sessions—denims, long hair, an angry-young-man attitude—and I used to find

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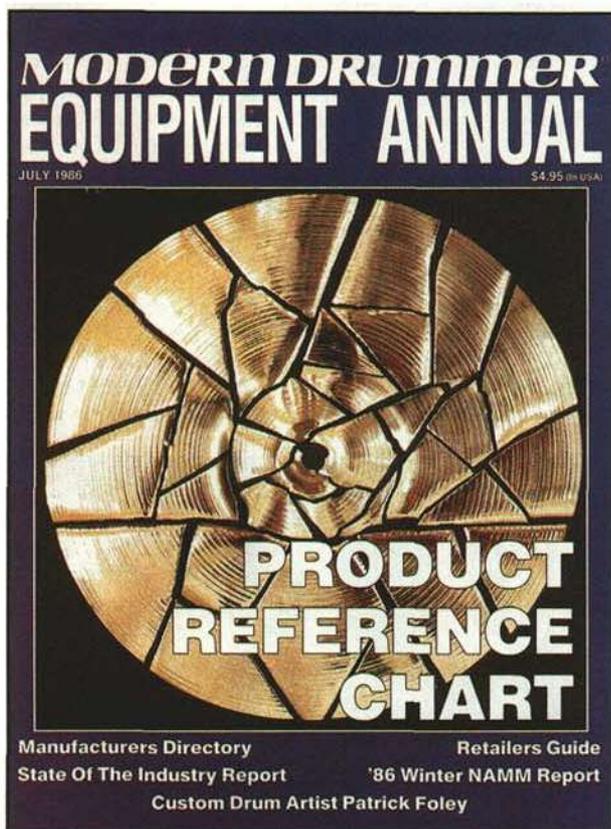


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that a lot of the studio musicians at the time were fairly straight. But they used to ask me to play, and that was fine.

SG: Were you uncompromising right from the start about your "live" drum sound?

SP: Oh yes. From the earliest times, even when I was a kid playing with my dad, things that I believed in were very hard to shake. I'd been in recording studios from a very early age—just being in that atmosphere—so a mic' and a piece of tape were nothing new. I used to do it at home: editing and bouncing sound between two tape recorders.

SG: Did you ever get the feeling that people, perhaps, thought you were a bit precocious?

SP: No. Although I'm sure that some people did, I never actually got the feedback from it. I was always brought up to be polite to people, so I think that everything I said and did would have been done very diplomatically. Sometimes I had to back down, and then I'd end up hating the rest of the date. Consequently, I wouldn't want to work for those people again. Sometimes, though, you can make it as plain as you can that you don't enjoy working for people, and they still keep calling you. You think, "What do I have to do?"

But generally, the whole session thing was very enjoyable. My attitude would be that I was going to play the best track I

could. They might have an idea of what they wanted, and I would aim to give them that, plus add something a little different of my own. The experience that I gained from other musicians, as well as just learning about studios, was great.

When I started to enlarge the kit, that was talked about a lot in the studios. When I could afford to have a chap to carry my drums around, it all became double kits. I would turn up with a double kit for some ridiculous sessions, because for me, a double kit is much more comfortable to play. I've used one since 1974. I was laughed at sometimes, but the engineers used to love it. They'd get all the mic's out and really get down to work. Then you would get the producer who would say, "Well, which ones do you use?" I'd say, "All of them, or perhaps none of them. It depends on the song."

SG: Weren't there instances when it was clear that all you needed was a bass drum, snare drum, and hi-hat?

SP: That happens now, sometimes, but my kit is just delivered and set up, so it is all there anyway. And although they might feel that all the track calls for is a kick, snare, and hi-hat, I usually say, "Well, hang on. You've asked *me* to do this track, so you are probably open to any ideas that I can bring to it." Quite often I'll arrive at the studio and my chap will have brought the kit in, but he won't have set it up com-

pletely and positioned it because I like to decide where to put it to get the best sound. Sometimes I'll even listen to the track before deciding where the kit should go. I'll either use the kick and snare without the toms, or I'll find a use for the toms that the producer hasn't thought of. But *either way*, I like to set up the toms on top of the kick drum. Even if you switch off all the other mic's, these two instruments sound fuller, because the kit is resonating as a whole instrument. You can put up a kick and snare on their own, and they'll sound okay—perhaps a bit thin, but very clean. Then you put the whole lot up, and it will make them sound so much more powerful. I suppose it's like a piano string; play one note and all the rest will resonate, but take all the other strings out and play the same note, and it will sound very different.

SG: Can we backtrack again? How did you reach the standard to be able to join *Jesus Christ Superstar* when you were only 16?

SP: My father had a Dixieland band [The Sid Phillips Orchestra], and I grew up listening to his band and playing along to his music by putting a record or a tape on and playing to it. The music I used to be interested in was modern jazz, soul, Tamla/Motown—a mixture really. Then there came a time when I was 12, and my father came home one night in despair about the drummer he had just had. My mother said, "Well, you've got a perfectly good drum-

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mer here. Why not take him out on gigs?" Dad wasn't keen on the idea at first. He said that I was going to have to finish my schooling. They wanted me to have a good education, but it was already failing, [laughs] My mother said, "Look, however many schools you send him to, he's still going to be a drummer." So he agreed to try me on a couple of the smaller dates. I joined the band for the first date, and stayed with them from that time. I started doing the broadcasts, the records, and everything. I had four years of experience in a band in which the youngest person apart from myself was 30. They put up with a hell of a lot really, because at 12, I could play along but there were a lot of things missing: dynamics, all sorts of things. But I learned from the whole band. After about seven gigs when they couldn't stand any more, one of them turned around to me and said, "Look, the bass drum—um, you don't *have* to play it at *triple forte* every single beat. It can be nice if you play it quietly sometimes." [laughs] Then they would play a record to illustrate what they meant. They had had enough of sitting in front of my bass drum and having it go "bang, bang, bang" through every number, but I think my dad liked it actually, because it was really old-fashioned and primitive. He liked that sort of thing; he hated modern jazz. He wanted things chugging along.

It was a wonderful training ground for me, but I ended up by the last year hating that sort of music. I wanted to play rock music or modern jazz. I went through a year of playing along to records in every time signature except 4/4. I wanted to get away from anything regular, so I practiced to Don Ellis records and Stan Kenton records, and learned how to play in 7/4, 13/8, and all that sort of stuff. The only time I played in 4/4 was on gigs with the band.

SG: What about more formal training? You had lessons with Max Abrams, didn't you?

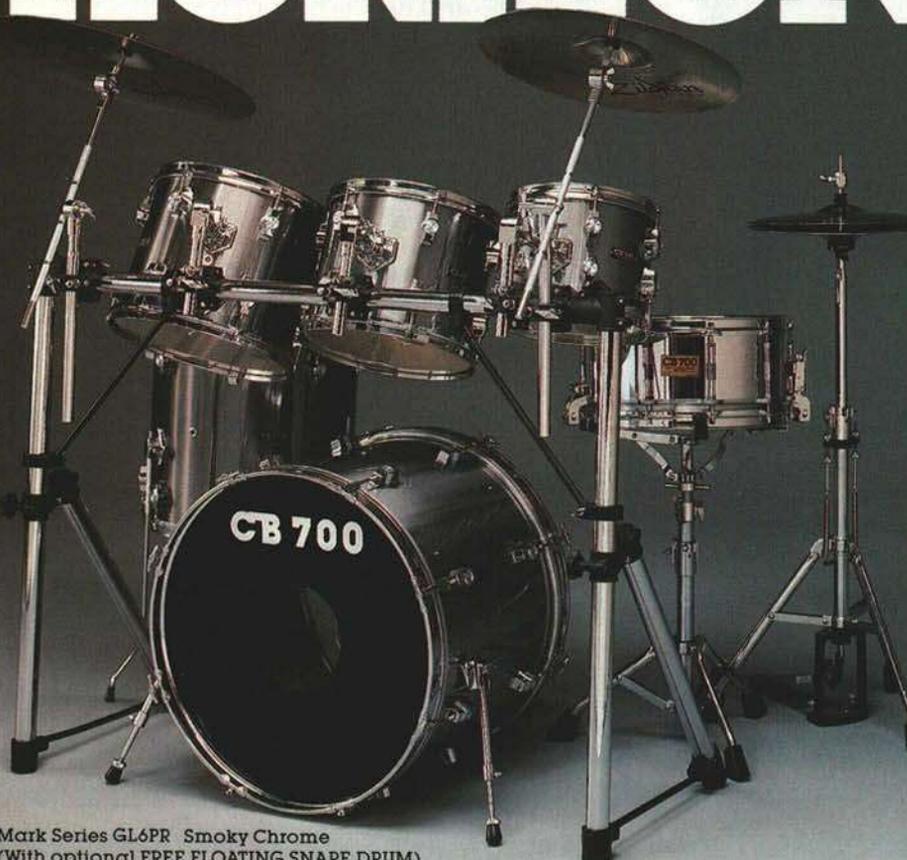
SP: Yes. Max was very strict. He basically only really taught me to read music. He never actually sat down and taught me anything about drums. He would give you a chart, put a tape on, and you'd have to play it and play it correctly. He'd come in and say, "It's wrong," and you'd wonder why. Then eventually, he'd sing it to you the way it should be and go away again. It was a very funny way of teaching. He never said anything good. That might have been a good thing because it made me try harder.

There were lots of little factors that seemed to work together for me: the experience of playing with my dad and the tremendous encouragement from my mum. But a lot of it was finding things out for myself—listening to what a drummer did

on a record and copying it. I actually used to copy the drum sound on the record with my kit, so that I could really get into the feel of the way the drummer was playing. If you've got a drumkit tuned differently, it gives a completely different feel. The drumkit should sound right for the type of playing needed. *Sound* has become more important. In the old days, you would just play your music regardless, but these days, you also try to make it sound really good.

Anyway, going back to my early experience: My dad died very suddenly, and I was left with a Dixieland band that looked as if it could continue. But by that time I hated the music, and also being a little bit of a purist, I felt that, without my father's clarinet, anything else would have been second best. So I disbanded the band, to the disappointment of a lot of people. I decided that I would just have to do it on my own. I did a few rotten old gigs with a couple of bands, but I wasn't on the scene and nobody really wanted to know. I was 16 years old, and people only knew me for playing with my father. My mother was great at this time. I had left school, and she told me to go out and get a job. As musicians will, I said, "I'm a musician. I must play my music." She said, "That's fine, but you must earn some money. I don't care how you do it. Be a doctor if you like." So as 16-year-olds do, I felt very hard done by, but I got a job in an electrici-

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cal shop. I was able to support myself and pay my mum some rent. The house we had wasn't huge, but it was a good size. Mum got some lodgers in. She managed to scrape through; I don't know how she did it really. I had other things on my mind. I was thinking, "Am I ever going to play professionally again?"

The *Superstar* gig was a lifesaver when it came along. I suddenly got a call from the fixer [contractor], asking if I would be interested in coming along for an audition. I said yeah, and I thought to myself, "How did this happen?" A pianist named Dave Cullin, who did broadcasts and a few of the gigs with my father, was playing keyboards in *Superstar*. The other drummer was leaving, and Dave, bless him, mentioned me. He said, "He's very young, but he's great. He should be able to handle this; I know he wants to get into this type of music." So I went out and bought the album. They dropped the parts over so that I could have a look at them. At that time, I had bought a car because I had to have transport for the drumkit. I was only 16, so I couldn't drive it; I had to get other people to drive me. I organized a driver—my mother—did the audition, and later that same afternoon, I heard that I had the job.

SG: Had you had any previous pit experience, before landing what must have been one of the top jobs?

SP: Yes, very briefly. There was another

show by Andrew Lloyd Webber and Tim Rice that was running at the same time. It was called *Joseph And His Amazing Technicolour Dreamcoat*. I had a call to ask if I could come in and play at very short notice, because the drummer had been hurt in a car accident. So I went in and had a little look at the parts, and played the show more or less sight reading. This was virtually the first time I'd ever done anything like this. I'd hardly followed a conductor before. But my reading was good at the time. I'd done a lot with my father, and I suppose all my senses were up. I got through the first show, and I amazed myself. It felt great to be able to read a part, get it right, and still play around a bit. The conductor was very pleased. "You played the whole show beautifully, and you've never even heard it before." I went home feeling fantastic, having achieved something that I'd always wanted to achieve—be able to read anything and make it sound as if I've played it before. When I got home, my mum asked how it went, and I said [dusts his hands], "Great! Fine! I can do anything now." I went back to do the show for the second time, and it was awful! [laughs] I just couldn't do anything right. It was a good lesson: The first night I was scared and it really worked; the second night, I was really cocky and full of myself, and it was atrocious. I'm glad that it happened to me when it did, because when *Superstar* came along, I was prepared. On the second night of that show, / was ever so wary. It wasn't until some time later that a major "tilt" happened—which it always does.

SG: You went from being a pit musician to a session musician to playing with many of the biggest names in the world. Could you tell us something about that?

SP: You go through different ambitions. In 1975, I wanted to play with John McLaughlin and all these guys; I was buying their records. I was thinking that I'd love to play with Stanley Clarke, Chick Corea, and Jeff Beck; these were the people whose music I really enjoyed. The first big-name musician I played with was Jack Bruce. He was fantastic. I played with him for two years, and he taught me so much—about music, life, and everything. We went on the road for quite a while in the States, which was very good experience for me. Jack is still somebody whom I admire and respect a lot. Whatever his popularity is like at the moment is another thing, but he still remains a great artist.

After Jack, I played with Stanley Clarke and Jeff Beck, and then Stanley, and then Jeff, [laughs] Later on, I played with Al Di

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Meola. But it got to a stage where it was all getting a little bit repetitive. I wanted to play in something a little younger; I had always played with people who were quite a bit older than I was. I thought that I would really like to play with some musicians my own age, but it was hard because nobody my age was playing the sort of music that I was playing, or if they were, I hadn't met them. I was watching *Top Of The Pops* one night, and Toyah was on. I'd seen her a few times before, and I started thinking that I'd quite like to mingle with the new "punk" crowd. I'd never done that; it might be interesting. And then, not long afterwards, Toyah's producer called me and said, "Look, our drummer has just left, but we've booked into a studio and we need to do some tracks. Do you think you could come down and play for us?" I said, "Yeah, I'd love to!"

I went down there with my rig, and they'd never really seen anything like it before—the big drumkit with the big sound. They'd all been through the punk thing. But we actually got on very well. We did a couple of tracks. Then they asked me if I'd go out on tour with them, and I said no because I just didn't think that it could come off. And then I started thinking that there were a few albums I had been asked to do, but there was nothing exciting. I could really dig going out on the road, and I turned around and said that I would. So we went off and did a European tour, and

it was so funny. For the first time, I found myself being the "daddy" of the band—in the teaching seat. They didn't know the difference between soft and loud. It had never really occurred to them, but they were great chaps. Actually, in the end, it turned into a really good band. It wasn't technically wonderful, but there was a good onstage presence and feel. It was fun, and I learned from it. Whatever situation you are in, you are going to learn something. It all helps to form your musicianship.

SG: How do jobs with people like Stanley Clarke and Al Di Meola come about?

SP: It's the same all the way down the line. It basically comes down to being heard, either on a record or live. Meeting somebody while you're on a tour can often lead to other things. Generally, all the things that I have done have been through word of mouth. Al's thing happened because Stevie Gadd had done the first part of a tour, but he couldn't do the second. Al talked to Stanley, who recommended me. He had heard me on record, but he spoke to Stanley to find out what I'd be like to work with, how I'd be on the road, and also what I'd be like playing his type of music.

SG: How did you become involved in producing?

SP: When you are involved in making records, as a drummer, you can often become involved in the semi-producing aspects of getting the backing tracks down. I have found that producers are often quite happy to leave certain things to me, or to accept and discuss suggestions. Ideally, it is that sort of relationship where you are working amongst yourselves. Sometimes I would find that there was no producer on a date—just the artist and the engineer—and that's where it came out more. They would rely on me, and I would find that it was part of the service I would offer—to help make sure that the rhythm tracks really went down with the right feel.

It became particularly apparent when I worked with Mike Oldfield on *Crisis*. It was just an engineer, Mike, and I. We formed a good relationship while making the backing tracks. A lot was up to me, because I don't think he had much experience with a drumkit like mine and the sort of sound it had. We did the whole album with just Fairlight and drums, and then I said bye-bye. A little later, Mike called me to discuss the possibility of doing some live gigs and I said, "How's the album coming on? It was sounding great when I was there." He was rather doubtful, and said

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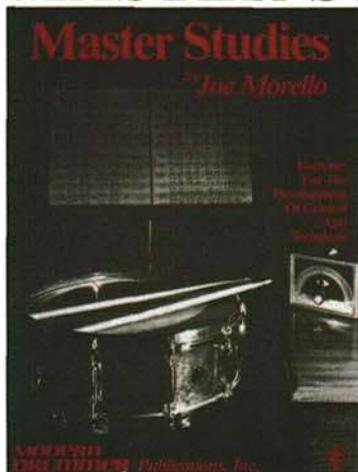
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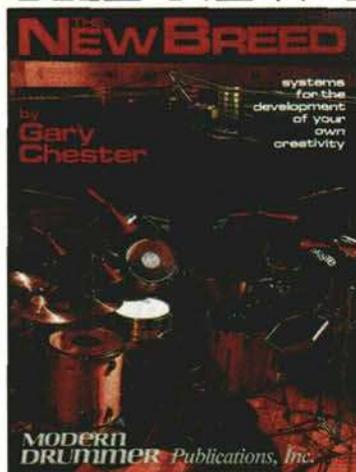
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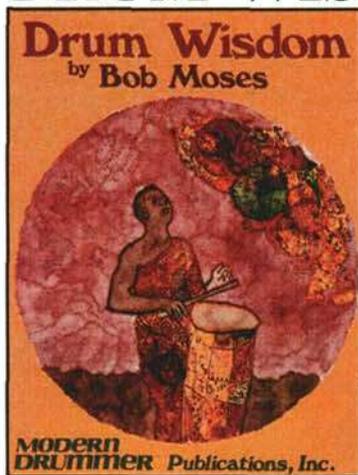
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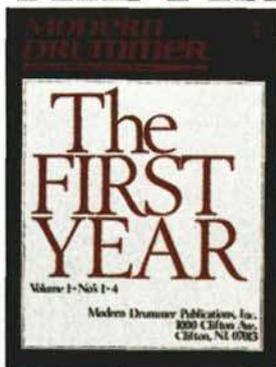
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that something needed to be done to it but he wasn't sure what. I suggested that I could go down and listen to it with him. We ended up working for about a week together, and that's how it started. I pulled out all my limited resources of what I knew about engineering and producing, and he dropped me in the deep end. It was just a Necam board, a Necam manual, Mike, and I. That was it. [laughs] I was going [he mimes leafing through a book] . . . "Right!" I had to learn. The album did very well. It was Mike Oldfield's most successful album since *Tubular Bells*. Unfortunately, it was never released in the States.

SG: It seems to me that musicians who reach the top of the ladder as performers and then go into record production are similar to the Newmans and Redfords in the film world who become directors. Isn't it enough to be in front of a camera or microphone?

SP: No, that's not the reason. What tends to happen with players is that they play a bit, and then they form their own bands, or they become fixtures in something regular. It's never happened for me. I've been asked to join bands, but I've always known that, for me, I wouldn't last in that situation. There's the option of a solo career, but I don't want to do a drum record, [laughs] I'm not a writer; I can't turn out anguished songs day after day. But what I can do naturally is work on other people's songs. They can come to me with just a scrap of a song, and I can usually put it together and make something of it. That's what I feel comfortable doing, and for me, it's really creative. It's just as creative as writing a song, but writing a song doesn't come naturally to me. Other people just write, and it's no problem, but when it comes to sorting it out and putting it together, they really don't want to know. After playing your instrument for a while, you realize that there is a hell of a lot more in music. I love playing my part and playing my drums, but there's a whole thing out there, you know!

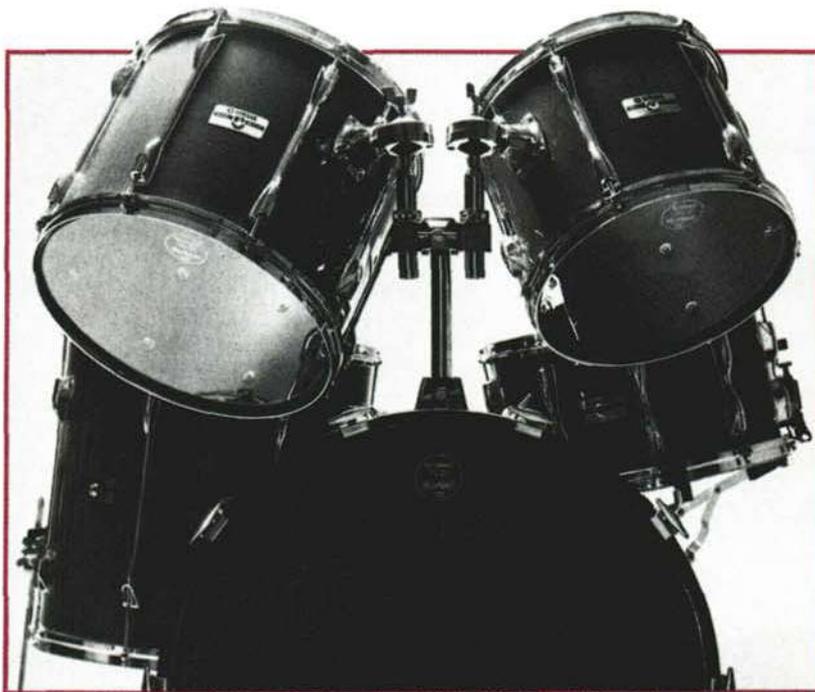
SG: What are your ambitions now?

SP: Well obviously, I want this production thing to take off. I would love to be a known and respected producer. At the

moment, it is rather like starting over; I'm known as a drummer, but I still have to prove myself as a producer. I want to keep learning all I can about engineering. I'm starting work soon on a single that I co-wrote, which will eventually be part of a solo album. I'll be doing this album not so much as a drummer, although I hope to have some interesting stuff on it, but more from a production standpoint. I'll use other people's material, but I'll adapt it—doing all the arranging and producing. I want to do something that will be commercially viable, but I would also want people to love it for the musical content. I suppose

that's what everybody wants: a successful album that is also valid musically. A lot more albums these days are. As far as the drumming goes, I hope never to stop learning, and always to keep getting a bit better and keep coming up with ideas. That's the thing! It's alright being technically adept and playing really fast on a pair of kick drums, but it is adapting it so that you can come up with something new and saying to yourself, "Wow, I've never heard anything like that before." Then you put it on a record, people hear it, and they say, "Wow, we've never heard anything like that before."

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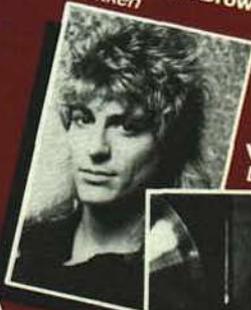
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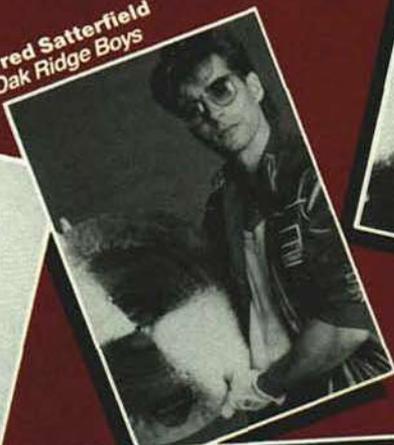
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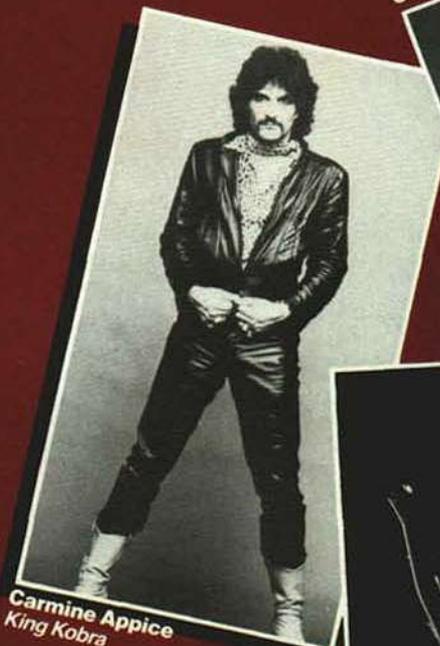
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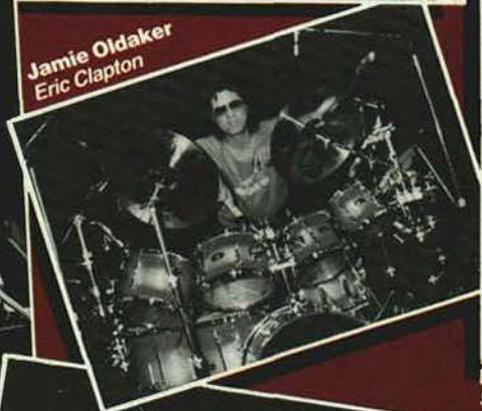
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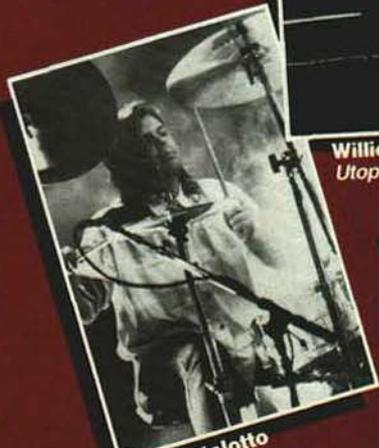
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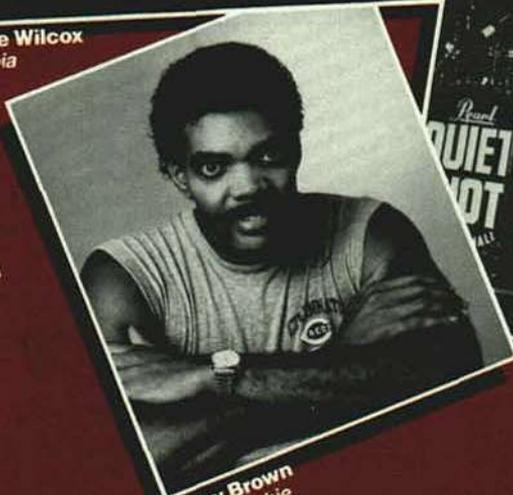
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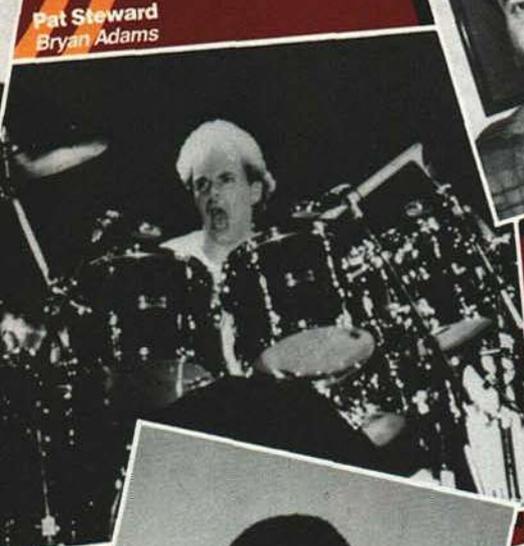
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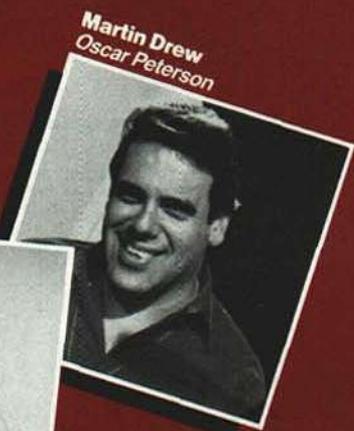
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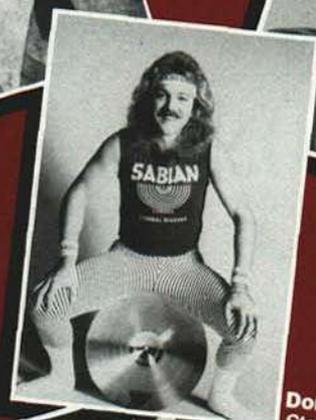
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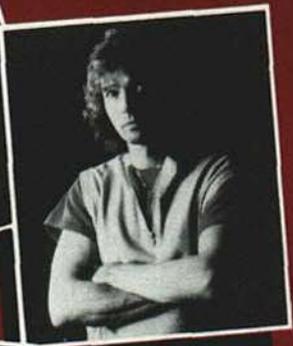
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Stroud continued from page 25

But, when everything was added, it worked out. Although I wasn't hearing

those things, that's the way I interpreted it. Randy Travis is another artist I could

talk about. Kyle Lehning [Randy's producer] and I are very good friends. We just cut a new album, and I knew him well because I had played on his first album. Knowing him as I did, I brought a certain sound to the session. Kyle likes to cut a very acoustic, very natural-sounding record with Randy, and it's very traditional. So I try to bring not only those kinds of drums, but also that attitude. When we started running the songs down and started talking about the attitude and the direction he was going to take, I tried to put myself in Kyle's position. I wrote my chart based on what he would want me to do, and what I would want to do to the record. By doing that and then listening to what the other players are doing, you can match your playing to the production. You want to make sure that, soundwise, you're not stepping on the acoustic guitars, for instance, because it's a very important part. So you want to tune your drums and play them in a way that, frequency-wise, will not step on the acoustic sound. You want to make the bass drum a little more puffy and softer sounding, with not as much point.

The cymbals I brought were a softer, smaller set, and the hi-hat was not as sharp and crisp. I used an older set of *New Beat* hi-hats that were a little softer, and I brought a darker sounding set of toms with *Emperor* clear heads. I changed my snare drum two or three times during the sessions because he wanted certain things. I had a brush snare, a cross-stick snare, and a sort of thuddy sounding snare that I used for certain songs. It was all very quiet sounding. The drums were just there to keep things in line while the bass, the pretty acoustic guitars, and the steel guitars laid on top of it. I try to make sure that the producer does not have to worry about what I'm playing. When I produce, the last thing I want to do is worry about what the drummer is playing because I want to concentrate on the singer, the song, the arrangement, the production, and the sound. So when I play drums, I try to give producers something from my instrument that will not take them away from the artist or the song.

RF: If your orientation all your life was R&B, how did you even know how to play for someone like the Whites?

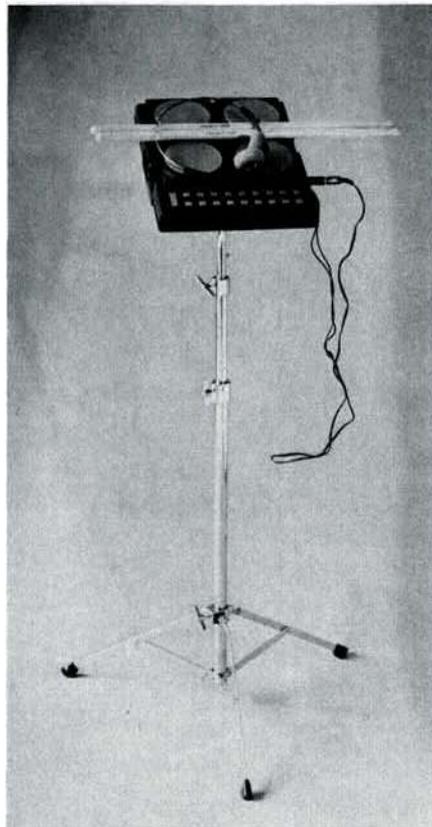
JS: It took me a while, but that's what keeps me excited about playing on records. Certainly we all get in ruts, but I don't think I've ever been bored with making a record. What I try to do is this: I try to be the drummer for *that* artist, for *that* record, and for *that* producer. Knock on

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Jeff Porcaro and Dynacord Drums

wood, I've never been fired for not being the right player, at least to my knowledge. I try to make it an art, and I try to make it a business. I want to be as good a drummer as I can be, but I also try to take it a step further. What can I do that will make that record better or make that producer more comfortable? I really try to bring the right equipment. I have several sets of drums for different kinds of music. I like to use Pearl drums, and I have four or five sets of them. I have different sizes and I put different kits together. If you buy a kit of drums, it doesn't necessarily mean that all the sounds are going to match, so I match the kits by the sounds of the drums and not the looks. The tuning has a lot to do with it, of course. Certain country dates—like with Conway Twitty or Anne Murray—are a little softer sounding, so I'll use a softer head—maybe a head I can tune down—and it'll get a warm tone.

RF: Can you be specific?

JS: I like to use a clear *Emperor* on top and an *Ambassador* on the bottom. It softens the sound a little bit. I carry probably a dozen snares to all my sessions. I will never second-guess that. For the rock 'n' roll stuff, I have a kit that Nigel Olsson designed with the long cannon-type drums, which were probably the first of their kind. Today you see a lot of the long power toms, but he had this design with a 20" bass drum that is twice the length of a normal bass drum. The kit has six toms,

going from 6", 8", 10", 12", 15" to 16". It is real loud and very powerful sounding. For that, I use two coated *Ambassadors*. The drums also have wooden hoops, so there is no metal ring to them; you just hear the pure sound of the drums. It's amazing how they resonate, too, with those wooden hoops. They're a little harder to play because the wooden hoops are a little higher, but they have such a beautiful sound and such a powerful sound. That's what I use on the rock stuff and all the big ballads. I used that on some of the Lee Greenwood ballads and the B.J. Thomas things that are a little more pop-pish.

RF: Can you tell me about the tuning for the various applications?

JS: With the toms, I'll get the bottom head on tight. Then I'll bring the top head up and loosen the bottom head just a little bit to where it is a lower tuning than the top head. Then I'll loosen one lug to make it dip. Sometimes I will even let it flap a little and put a little piece of tape over the loose part of the head, and that will make the tone drop off. There is an R&B kit I use that has the toms real tight and the tone is constant. All my kits are double headed. There was a time when everybody used a single-headed drum, but I've used double-headed drums for years. In fact, when I came to Nashville, there weren't that many double-headed drums being used because they didn't like the ring and the resonance.

Those drums have a lot of overtones, but once you get playing and the record starts, you don't hear all that stuff, and it makes the drums sound a lot better. I don't believe in padding the drums down. I try to keep tape off the heads.

I'll also use different kits with different amounts of toms. My country set has three toms, the stuff I do with R&B and some of the pop stuff has four toms, and the rock 'n' roll set has six toms. Of course, the tuning is different on all of them, but the bottom line on my tuning is to do whatever makes the drum sound right for the kind of music I'm doing. If it's a pretty sound, I don't care where the note has to be. I don't tune my drums melodically, although they end up that way. I just try to get each drum to sound the best it can, and when it sounds right, I'll leave it there. I try to keep a lot of padding out of the bass drum. A lot of drums just thud, which is okay for some music, but I like to have a little bit of tone and roundness to it, so I don't pad it down too much. I have about two dozen different mallets, and I'll use different ones for certain songs. Even on an album, I'll change drums, heads, snares, or cymbals. It took me two years to find this one set of cymbals for country that works well.

RF: Which ones?

JS: They're all Zildjians. I've had my ride cymbal forever. I use two crash cymbals that are a little different in tone, but that have the same kind of decay and splash. I

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found one in Canada and the other one here in Nashville, but it took me forever to find them. Cymbals can be a problem when it comes to recording, so I try to get cymbals that do not have too much mid-range, but which have a lot of nice, crisp highs to them and that decay quickly. I like to think cymbals are an effect, really. They're a dynamic tool. The most important part of the kit, to me, is the tone of the snare and the bass drum. The toms are next, and then the cymbals. I'll try to put cymbals with a kit that will match that sound. The rock 'n' roll set has a larger, thicker set of cymbals, of course. I always like to use 13" Zildjian hi-hats. I have others, but I haven't really found anything better for the way I tune my drums. I raise the cymbals quite high off the drum so they can be miked. I'm a believer in playing around the mic'. I have a way of setting my kit up, but in the studio, sometimes you can't set up your kit the way you want to because of miking problems. I try to work around whatever the engineer needs or what the song needs in the way of miking. Instead of being a problem, I try to be an asset.

RF: What kinds of electronics do you have?

JS: I have the Simmons 5, the Simmons 7, the Linn, and an *SP-12* from E-mu. I don't mind playing the pads, but I like to trigger the electronics and enhance the acoustic sound. Most of the engineers and producers here in Nashville like that. When

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I'm hitting an unnatural surface, the feel seems to go away for me, even though Simmons has made its pads a little more appealing. There is still something about the stick bouncing off the head that makes it work for me. The ddrums are nice, and I have a kit with *Detonators* inside the drums. I also have some I'll just stick to the edge of the drumhead and trigger the 7's, 5's, the Linn, or the *SP-12*. I now have a rack that has my *SP-12*, my Simmons 7's and 5's, and my ddrums. I also have a turbo drive on my *SP-12* where I'll sample other songs and trigger that from my acoustic drums. With that rack, I have a *Rev-7*, an *SDX-90*, which is another echo

unit, several effects, and a mixer where I can mix everything and give the engineer an output from the back of my rack.

I do quite a lot of programming now, and I'm sampling quite a bit of the sounds that I have also. Last year I got a phone call from England to do an album for Warner Bros, on Little Richard. I went over and had an absolute ball. Billy Preston played on the session, and we had a great, great time. They wanted to use some of the southern players because they wanted that kind of feel, but they wanted to make it a little better technically and update everything. I took the electronics. I have samples of my kit that I'll put in one of my

electronic machines—either the *SP-12* or the Linn—and I'll trigger those. We did a lot of experimenting on the Little Richard album. On one song, we ran a microphone into the rec room and recorded a cue ball breaking the racked up billiard balls, which we put in an *AMS*. We triggered that sound on top of my snare, and the sound is unbelievable. I sampled that sound, and it's a killer. For my bass drum sound on one of the songs, I took a sledgehammer and hit a truck tire with it. We tuned it down and added a little bit of point to it, and I have a sample of that. I forced a cymbal down into a boom stand, hit the stand with the cymbal miked, and it had the strangest sound, which we put on top of the snare, too. The album is great. It's not a religious album, but it's all positive material because Little Richard is a Christian and won't do suggestive music anymore. We worked on the project for three weeks and had a great time.

RF: Do you enjoy working with electronics?

JS: I do. I think you have to stay up on stuff, and you have to change. I was reluctant for a long time because I thought it hurt our music and the things musicians were trying to do. I still believe that, but I think electronics are a great asset to us in the hands of people who think drummers should program them. It's not going to go away, and we can't let it get away from us, but you cannot play drums with your fingers. There is going to have to be some kind of physical activity to keep the spontaneity, if nothing else. When I play on a record and start getting into something, something happens physically. It doesn't happen when you're playing drums with your fingers. But I'm using more and more electronics now, even on Conway Twitty sessions.

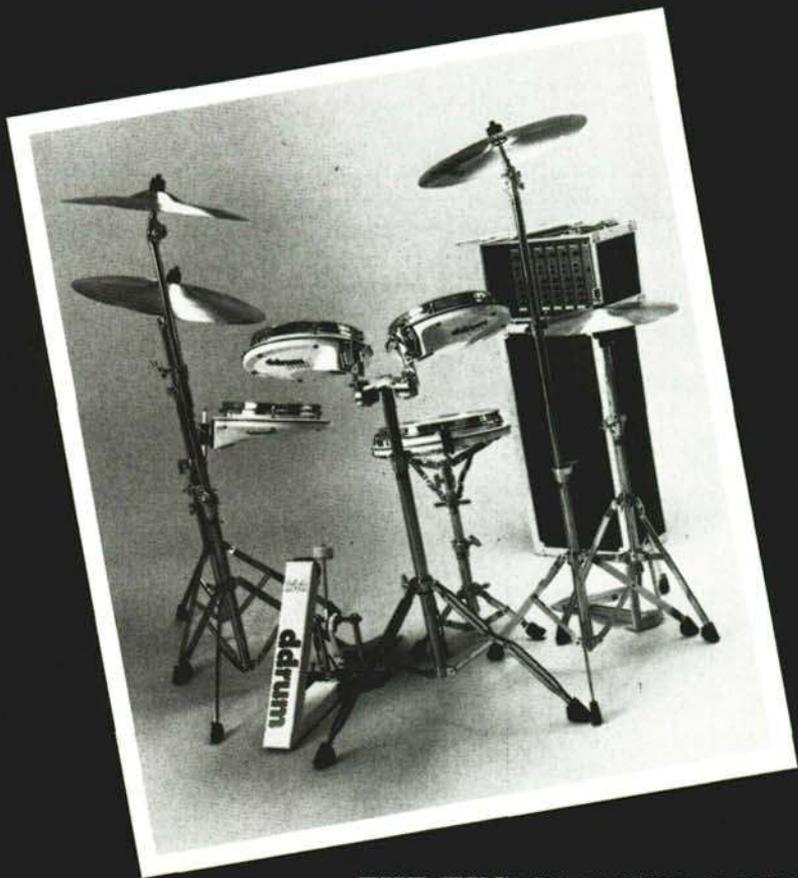
RF: I thought engineers and producers were swinging back to acoustics and using less and less electronics.

JS: When I say I use more electronics, I mean that we're sampling great natural sounds. When the electronic drums first came out, they were used for effects. The effects aren't being used much now, and I'm glad because I love a natural-sounding

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RF: Do you consider yourself a player first?

JS: I always will. When I fill out an application for something, I always put that I'm a musician. It's the foundation of what I do. I produce, but I also play on the stuff I produce. Yes I publish, but I also play on the demos I produce for the publishing. Everything is based around the playing, and I think that, if I stopped playing, I would get a little stale. That's what keeps me fresh as a producer. I can go into a playing situation, see what other producers are doing, and I can draw from that.

RF: If you didn't play on the sessions you produce, what would you look for in a drummer?

JS: There's only one other drummer I've ever hired to play on a session, and that's Larrie. It's because of his background, what he plays, and where he plays the backbeat, although he's capable of playing it anywhere. The reason I play on all my sessions is to make them go faster. I don't have to stop everybody and say, "This is what I want you to play." I just do it myself. Secondly, I can move the session along and arrange the music more easily on the floor than on the other side of the glass. It's a little faster, a little more economical, and a little more creative.

I like drummers who have honesty in their playing, confidence, and of course, they have to have the actual ability, which shows up in the people like Larrie Londin, Al Jackson, and Roger Hawkins. I like drummers who can interpret a record and who play the very best part that will go with that record. There are very few drummers who really do that. The great ones do, of course. That scares me a little bit about the electronic thing nowadays, because it can get real mechanical. I still go for the feel. I get off on a drummer who is laying the backbeat in there as much as I do a flashy drummer with two bass drums and 40 million toms. I like that, no doubt about it, but there's something about somebody who can play the backbeat with the heart-beat that is magic to me. It will always be that way with me.



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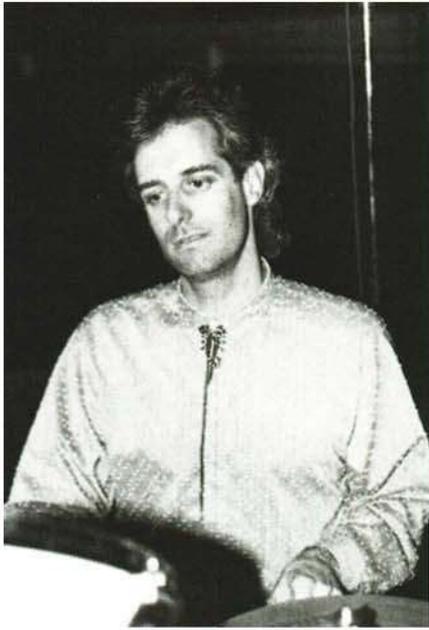


Photo by Robert Marinier

Nick Vincent:

The Donnie And Marie Osmond Show

JD: Can we start off with some general information about your background?

NV: I grew up in Los Angeles, and I studied drums with a great teacher named Fred Gruber. He makes it easy to do anything that comes to mind on the drumset. He really has a great teaching style.

After high school, I attended North Texas State University, where I got into playing in ensembles, reading, composing, and basic musicianship. I came back to L.A. in '78, and since then, I've played with Frank Sinatra, Leslie Uggams, Gloria Loring, and Nelson Riddle. I joined up with Bonnie and Marie in 1983.

JD: What studio work have you done, and how would you compare it to live playing?

NV: I've done a great deal of TV film work: Jim Henson's *Muppets*, *Happy Days*, *The Facts Of Life*, *The Bob Newhart Show*, *NBC Sports World*, Merv Griffin, and *The Mike Douglas Show*, to name a few. I've also done jingles for Ford and Busch Beer.

Having a mixture of both studio work and live playing is definitely the best deal. There's nothing like the thrill of playing for a live audience, because you can't do it over. So you just try to do your very best and play great for the audience. Playing for the tape is great also, because you get an opportunity to experiment and try different things. I got into sessions through friends who asked for me, and then being able to deliver the goods. Hopefully, it turns into the snowball effect. It also helps to get together with people and play for fun in jam situations. That helps build friendships that might later turn into work relationships.

JD: How do you compare working with Donnie and Marie to working with other

acts?

NV: One similarity is that I work mainly as an accompanist. I'm there to support the vocalists. Some acts play the same style of music all night, but we get to play rock, country, jazz, Broadway tunes, and even a bit of reggae. It's really a close-knit, *family* kind of feeling largely because of Donnie and Marie. They encourage us to get involved in the show, along with playing the music. We're not just your typical backup band in tuxedos.

JD: How much freedom do you actually have with this show?

NV: It's great when you know the music, because then you aren't glued to the music stand. You feel freer. Another important plus is that the band has developed a really great *band* feel, and we can concentrate on playing as a unit. I do change things a little from show to show, but for the most part, I try to keep it as consistent as I can.

JD: How are you affected by the various spontaneous parts of the show?

NV: Well, we've had all kinds of things happen. It can really get crazy sometimes. For instance, when Donnie goes into the audience, there can be quite a lag between the time he sings it and the time we hear it. We have to sort of tune him out, just play as a band, and go with the flow. We don't end the number until he gets back on stage. So sometimes, the timing can get real tricky.

Marie also has certain vamps in her tunes, and that makes it interesting. We *do* have to stay on our toes. Occasionally, Donnie will forget the opening line of a tune. If it's a tune involving the drum machine and he wants to start over again, it's totally wild. I'm back there going mad trying to reset the drum machine back to the top of the tune.

JD: How do you maintain a work life in L.A. while you're out on the road?

NV: Keeping a work life going at home hasn't been that difficult. There are a few situations I'm able to slip in and out of at will. One composer has been nice enough to work around my schedule. That only gets hairy in the summer, when we do most of our touring. Actually, I just come back, pick up where I left off, and get reacquainted with everybody.

JD: Do you do anything other than play drums?

NV: I've arranged four or five tunes for the show, and I sing background. I've also been substitute musical director for the show. I play guitar, bass, and keyboards, as well as drums and percussion. I've been doing that for as long as I've been playing drums—about 17 years. I also compose and arrange for other projects.

JD: What equipment are you currently using?

NV: I play Yamaha drums: 22" bass, and a 5 1/2" metal snare drum tuned very high. I use 10" and 12" rack toms, and 14" and 16" floor toms. My cymbals are all Zildjian: 21" Rock ride, 18" and 19" medium-thin crashes, and 13" *New Beat* hi-hats. Occasionally, I'll use a right-hand hi-hat with 14" *New Beats*.

The heads are Remo. As far as the toms go, I use *Pinstripes* or white coated *Ambassadors* on top, and clear *Ambassadors* on the bottom. The snare drum has white coated *Ambassadors* on top, and *Ambassador* snares on the bottom. I also like a *Pinstripe* on the batter side of the bass drum. I use no muffling on the toms, a little bit on the snare, and a blanket packed low inside the bass.

JD: What about your electronic equipment?

NV: When we're on the road, we use either a Yamaha *RX-11* or a Linn machine, and the Simmons *SDS7* analog digital drums. I use three tom pads with the Simmons staggered vertically and overlapping from top to bottom above the hi-hat. The drum machine and the Simmons brain also sit on my left. The drum machine actually starts the show. Then, I come out and take over for the machine. We also use the machine to beef up a couple of tunes. It's somewhat like having a second drummer.

With the Simmons, I use a set of tom sounds, some white noise, thunder, and hand claps. I try to use it tastefully. I think moderation is the key. As long as we use the new technology with discretion and taste, it'll have a long life. I think it can offer a lot to the music.

I like the Linn because there are so many different sounds available, and I love the Yamaha drum machine. The bass drum

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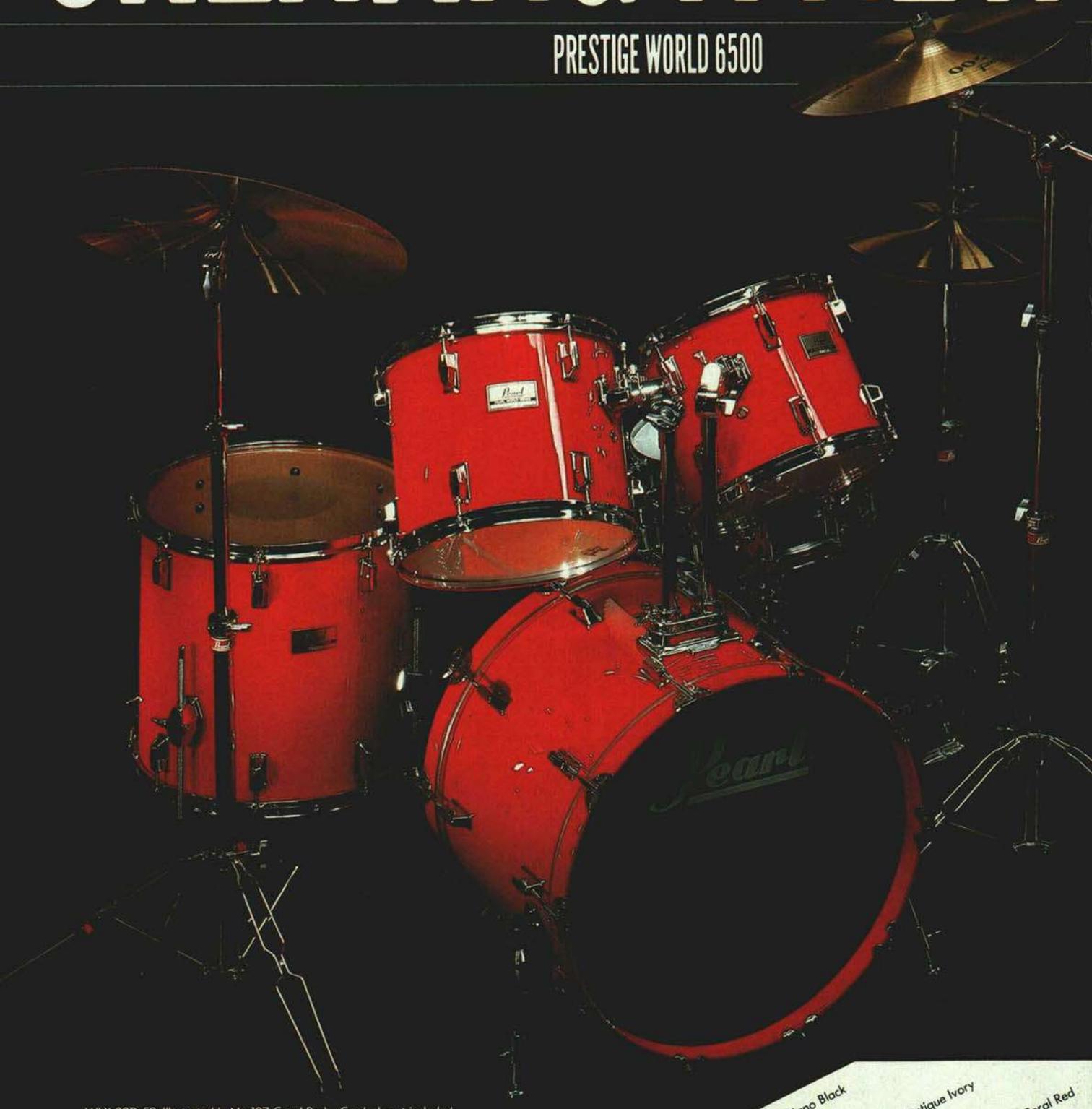
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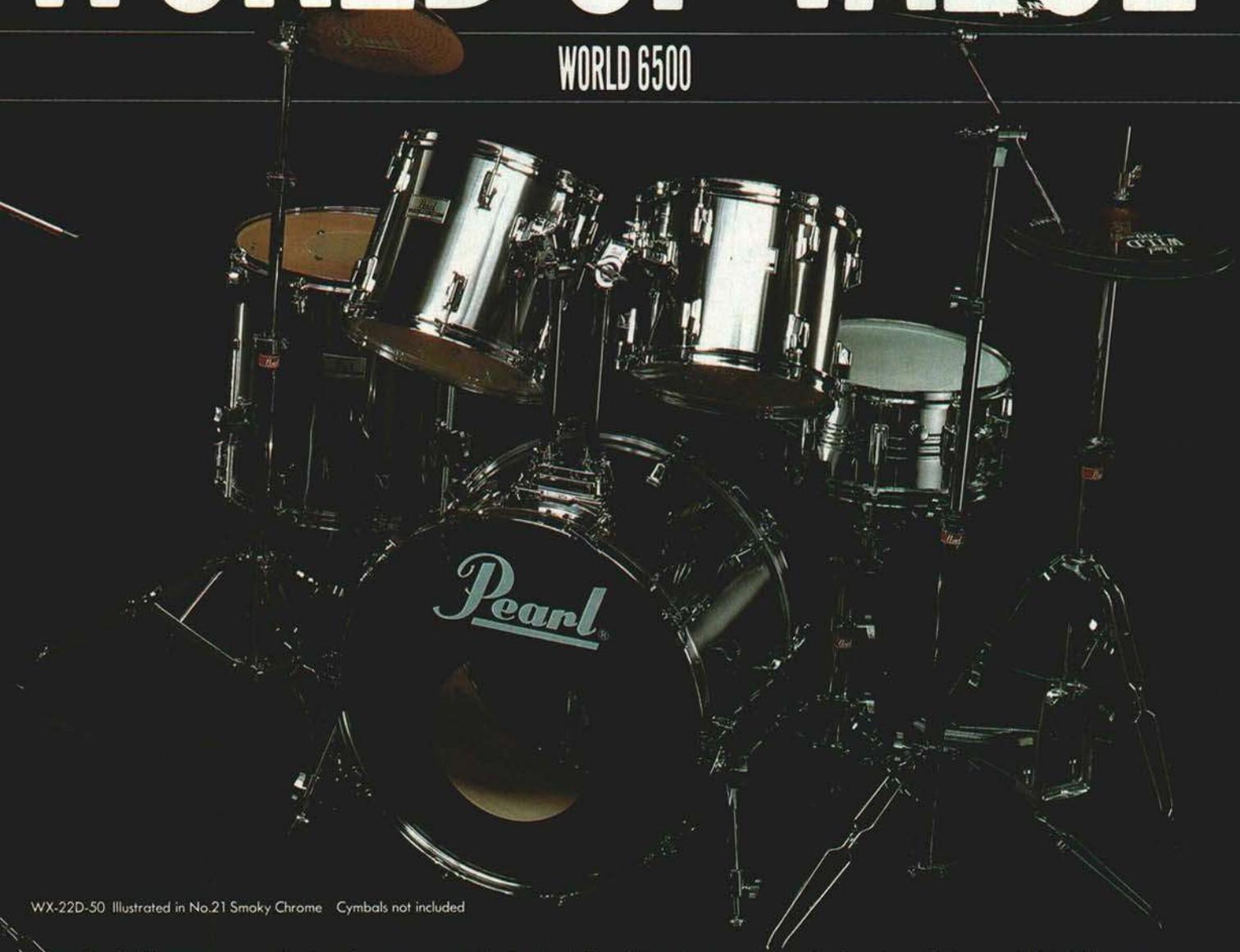
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and snare are really punchy, and the cymbals are absolutely the best I've ever heard from a drum machine. I also program drum machines for songs and jingles. Sometimes I program Simmons sounds for other people. It's gratifying to come up with sounds from scratch that somebody really likes. It's also quite popular to play drumset over tracks, where you're replacing drum machines. That's a challenge, and a lot of fun as well.

JD: Do you have any problems playing on the Simmons pads?

NV: No problems so far, but I've only played the newer pads. I have heard complaints about the lack of response, but I've got to say that, while I know they aren't perfect, I wonder if people are using the sensitivity control on the Simmons brain to its fullest potential.

JD: Are there any words of wisdom you'd like to share with young drummers out there?

NV: For me, the most important aspect of drumming is to play with good time. But by the same token, it's okay to be human and not have absolutely perfect time. One way to develop better time is to tune in to your right hand, and really listen to what it's doing on the hi-hat or cymbal. That helps.

Another important aspect of musicianship is style. You should get familiar with all different styles of music. Get into your influences and listen. Then mold that into yourself, and create your own drumming style. Be a supportive player, but also be creative.

Finally, drummers should be good musicians as well. Study some keyboards, or another melodic instrument like guitar. And never forget the importance of "going back to the garage," as we say. That means: Get together with people and just play for fun. Don't only play for money. And most importantly, try to achieve a good mental balance between taking music seriously and having fun.

In the months since this interview took place, Nick's career has undergone some changes. Marie Osmond has begun touring as a solo artist, capitalizing on her success in the country/pop field. Nick has taken over as her musical director/conductor. The act has been opening for such country stars as George Strait and Hank Williams, Jr., as well as headlining on its own. When not touring with Marie Osmond, Nick has been busy in L.A., providing the drumming/or the hit TV show, Perfect Strangers.



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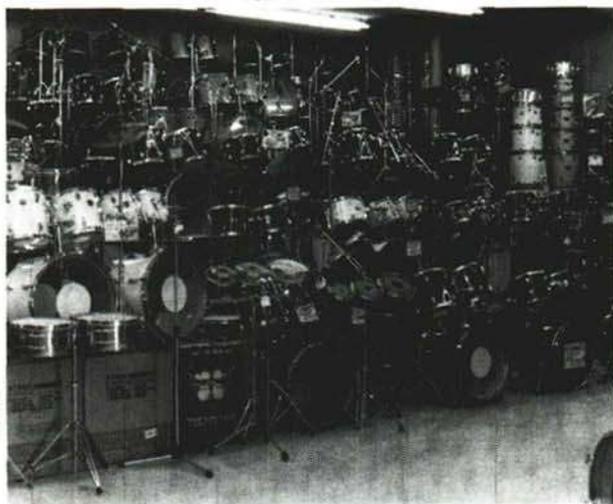
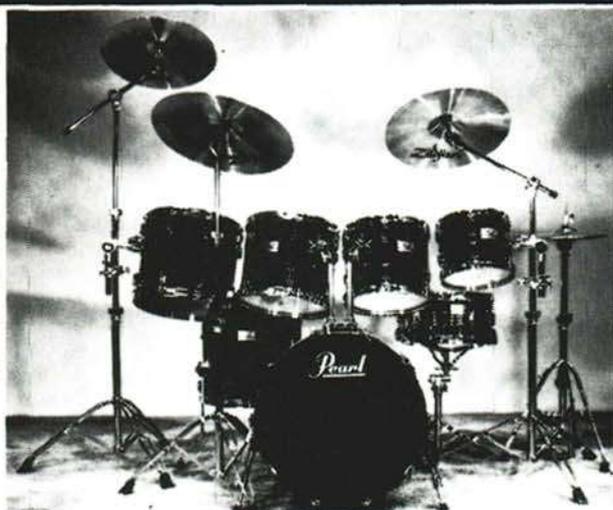
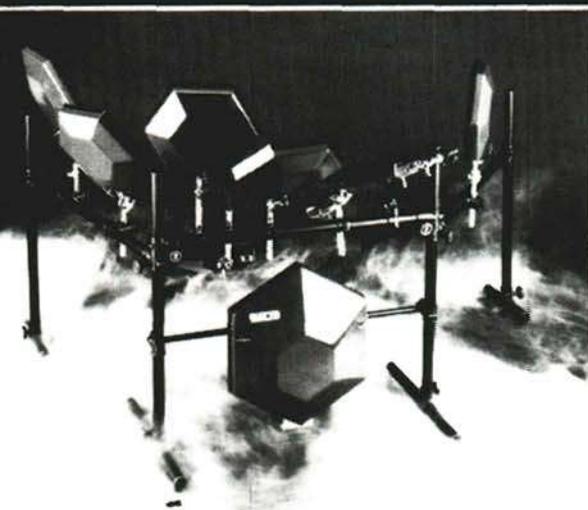
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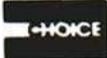
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by Joe Franco

16th-Note Triplets On Double Bass



MUSIC KEY



In this article, we'll apply 16th-note triplets to two bass drums, and form various rhythm and hand-foot combination patterns. First of all, consider how much space is taken up by a 16th-note triplet. In one bar of 4/4, a 16th-note triplet takes up one-half of a beat, which is the same amount of space as one 8th note or two 16th notes. This is shown in the following three patterns.

These patterns are identical, except the bass drum(s) changes on the & of 3. In the first pattern, the bass drum plays an 8th note on the & of 3.

1

In the next pattern, the bass drum plays two 16th notes starting on the & of 3.

2

By playing a 16th-note triplet beginning on the & of 3 with two bass drums, the following pattern is formed:

3

This is one way of applying the 16th-note triplet to double bass drums. The triplet forms a four-stroke ruff with the snare beat that follows it. Here are some other patterns that use this concept.

4

5

Since each triplet takes up one-half of a beat, two triplets can be played in one beat of a measure, as in the following patterns. Play these slowly at first. Keep in mind that, when playing continuous 16th-note triplets with an 8th-note ride, a triplet is played for each note of the ride.

6

7

8

The following patterns break up continuous 16th-note triplets between both hands and both feet. Practice them with both hands on the snare, and then try breaking up the hands on the different sound sources on your kit.

9

10

11

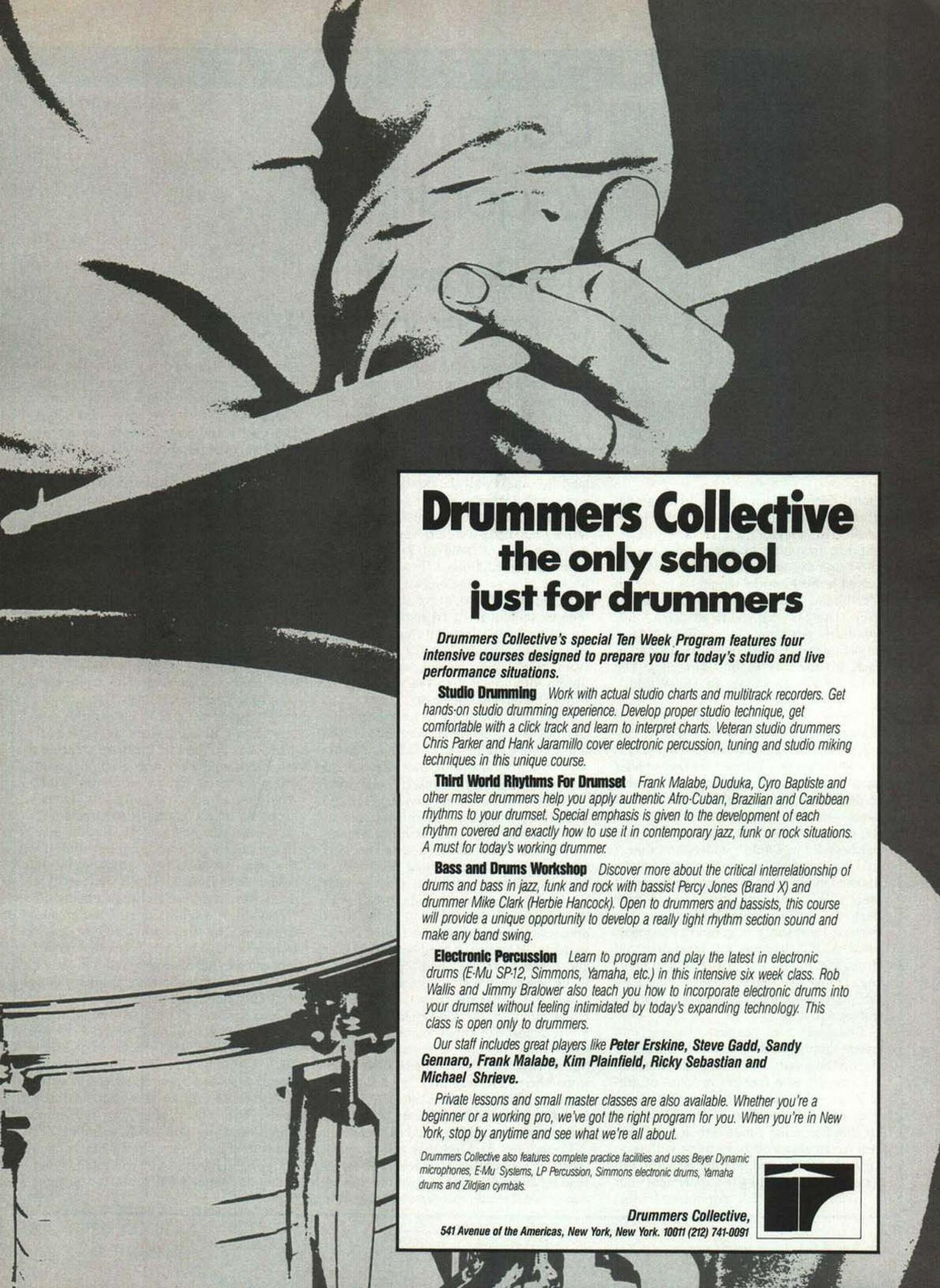
12

13

14

Try applying these patterns as one-bar fills. Practice playing these together with the beats from patterns 1 through 8. Once you're familiar with the fills, try combining them to form eight-bar solos.

Experiment with 16th-note triplets to form your own patterns. Keep in mind that the three notes of the triplet are three *evenly spaced* notes that take up one-half of a beat in a measure of 4/4.



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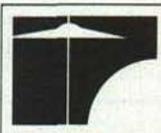
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by Rick Van Horn



Doug Zagorski:

The Biggest Little Drummer In The World

Doug Zagorski is a young, professional drummer with substantial experience to his credit. He's played in a wide variety of situations, including jazz trios, big bands, show bands, and studio sessions, and served as both a sideman and a leader on Caribbean cruises for two-and-a-half years. Doug is what you might call a solid, qualified, working player. But there is something else you could call Doug; in fact, it's the way he bills himself: "The Biggest Little Drummer In The World." Doug is 4'8" tall.

"Being short has had its advantages and disadvantages," says Doug. "For example, while I was going through school, kids would always pick on me for being smaller than they were. But that's normal for kids to do; in fact, I even did it to other kids at times—remembering how I felt when it happened to me. But when adults and teachers did it, I didn't understand that. I had one teacher tell me I would not be allowed in his drum line because he didn't want a 'non-uniform' line. I could have been the world's greatest drummer, but because I was short, it wouldn't have mattered. As it turned out, I did march in that drum line, but it took an awful lot of fighting. Things like that happened quite a bit when I was younger, and after a while, I got used to it."

Doug was even accused of going into music simply because he was too small to do anything else, which he finds amusing. "To people who thought in terms of athletics, it must have appeared that music was easy by comparison. They didn't realize that becoming a musician doesn't happen overnight. You have to be willing to struggle, starve, and sacrifice an awful lot. You have to be willing to supplement your musical income with nonmusical jobs,

which I have done and may very well do again. I play the drums and am involved with music because I *love* to play, not because I'm short. Let me tell you, there is not a better feeling than what you get back from your audience after you've put out all that energy, sweat, and love. It's a natural high that makes all the hours of practice and sacrifice worthwhile."

Doug actually got into music because his father (who is six feet tall) was a part-time musician with a band of his own. The drums intrigued Doug. "It was probably because they were the biggest and had the most equipment to move around," he reflects, laughing. "I received a drumset for my birthday, along with a pair of sticks from my father's drummer. I just went on from there. I loved playing, and so I practiced a lot and got involved with lessons, better equipment, and so on.

Doug feels fortunate to have been able to study with Ted Reed, who encouraged him to work on his sight-reading. Having worked a great deal with show charts in his career, Doug finds himself constantly thanking Ted for that advice. Through Ted Reed, Doug had an opportunity to meet and play with Louis Bellson, a memory he cherishes. Later, during the 1981 Clearwater (Florida) Jazz Holiday, a friend of Doug's who was playing with Woody Herman invited Doug to sit in with Woody's band. According to Doug, "Not only was I surprised, but I was also scared to death! However, once I started to play and began to relax, I had a great time." Doug was still in high school at the time.

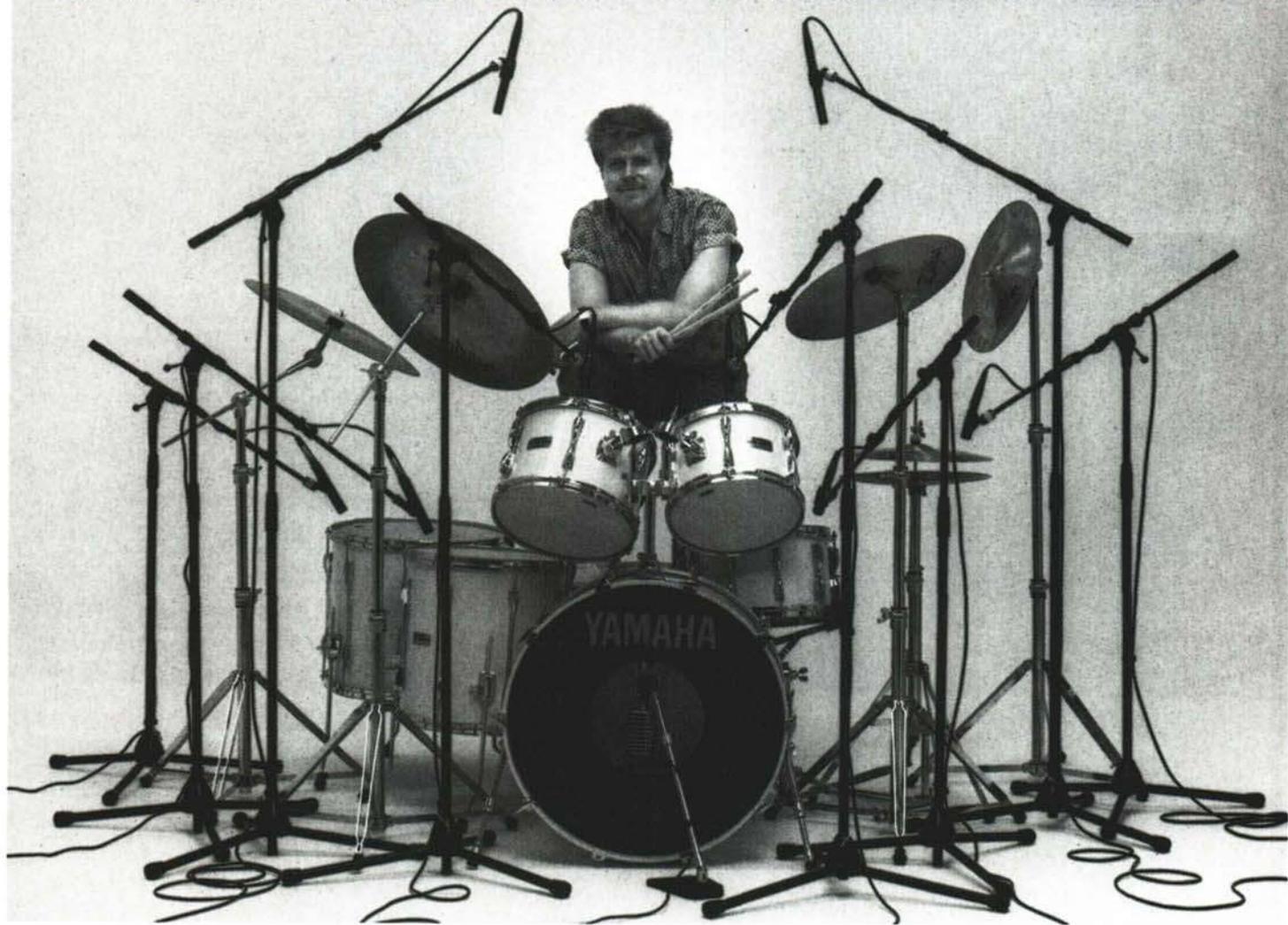
After graduating from high school, Doug attended the University of Miami music school for three semesters, during which time he played several shows in Miami Beach and did some recording sessions there. He left the University and began working on cruise ships, a gig that lasted for two-and-a-half years, with Doug acting both as a sideman and as a leader.

Doug looks back on that period objectively. "It was great experience, as far as reading and being able to fake things were concerned. I would recommend it highly to

someone on a temporary basis. The only thing I find wrong with playing ships is that you become trapped in a fantasy world. There's no worry about room and board, you visit great ports, there's no tearing down and setting up, you get lots of sunshine, etc. After a while, you're afraid to get off, because everything is taken care of for you, and the work is so steady. When that happens, it's *time* to get off. You can only go so far playing on cruise ships before you stop growing. I wanted to continue to grow as a player and to expand my musical knowledge. I had a great time on the ships, but I knew when it was time to get off."

Doug is currently working with a high-energy band that has undergone a sort of metamorphosis in recent months. It started out as a traveling show band, playing gigs across the country. The act was a variety show, rather than just straight contemporary music. More recently, the group has decided to focus on creating a more contemporary and original sound. After spending some time in the studio recording an album of originals, Doug's group set off for a tour of American military bases throughout the Pacific area. Doug sees this tour as an opportunity for the band to solidify its own style and sound. Says Doug, "That's what sets you apart from everybody else: just being different. Steve Gadd is one of the greatest drummers in the world, and he has a unique style. When you listen to a record, you can tell that it's Steve Gadd on drums. Today, so many people are trying to sound like Steve that it's unbelievable. To me, if you try to sound like Steve Gadd or Buddy Rich, that's what you'll sound like: *you* trying to *sound like* Steve Gadd or Buddy Rich. I feel that you should listen to other drummers—and other musicians as well—to hear what they do and what sets them apart. Then create your own individual sound—not just you trying to sound like someone else. If you want it badly enough and you feel it inside, you will achieve your goals, no matter what obstacle you must overcome."

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J.R. Robinson with his Beyer Percussion Mics, photographed on his studio kit. Kick—M 380, Snare—M 422, Rack toms—M 420, Floor toms—M 201, Hi-hat—M 422, Overheads—MC 713 (2).

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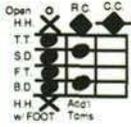
Transcribed by Chuck Kerrigan



Photo by Randy Bachman

Graham Lear "Where Am I Going?"

MUSIC KEY



This month's *Drum Soloist* features Graham Lear back in his early days performing with Gino Vanelli. This track is from the Vanelli album, *Storm At Sunup* (A&M Records, SP-4533), and it has two different drum-solo sections, which are notated below.

First staff of music in bass clef, 4/4 time. It begins with a sixteenth-note triplet marked with a '6' above it. The melody continues with eighth and quarter notes, including a dotted quarter note. Fingering numbers 1, 2, and 3 are shown below the notes.

Second staff of music in bass clef, 4/4 time. It starts with a sixteenth-note triplet marked with a '6'. The melody includes a quarter note with a circled 'o' above it and a quarter note with an accent (>). Fingering numbers 1, 2, and 3 are shown below the notes.

Third staff of music in bass clef, 4/4 time. It begins with a sixteenth-note triplet marked with a '6'. The melody consists of eighth and quarter notes. Fingering numbers 1, 2, and 3 are shown below the notes.

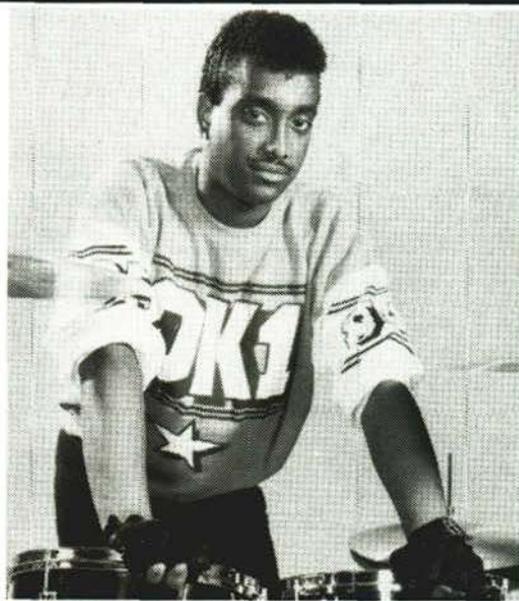
Fourth staff of music in bass clef, 4/4 time. It starts with a sixteenth-note triplet marked with a '6'. The melody includes a quarter note with a circled 'o' above it and a quarter note with an accent (>). Fingering numbers 1, 2, and 3 are shown below the notes.

Fifth staff of music in bass clef, 4/4 time. It begins with a sixteenth-note triplet marked with a '6'. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, and 3 are shown below the notes.

Sixth staff of music in bass clef, 4/4 time. It starts with a sixteenth-note triplet marked with a '6'. The melody includes a quarter note with a circled 'o' above it and a quarter note with an accent (>). Fingering numbers 1, 2, and 3 are shown below the notes.

Seventh staff of music in bass clef, 4/4 time. It begins with a quarter note with an accent (>). The melody includes a quarter note with a circled 'o' above it and a quarter note with an accent (>). Fingering numbers 1, 2, and 3 are shown below the notes.

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start tinkling around on it, eventually listening to records and copying them. Both my parents and my grandparents were keen for me to continue with the piano. But after about two years, I was suddenly stricken with an obsession to play the drums.

"I was one of those lucky kids," he explains. "I had a lot of encouragement from my parents and my grandparents, who in fact, got me my first set of drums. From the age of ten, I started playing in workingman's clubs. They're these clubs in England that are for the average workingman and his family. Since my parents used to belong to one of them, I got a lot of exposure to three-piece bands—piano-and-drum-type bands that played all the '30s and '40s stuff."

At that time, Dave didn't have any one influence in particular, but he was listening to everything available to him. He cites traditional jazz and Dixieland as being general musical influences on his playing style. He continued playing the music from the '30s and '40s in the clubs until he was 13, when he joined his first band, which was appropriately called the Drumbeats. "I stayed with that band until I was 17," Dave says. "I actually left school right on my 15th birthday. The staff at school wanted me to stay on because I did pretty well in my courses. In the ten years I spent in school, I probably received a better-quality education than most people get going to school for twice that long.

"I quit school simply because I wanted to play the drums," he remembers vividly. "At that age, most kids would be told by their parents, 'Look, you've got to get an education first, before you pursue what you want.' But my parents said, 'Do whatever it is you really want. We'll back you up all the way!' That was fantastic; I'll never forget it. I had the most tremendous support from my parents that anyone could have wished for.

"You know," he continues, "when you tell young kids of 15 or 16 *not* to do something, they're going to do it anyway—and probably with a grudge. It wasn't as if my parents gave way to *everything* I wanted to do—quite the opposite. When I did something wrong, I knew about it, and I got a few smacks around the head in my time. They weren't strict, but they didn't namby-pamby me either. They simply trusted me—a fact that I still have the greatest respect for. And if you're allowed to do what you want, you better consider yourself lucky and not take advantage of the situation.

"My parents continued to help me out whenever I needed anything. I went through a really bad time during the last years of Trapeze. We weren't earning any money, and my parents looked after me financially during that time. In fact," Dave laughs, "even today sometimes, my dad will say, 'How are you doing for money, boy?' They're incredible."

In the mid-'60s, Holland belonged to a group known as Pinkerton's Assorted Colours. The group enjoyed a modicum of brief success in Great Britain. It was sort of a novelty band—one of the many "one-hit wonders" of the time. "Pinkerton's, yeah," Dave laughs, at the mention of his former band. "As I said, I turned pro at 17, joining a band called The Liberators, which was in the process of having its name changed to Pinkerton's Assorted Colours by its management. The manager had the idea of dressing us up in colorful clothing and having us start right off with a hit record. I joined in October of '65. By January of '66, all of a sudden we were out on the road touring, and the record, 'Mirror, Mirror' was in the Top Ten!

"Now remember, I was just 17 at the time," he says, "so I thought, 'Well, now I've made it!' Probably the best thing that happened to me was that the band *didn't* stay in the Top Ten. That really brought me down to earth with a bang. You see, it doesn't matter what kind of person you are, if you've got a record in the Top Ten and you're on *Top Of The Pops* every week hanging out with the Stones and the Hollies, at 17, that's going to have a profound effect on you. It certainly did have that effect on me. I thought I was going to be a millionaire by the time I was 20. But the follow-up record only made it to number 20 on the charts, and the third record only got to about number 35. So in other words, things started off great but gradually went downhill. It taught me at a very early age that you can never take success for granted. You may be

experiencing it at the moment, and it could last, but there's a chance that you can be down in the gutter just as quickly as you got up on that pedestal. So for the future, that was the best lesson I could have learned."

Holland's next stop was the band known as Trapeze, which featured future Deep Purple bass player/singer Glenn Hughes. Trapeze was not well-known in most of the U.S., but the trio did accrue a strong following throughout the South and the Southwest. The group was also considered to be a "musician's band" and a critic's favorite. Dave traces the specifics of Trapeze: "I had joined a band from the West Midlands after Pinkerton's called Finders Keepers. The same thing essentially happened with Finders as with Pinkerton's: I joined in October of '68, and by February of '69 we'd formed Trapeze and had gotten an album out. It included Glenn, guitar player Mel Galley [Whitesnake], a couple of members from another local band, and me. We started gigging, and soon after we were signed by the Moody Blues to that group's record label. The guys in the Moodys had come to see us and liked us. Eventually, we ended up as a three-piece, and as a trio, we released two albums - *Medusa* and *You Are The Music, We're Just The Band*. Of course, after that album, Glenn left to join Deep Purple. So Mel and I carried on as Trapeze with two or three different lineups."

The association with the Moody Blues led to a friendship with Justin Hayward, and eventually, Dave played with Hayward on a tour and on his solo releases. "I think it was in '74," Dave says. "Justin and John Lodge decided to split up the Moody Blues, at least temporarily. They cut an album called *Blue Jays*, which was very successful in England. Though I didn't have anything to do with the album, Justin and John asked me to do a Blue Jays tour with them. It was just a one-off tour of Britain, but it was very enjoyable. After that, Justin made a couple of solo albums, which I had the pleasure of playing some tracks on. Although I don't like everything he writes, I do consider him to be one of the world's finest contemporary songwriters. There's a spine-tingling quality

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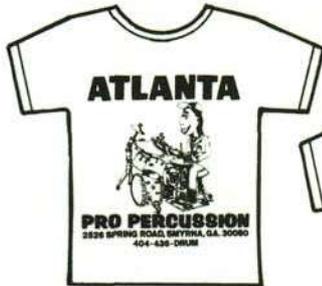
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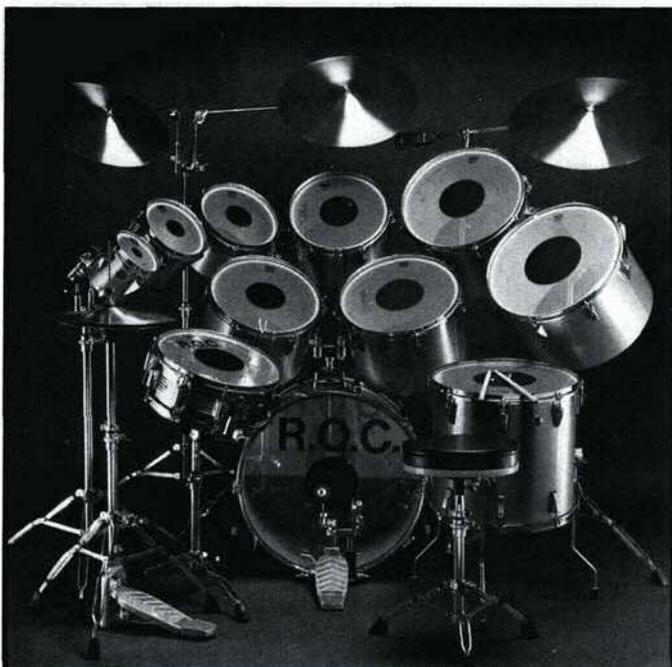
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about a lot of his work."

Talking about Dave's work outside of Priest (his other sessions include working with British guitarist Robin George) brings up the business aspects of music. Dave feels that a key to survival for the working musician is be versed in the fiscal area. "You have to be a businessman whether you want to or not," he says. "Just about everyone gets ripped off in the early days of a career. So after you learn that lesson, you become a 'businessman'—for want of a better word—because you need to protect your own interests. Let's face it, the music is the most important thing and all that, but it's our occupation—our bread and butter. Therefore, it's like any job. Whether you're an entertainer or you sweep the streets, if somebody is ripping you off during the course of your job, you're going to have to do something about it."

Judas Priest's *Turbo* album has been criticized as being a pretty business-minded venture itself, due to its more commercial sound. The modified sound is partly due to the utilization of all types of available technology. There was also an influx of electronic drums on the LP, compared to past albums where Holland used a primarily acoustic kit. But Dave maintains that the ratio of electronics to acoustics is minimal. "Yes," he admits, "there are electronic drums on there. I've got a Tama *Techstar* kit that was used, but there are a lot less electronics on the album than you would probably think. All kinds of sounds were used to enhance the drum sound. For instance, there was a particular snare drum sound on one track that was made up of three or four different sounds—an electric sound, synthetic sounds, one or two acoustic snare drums, and even a vocal sound.

"We didn't use sampled sounds for everything," Dave continues. "When something sounds good as you actually lay it down, then that's fine. But the nice thing about technology nowadays is that you can lay a track down, and if the feel is good but the sound is not what you want, you can alter the sound afterwards. You can replace that snare drum with another—just take one off the shelf, so to speak. That's why I liked working on this album; we used the technology for the optimum sounds. I know it's frowned upon to a certain extent for heavy metal bands, but even the most basic, raw heavy metal band can use technology to its advantage. And that's what we did. I don't think it comes across as being overly produced. A lot of people said, 'Oh synthesizers,' but there are no synthesizers on the album. There are guitar synths on there, but there's not one keyboard-played instrument used."

Many people contend that the use of synthesizers is the first deadly sin of heavy metal. But I mention that Deep Purple has utilized a maximum of keyboards since the band's inception, and therefore, equating the use of keyboards with non-heavy rock is an absurd notion to begin with. "I agree with that completely," Holland acknowledges. "It's totally closed-minded. I do like to think I'm open-minded in every respect—in music as well as in life in general. But as you know, so many people are not that way." He pauses for a moment and then adds, "And I think that may extend to a good portion of our audience. I don't mean that in an offensive sort of way, but the fact is, that is the way a lot of these kids are. But a lot of these kids, who wouldn't dream of listening to a band with keyboards in it, aren't going to be listening to heavy metal at all in about five or six years. They're going to move on to something else. It happens; a lot of kids go through phases, and many don't listen to much music after they grow up, get married, and have kids. It doesn't happen to everybody, thank God. But I do think that happens with heavy metal more than other kinds of music.

"The other day, Kenny [K.K. Downing] and I were discussing bands like Pink Floyd and The Moody Blues, and the fact that their fans have grown up with them. If you go to one of their concerts, you'll see a lot of adults there. If you'd gone to a Priest show, say ten years ago, you'd have seen mostly 15- and 16-year-old kids. If you go to one now, you'll still see 15- and 16-year-old kids, and even younger ones. It will be the same way in ten years' time. Believe me, the kids from back then are not the same kids today. They didn't stay 15," Dave laughs. "Metal generates new fans every so often. It's obvious that a lot of these fans eventually fall

by the wayside, because if they didn't, with all the fans we've gotten over the years, we'd be selling about 15 million albums with each release. I can assure you we're not doing *that*. Nevertheless, there are some older fans left over from the earlier periods who do come out for our shows, and that gives us a very nice feeling. And as I said, we seem to generate new fans every couple of years. The kids that come up to us now probably weren't even born when the first album came out!"

Holland has appeared on five Priest LPs over the last seven years: *British Steel*, *Point Of Entry*, *Screaming For Vengeance*, *Defenders Of The Faith*, and *Turbo*. Which one is Dave's particular favorite? "At the moment, I would say that the *Turbo* album is," he answers. "I'll always have a great feeling for *British Steel*, I suppose, because it was my first Priest album. There was a lot of excitement and rawness there—for all of us—and it was recorded very quickly in comparison to the new album. I am really pleased with all of the albums, actually. I very much like *Point Of Entry* as well, although that fell by the wayside as far as a lot of fans were concerned. To me, that album was a little bit ahead of its time. Maybe it was too drastic a step to take right after *British Steel*. Maybe we should have saved that one and released it after *Screaming For Vengeance*. But when you look back at that album, there's some really great stuff on there."

Part of the reason why Dave is so impressed with *Turbo* can be attributed to his satisfaction with his drum sound, which packs a formidable wallop from start to finish. "I think that, on the production side," he says, "Tom and the guys did a fantastic job, and it really shows."

And what equipment does Holland use to get the job done? "I play Tama drums," Dave explains, "and I have two kits—both black *Imperialstar* kits. One is used for Europe and Britain and the other for America. As I mentioned earlier, I am also using the Tama *Techstar* electronic kit. My acoustic kit is comprised of two 22" bass drums, 13" and 14" concert rack toms—the ones without the bottom heads—16" and 18" floor toms, and a 6 1/2" rosewood

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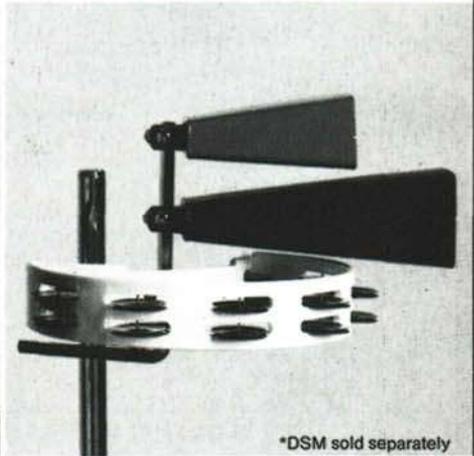
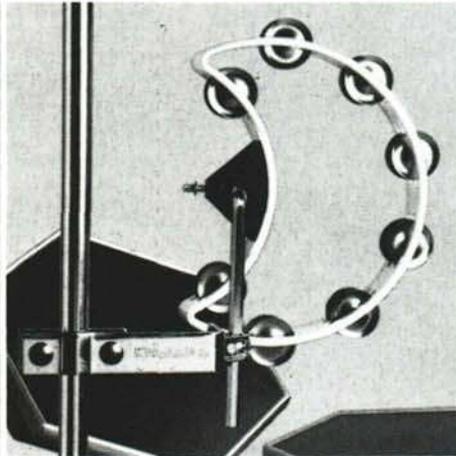
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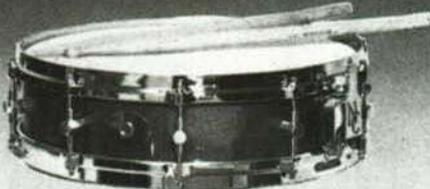
"All my cymbals are Paiste, and going from my left to right around the kit, I've got a 13" 2002, an 8" 602 bell, a 20" China-type—that's all on one stand—and then either a 20" medium or a 20" Rude crash-ride. In the center, I've got 16", 14", and 22" Rudes, and a stand with an 11" 2002 splash on the top and an 8" 2002 bell cymbal on the bottom. Next to those is the oldest cymbal I've got—a really beautiful 2002 ride that's about 13 years old. Then I've got an 18" Rude, ending up on the far side of another 20" China-type. The Rudes that I use also record really well—something that I think a lot of people overlook."

The immediate plan for the band is another live album, which was recorded on the *Turbo Fuel For Life* tour, and which could possibly include some of the extra tracks that were cut during the *Turbo* sessions. The group will undoubtedly tour to support the live album. But as Dave says, "We tend to take things one day at a time nowadays. Nothing is definite, but things do look promising for a live album and an '87 tour."

Dave resides in both England and Spain, on the island of Ibiza. That locale is also where the band has recorded three albums. "I like the place very much," he says, "and last year, I spent about six months on the island. There's quite a comprehensive 48-track recording studio over there, which, incidentally, I'm one of the partners of. There's a lot that attracts me to the island apart from the business side, so I do try to spend a lot of time there."

Dave recently started to do some songwriting at his studio—something that he hasn't had much experience with in the past. "There are Priest songs that we all had a go at together. I can be really ingenious when I'm in a working situation with other musicians. The other guys will come in with an idea for a song and ask me to come up with a tempo that will work well. But I do get a lot of ideas for songs—not stuff for Priest, but ideas for commercial-sounding stuff. Recently, I started writing songs with a guy who was working in the studio in Ibiza, whose name is Alfred Dubell. We put together some songs that are really quite interesting. We're still in the initial stages of putting things together—looking for

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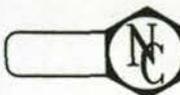


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people to record them, shopping them around—but I think we have a couple of hit records there.

"It was really quite funny how this whole thing got started. Alfred brought in a tape of some songs he was working on at the time, and one song really interested me a lot. There was some free studio time for a couple of days so we got together with the head engineer, who was a bass player. Alfred plays keyboards and guitars, so we recorded it. When it came down to doing the vocals, Alfred, who's German, said he didn't have any words, although he had been singing some sort of lyrics while he had been playing on the tape. I said, 'What do you mean you don't have any lyrics? What were you singing on the tape?' It turned out that he sang English words that just sounded good, but didn't necessarily mean anything because his knowledge of the English language was not that comprehensive. He basically sang words that rhymed, and I hadn't really noticed until I actually listened and realized they didn't make any sense at all. So I ended up writing the words to that song out of necessity. But it's taken off pretty well, and it got me started in all that. It's a bit of an odd way to start writing, but it's been pretty interesting for me."

What are his plans if and when Judas Priest calls it a day? "I don't know really. To be honest, I haven't thought about it. I can't see it happening for a long time. I suppose I'll always stay in the music business, or at least I'd like to. Having the studio in Ibiza has been great because I very much like recording. I've started doing a little bit of production work of my own, so I'd probably eventually like to get into production work for other people, too. I want to stay in the business as long as I can, regardless of what happens with the band. I mean, obviously the band is not going to last forever—although it might. We've done a pretty good job so far," he laughs. "I love playing drums, and I want to continue to do that as long as I can. I don't know about being out on tour for the rest of my life. I don't particularly want to be out on tour when I've got a pension book and a walking stick, you know? But I'd like to think that I'm going to be involved with what I love for a long, long time to come."



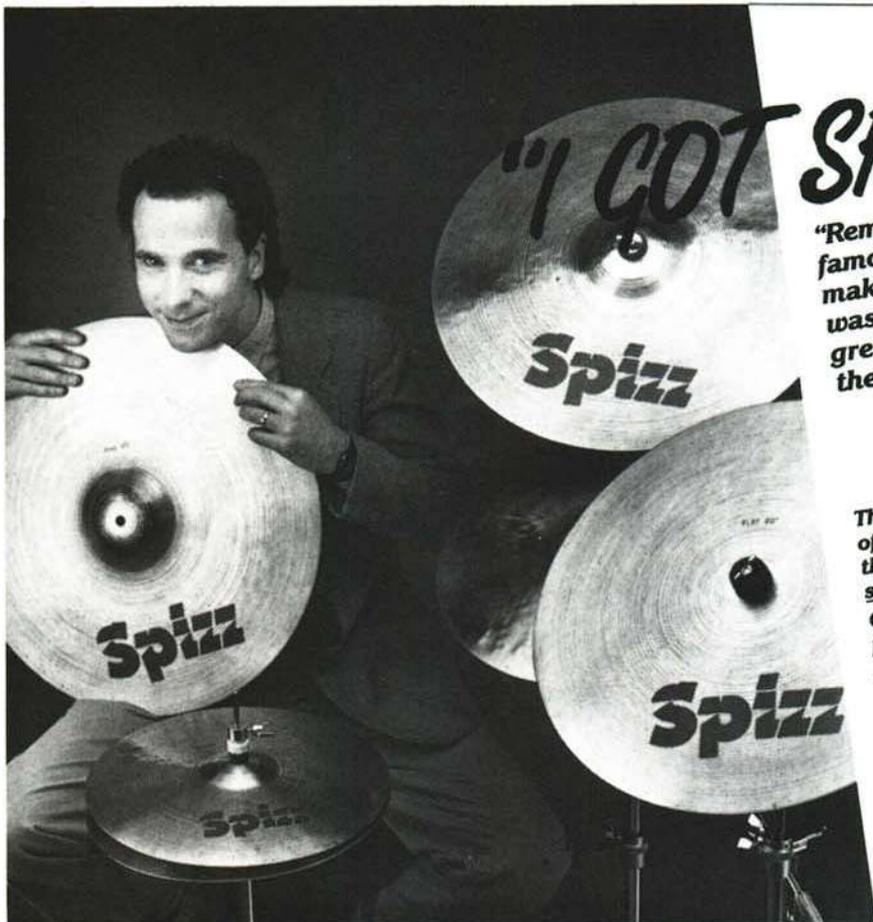
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by Charles Outlaw

Creative Flam Taps



The purpose of this article is to supply you with some basic ideas on how to incorporate the flam tap into your playing. Example 1 is the basic flam tap. Practice it until you get a nice, comfortable flow happening.



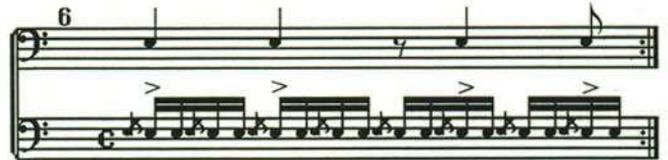
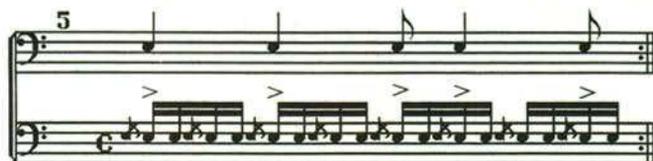
After you've developed a good feel for the rudiment, open up to the syncopation section of Ted Reed's *Progressive Steps To Syncopation For the Modern Drummer* (pages 32-33). Look at the very first line. It looks like this:



Now try playing 16th-note pulsed flam taps underneath the above rhythm, by accenting just those flams that coincide with the rhythmic pattern. Take it *very slowly* at first. Be sure to use the proper flam-tap sticking, as noted above, on all of the following examples.



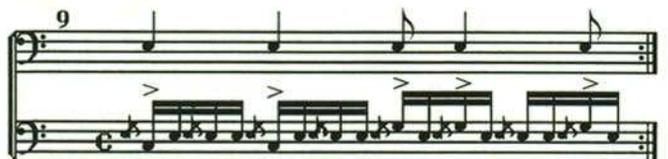
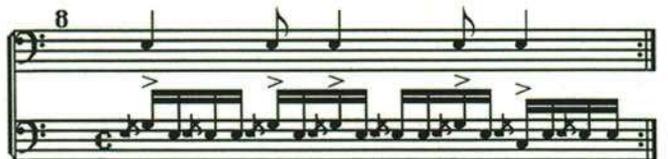
Here are several more examples to help you fully grasp the concept. Increase the tempo only after you've completely mastered each one.



Once you've established a good feel for using flam taps in this manner, you can continue along using all of the syncopated material from the Reed book (pages 33-34).

On The Set

For a greater challenge, go back to the beginning and try the same concept on three sound sources (snare drum, small tom, floor tom). Below, you'll find the same examples as above, played on three different drums. Pay very *careful* attention to the flams here. In Examples 7-10, note that the grace note always comes off the snare drum, while the primary note of the flam moves around the three drums. This can be rather tricky, so take it very slowly at first. You can gradually increase the tempo as you gain more experience with this concept.



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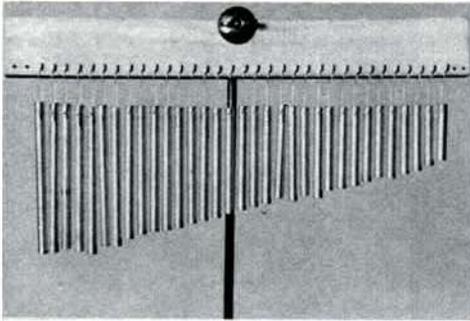
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by Mike Myers

Photos by John Kline



How To Make Your Own Wind Chimes

During the past several years, wind chimes have established themselves as standard percussion instruments used on the concert stage and in the recording studio. They are currently heard in contemporary rock, pop, and jazz music, as well as on motion picture soundtracks, television programs, and commercials. There are a variety of quality wind chimes available on the commercial market. However, an industrious drummer can make a set of chimes that is just as good as many commercially available models but considerably lower in cost. All it takes is the correct materials and a little bit of craftsmanship.

Selection of tubing is the first and most important process of the construction of your wind chimes. Approximately 12 feet of tubing is required. There are many thicknesses and weights of tubing available. Heavy gauge brass pipe (like plumbers use) is good but a little hard to find—and also extremely expensive. Many hardware stores carry hollow brass tubing, which will work well. My favorite set of wind chimes (featured in the illustrations to follow) was made using 3/8" solid aluminum tubing purchased at a hardware store. ("Tubing" may be a misleading term; the material is actually cylindrical bar stock of solid aluminum. It produces higher overtones and has more resonance than any of the hollow brass tubing.)

The following materials will be used in the construction of your wind chimes: (1) a pre-cut 21/4" x 18 1/2" board, approximately 1/4" thick, (2) plastic ties, (3) hack saw or tube cutter, (4) high-speed electric drill with drill press adapter (or shop-type drill press), (5) bench vise or drill press vise, (6) 1/16" and 1/4" drill bits, (7) file or grinder, and (8) medium-grade sandpaper.

Step 1: Cut The Tubing Into Lengths

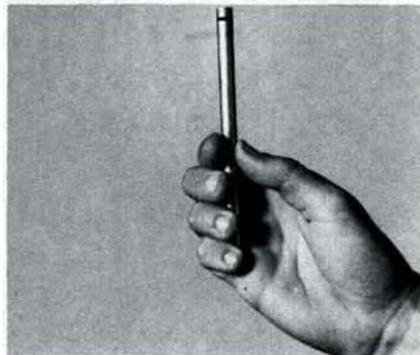
The most tedious task of constructing a set of wind chimes is the job of cutting the tubing to the exact lengths. For a familiar-looking chime set, the lengths should taper from 6" to 2". (Tubes longer than six inches may be used if desired.) Each tube should diminish in length by 1/8 of an inch. Here is a list describing the most economical cuts of tubing if you are working with one-foot lengths as your raw material:

- | | |
|--------------------------------------|------------------------------|
| (1). 6", 57/8" | (2). 5 3/4", 5 5/8" |
| (3). 5 1/2", 5 3/8" | (4). 5 1/4", 5 1/8" |
| (5). 5", 4 7/8", 2 3/8" | (6). 4 3/4", 4 5/8", 2 7/8" |
| (7). 4 1/2", 4 3/8", 3" | (8). 4 1/4", 4 1/8", 3 1/8" |
| (9). 4", 3 7/8", 3 3/4" | (10). 3 5/8", 3 1/2", 3 3/8" |
| (11). 3 1/4", 2 3/4", 2 5/8", 2 1/4" | |
| (12). 2 1/8", 2", 2 1/2" | |

If you're working with tubing with a starting length of three feet or longer, cut the first tube 6" long. Then cut each consecutive tube 1/8" shorter until there are 33 tubes cut proportionally, ranging in length from 6" to 2". After all the tubes have been cut, use a file or grinder to smooth out the jagged edges left by the cutting process.

Step 2: Drill Holes In The Tubes

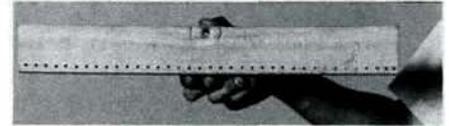
Take each pre-cut tube and measure 1/4" in from one end, making a line with a pencil, as shown.



Clamp each tube firmly in a bench vise (or drill press vise, if appropriate). Then, using a high-speed drill (held in a drill press adapter stand) or a shop-type drill press, drill a 1/16" hole through the pencil line in the tube, making sure to go all the way through both sides.

Step 3: Drill Holes In The Board

Take the 2 1/4" x 18 1/2" board and draw a pencil line, lengthwise, 1/4" up from the bottom. On the pencil line, make a mark starting 1/2" in from one end of the board, and continue marking every 1/2" until there are 33 dots. Then draw a line at the exact center of the board, and make a mark on that line 1/2" down from the top edge of the board. Drill a 1/16" hole through all the dots on the pencil line and a 1/4" hole through the mark on top. Now use sandpaper to make all the surfaces smooth.

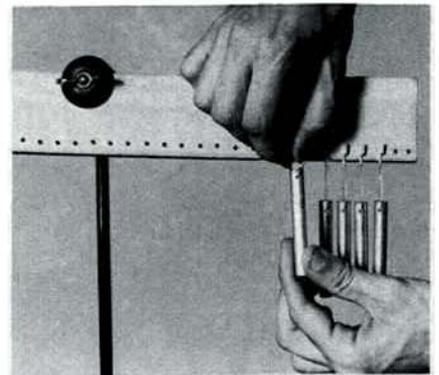


Step 4: Stringing The Chime Tubes

Plastic wind chime ties may be purchased at music stores and drum shops where wind chimes are commercially sold. They may also be purchased from some clothing stores that use them to attach price tags to clothing.

Thread the plastic tie through the first hole on the right side of your board and then through the 2" tube, and secure the tie. Repeat the process with each of the 33 tubes.

The wind chime set is now complete and ready for immediate performance. It can be mounted on almost any cymbal stand (as shown below) and is easily played with fingers, sticks, brushes, or mallets.



After making your first set of chimes, you may find it desirable to experiment with different materials and to create your own original design. I have seen wind chimes made out of such materials as keys, silverware, work wrenches, automobile parts, etc. Most small metallic or glass objects produce an enjoyable musical sound when suspended. Good luck, and have fun showing off the newest addition to your percussion setup to all of your friends.

The material in this article was originally presented in my beginning drum method, Percussion Precision: The Inside Track.

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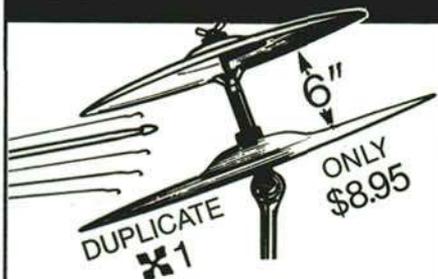
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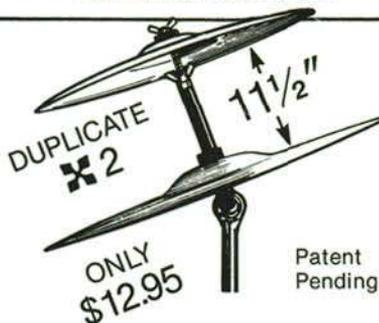
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ence in sound. Before, they didn't have that choice. The whole drumhead business is what it is today because you have that selection now.

The *Pinstripe* came about as a result of the trend towards flatter, "studio-sounding" drums—as popularized by Steve Gadd—and also as a result of the fact that Evans was selling a lot of *Hydraulic* heads. We noticed that the existing heads that were catering to that "studio" sound were good in certain environments, and not as good in others. We kept that in mind when we developed *Pinstripes*.

I want to make the point that I've known Bob Beals, who is with Evans Heads, for a long time. And our two companies have been very complementary to one another. I have to congratulate Bob on the fact that he has never taken any of my ideas from me. Likewise, I have never taken any of his ideas from him. The *Pinstripe* was developed here by Bill Carpenter, Don Hartry—who is still here as our chemical engineer—and our in-house drummer group. The idea of an adhesive sprayed onto the outer periphery in a double-skin head originated with Don and Bill. As for the pinstripe itself—the black circle on the head—I have to take credit for that one, as being the cosmetic thing that went on there.

RVH: Did the *Fiberskyn* head come about because you, personally, thought it might be nice to try to get back to the feel of the calf head, or was there demand from the field that said, "Hey, we need that sound back"?

RB: My background is one of brushwork, and I couldn't help but relate to specific needs that drummers had in terms of the coating on a *Weather King* head wearing down. All of a sudden, you didn't have that nice feeling anymore. The *Fiberskyn I* and *Fiberskyn II* were attempts on my part to help the people who really were into brushes obtain the sound qualities that were satisfying to them. The easiest thing to get with a synthetic head is a bright sound, because brightness is an inherent part of the film. But it's very difficult to get into the lower ranges and still have good harmonics and a sustaining quality that are satisfying musically.

We learned a long time ago that the coating is very important. That's why the coating that we use here has always been manufactured by us. The coating was applied first for its cosmetic value. In fact, the first heads we made had no coating; they were sandblasted. That was the original roughening process. Then we started coating the heads, at which point we learned what the additional weight did to the film, and how it affected the harmonics and sound. We then formulated the coating to accommodate cosmetics and sound. Then durability had to enter into it, along with the fact that the coating had to adhere to *Mylar*, which is impossible to adhere to. It's used as a

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Tommy Lee's reputation as rock 'n roll's rudest drummer is based on the rebellious musical attitude that's been forged in garages and rehearsal halls all over America. It's an attitude that can't be tamed or toned down. Yet, as the rowdy rhythmic force behind Motley Cru, Tommy's originality brings a new level of spirit, intensity, showmanship and downright nastiness to the infamy of Heavy Metal drumming.

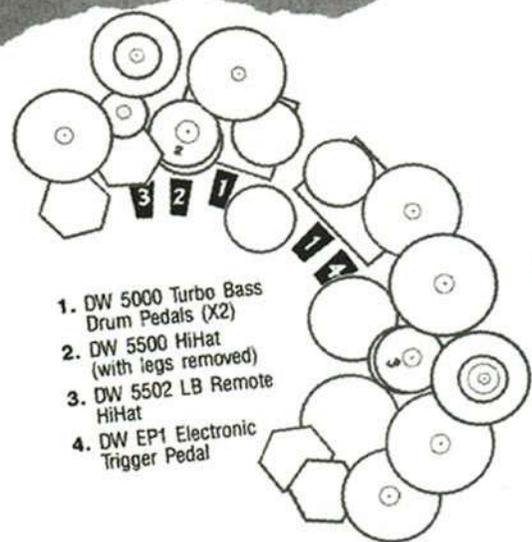
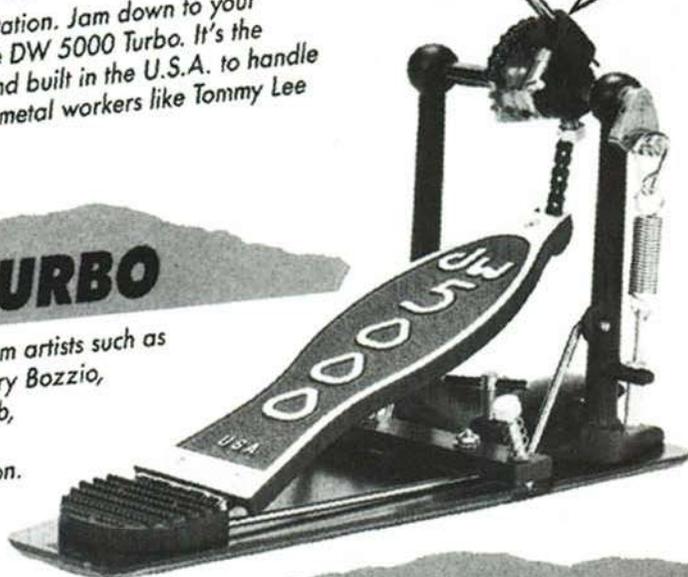
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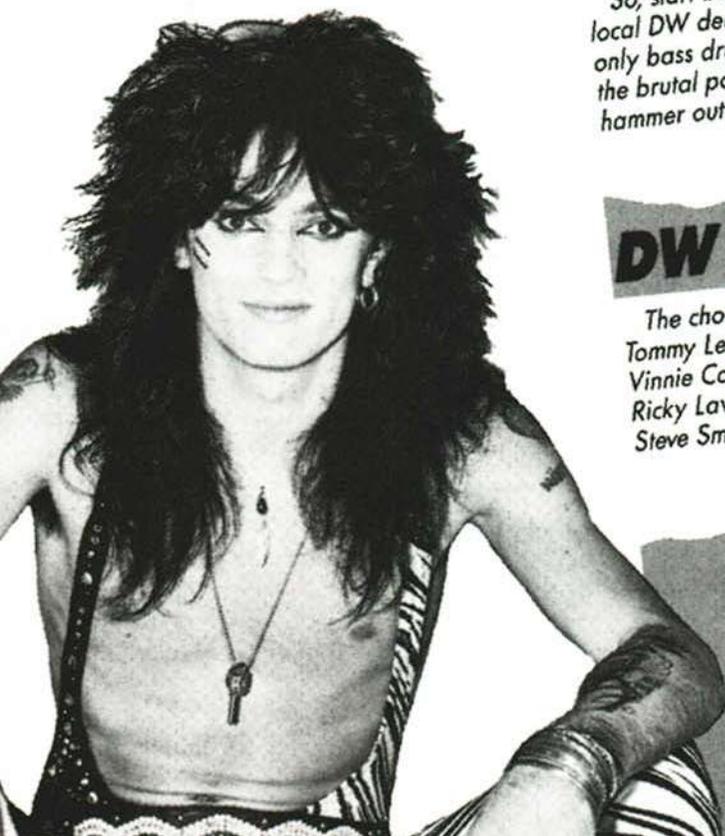
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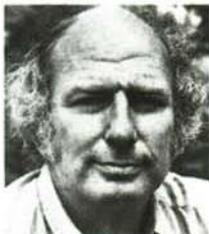
release agent in the casting of a lot of products; they purposely pour the casting material onto *Mylar* because it doesn't stick. It was interesting to overcome all of that. *Fiberskyn I* and *II* are an extension of the knowledge that anything we add to the head affects its vibration, its harmonic structure, and its ultimate performance.

RVH: That brings us to the development of the *PTS* head.

RB: The *PTS* head is probably as big a technological breakthrough as you'll run into for a long time. The essence of *PTS* is chemical, and this is the first time that I am disclosing this. It's the same *Mylar* that we start with to make our other heads, but it's in an altered state. *Mylar* works as a drumhead because it doesn't have memory. When we form it, it doesn't go back to where it was, and it doesn't cold-flow like some plastic materials do. The whole idea with *PTS* is that, when we subject *Mylar* to our chemical treatment and then capture it in this frame that we've made, it becomes a drumhead *with* a memory. Although it's beaten, hit, and abused, it always wants to get back to the level that we have assigned it to. That's what maintains the tension, and also keeps the drumhead in tune with itself. Take a *PTS* head that's in a sound range that you want, and then try to tune a standard-type head up to that quality manually. It's a very interesting lesson in drum sounds.

RVH: Why, then, haven't you marketed

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the *PTS* head as a replacement head for *all* applications?

RB: Because we weren't prepared to deal in the lower sounds that the market is really involved in. It wasn't until just a few months ago that we were able to make a *Pinstripe* in a *PTS* format. Not too many people in the present market are interested in *Ambassador* tom-tom or bass drum batters. Yet those were the heads that we were able to make in *PTS* the quickest, so those were the ones that we headed for first of all. At that time, it was still our intention to make an affordable, entry-level kit or second drumset for the drummer who plays bar mitzvahs or weddings. We had to learn considerably more than we thought we would. We had no idea of how innocent we were when we initially went into *PTS*. Now the next big push for us has to do with the viability of the *Acousticon* shell.

RVH: The drum industry has not enjoyed rapid-fire expansion over the last half decade. Yet, where other companies have fallen by the way—or have at least been pretty conservative in terms of product expansion—you've introduced a whole new drum line! What gives you the confidence to feel that there is going to be a market for your new drums?

RB: My answer is not a difficult one, because the feeling that I have is that *there are drummers out there*. There will *always* be drummers out there. I'm not concerned that there isn't anybody out there to buy something, because I'm already convinced that we exist. And when I say "we," I mean that. I haven't changed; I'm still basically a drummer. I'm not "Remo Business"; I'm "Remo Drummer." I'm proud of myself, and I'm proud of "us": the fraternity of drummers. I'm convinced that there are enough of "us" out there that, when we are presented with the right product at the right price and at the time that it's needed, there will be a response. My company's responsibility is to keep in touch with what's out there in order to accommodate "us." Consequently, most of the people around here who make basic decisions are drummers. Lloyd McCausland, Rick Drumm, Rob Carson, and I are all players. If this organization had been approached from a strictly business point of view, it would have folded a long time ago.

I've spent 30 years in this business as a player, a retailer, and a manufacturer, and I've come up with the theory that 1% of any given population are compulsive drummers, and another 1% are impulsive drummers. So in the U.S., you're looking at about five million people who could, at one time or another, get involved with the playing of a percussive instrument. So when you ask me why I do what I do, that's part of the reason. I know that drummers have certain needs that I think can only be accommodated in an innovative way. If you'll examine what we've done here,

you'll find that the "no copy" sign is out there pretty prevalently. With rare exceptions, everything we make originated here, and we've always tried to honor that.

RVH: I'd like to get back to the question of why you introduced the *PTS* line of drums—which has now evolved into your full line of *Acousticon*-shelled drums—at a time when other companies were pulling back. How did you think you were going to convince the market that this was a good product for the time?

RB: I never try to convince anybody of anything; I think people should make up their own minds as to what they want to hear. My responsibility is to make sure that what we do is understood. Then each per-

son has to evaluate it the way he or she wants to.

The main difference between introducing the *Weather King* head, as opposed to the *Acousticon* shell, is that the *Weather King* head was profound in its need. It was a major change, coming just in time for one of the biggest explosions that ever happened in the drum industry. Had there not been a synthetic head, you could have written off any possibility of the rock era being what it was. There simply would have been no way for the leather industry to accommodate the number of people who wanted to play.

On the other hand, the *Acousticon* shell comes at a time when the industry needs

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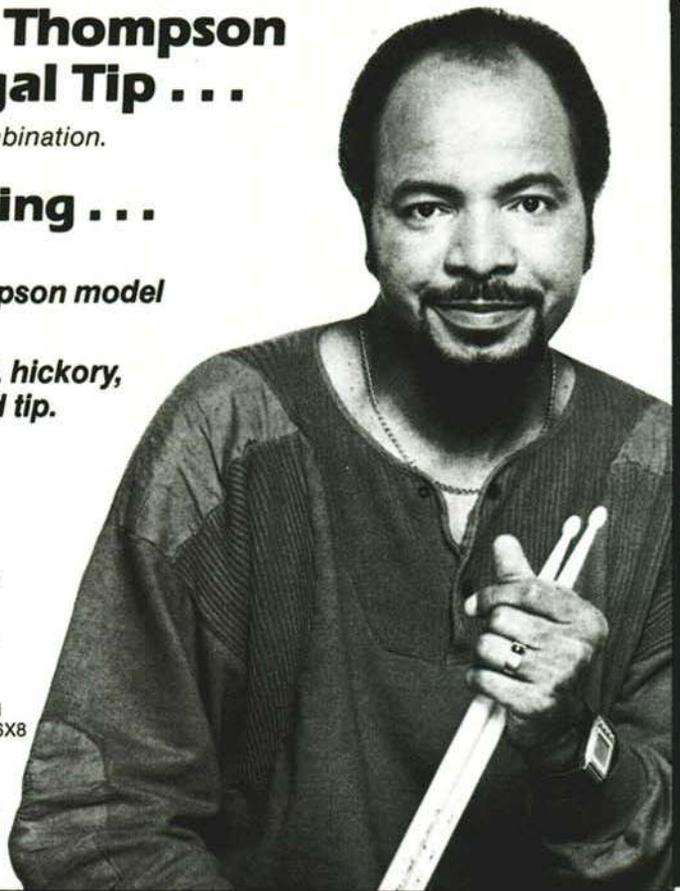
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another drum like it needs a hole in the head. So it's an entirely different situation. We're meeting with a lot more skepticism. There are people who say, "Well, wood is the only thing I want to deal with." They're pretty much ingrained in that respect. So it's our job to try to say to the industry, "Acousticon should be listened to. If you don't like it, we'll accept that, but don't tell us you don't like it before you've tried it." I'm convinced that it's a matter of supply and demand. If the industry were in a position now where there was a shortage of drums, the whole idea of Acousticon would be accepted a great deal sooner.

What we're doing now with our drums has to do with a concern that I have relevant to those five or six million people out there who have an interest in membranac percussion. This includes 250 thousand to 300 thousand people who begin drum instruction each year, either through private instruction or public school programs. My concern is that I continue to see an escalation in prices of worthwhile drumsets. There were two things that were happening prior to the introduction of our drums. Drumsets that had sound potential were going up in price, and what was being introduced at the lower price levels were drumsets that were not capable of being played for any length of time. They looked good cosmetically, but when it came to the actual function, it didn't happen. I think there's an

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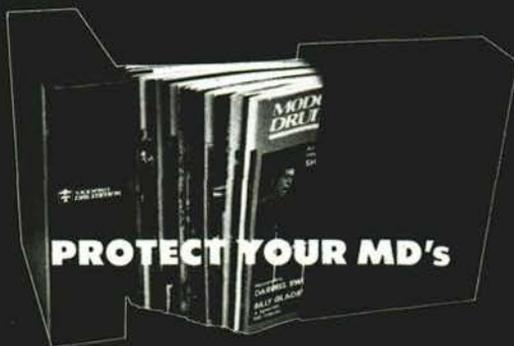
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absolute need for the preservation of "us," so it became important to me to keep "us" supplied.

I've never looked upon other companies within the business as being competitors. We should be working *together* in mutual defense of our mutual interests. When the whole concept of *PTS* came up, the first thing I did was go to every drum company with it, right off the drawing board. I said, "Here's something that we can use to keep things going." Nobody wanted to handle it, because all the other companies had their own programs. So all I've been doing all along is convincing people that there's another way to do it—in order to sustain "us," not to make me richer. I have other interests—such as ranching—and if I'd wanted to, I could have sold this operation off and made more money by putting my money in the bank. I *prefer* to deal in this area, because I feel that there is a need to keep all of us who are interested in drumming operating at the level that we should be. *PTS* provided one of the rarest new concepts to come along that I had ever seen. When that was worked out in conjunction with the *Acousticon* shell, it created a very exciting prospect.

RVH: The original *PTS* drums looked pretty unappealing—even flimsy. That doesn't seem like the best way to launch a new line.

RB: I was so involved with *sound* being the value—as opposed to the *cosmetic* element—that I tended to want to reduce everything down to its least common denominator. So when we got involved in the introduction of some of the things we've made, we let the cosmetics be second. I've subsequently found that, within this particular generation of "us," cosmetics are a very important thing. I can now appreciate all the aspects of design and finish, providing that they do tie in with the ultimate results in total. I don't want something being done cosmetically that has very little relationship to why the product was made to begin with.

My concern is: How do you make a good-looking drumkit at a realistic price level? With the exception of a drumhead or a drumstick, all drum products can be postponed; the buyer doesn't *have* to buy a new drumset. There are other priorities that have to sneak in there before the drum is thought about. So at any one time, you could be higher in price than what the present market is capable of handling. And that begins to affect a lot of people—not only the original manufacturers of the instruments, but also retailers, wholesalers, teachers, *Modern Drummer* Magazine—everybody. That has really been my top concern. Some of the major conversations we've had here have had to do with my insistence that we *have* to keep innovating to where an affordable unit can be made that has a reasonable quality, within a reasonable price range. We could have—

on many occasions—priced something considerably higher, because we were told that that's how you create "image." Unfortunately, a part of marketing strategy is charging more for something than has to be charged, in order for it to have any credibility. It has no relationship to the product itself.

With our products, we've always tended to charge *less* than what the market will bear, and I've sometimes been admonished for that. But that's a responsibility that we've assumed here, because then we keep a level out there that has to be attended to. That's why I've always been glad that this has been a privately held

company in which the major decisions have come from people who are interested in the welfare of the drumming community, and in the realities of being a drummer. It's expensive! By the time you get through with your drumset, cymbals, and all the other apparatus that you have to buy, it's insanity.

In my experience at Drum City, I saw more than one set of parents who lost their teeth when I told them the price of a set of drums. And I don't blame them. So one of the things that is pounded on here—a lot—is the fact that 95% of "us" drummers make our money one way and play drums because we really like to. Most of us will

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never see a studio. And if we do, it's certainly not going to be a Hollywood or London studio; it will be an 8-track that somebody put up somewhere. The drummers in Hollywood or in the big places are only the tip of the iceberg. Most of the drummers out there still have to deal with the realities of a gig. They still have to carry that damn set out of wherever they've got it, put it in the car, drive it somewhere, and get insulted along the way by somebody. Or by the time they carry the trap case up to the gig, somebody has swiped the bass drum. Like it or not, that's what drummers have to deal with. We have a greater overhead than any other musician; nobody else has to replace things on a regular basis the way a drummer does. That's what I've always predicated this business on: knowing the reality of it.

RVH: It's interesting that your "player-oriented" philosophy manifests itself in an attitude that says: "I know drummers *have* to buy drumheads, so I'll try to keep the cost as reasonable as possible." Someone approaching the same situation from a corporate mentality might say: "I know drummers *have* to buy drumheads, so let's charge as much as we can for them."

RB: I'm happy taking that position. I'm well rewarded for it emotionally, practically, and in every other respect.

RVH: Let's take a moment and talk about some of those rewards, like nut groves and

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wineries. What got you involved in those activities?

RB: I made a dramatic turnaround in my life about 15 years ago. I had reached a point where I was pretty wasted, physically and mentally, due to whatever. When I made my turnaround, I made a *hell* of a turnaround and started walking the other way. I'm now married to an M.D. whose main interest is holistic, or preventive, medicine. As a result, I have an interest in health. I'm fairly knowledgeable when it comes to nutrition. I go to medical conventions with my wife, so I learn.

At one time, I owned a couple of acres here in Los Angeles on which I had about 40 orange trees, and I enjoyed it. So a few years ago, I bought a 26-acre ranch in Paso Robles, California—just for the joy of having someplace that I could go to. That ranch has 19 acres of almonds, six acres of vineyards, and a lovely home on it. Our almonds are organically grown; consequently, the quality and nutritional value of the almonds are rather profound.

From the 26-acre ranch, I then bought another ranch, on which I have 63 acres of Granny Smith apples—12,800 apple trees. We also have Chardonnay and Savignon Blanc vines there.

My entrance into the wine business has been through the back door. It came about as a result of not being able to sell the grapes. Rather than let them lay on the vine, we turned them into wine, which is a lot easier to preserve than a grape. I had two babies going at the same time, starting in 1980: I was introducing a drumset concept into a market that didn't need it, and we were also raising grapes for a market that didn't need *them*. With the value of the dollar related to other currency, there was nothing cheaper than a bottle of imported wine.

My experience with making wine has been a rather interesting one, though, because there's a similarity to introducing drumheads and drumkits. Trying to sell "taste" in wine is like trying to sell "sound": how you go about convincing somebody what and how to hear is the same nebulous kind of business.

RVH: You said earlier that you take pride in the fact that virtually everything you've

done has been a first. You've been in business now for almost 30 years, and you've been a pioneer all that time. Do you ever get tired of that?

RB: Yes, sometimes it is tiring. It's risky, too. But I would prefer it that way, rather than to wait for someone else to develop something and then merely copy it.

I would say that, of all the things that we've done here in addition to the drumhead, I think possibly the biggest thrill I've had was the opportunity to name a musical instrument. And that's the RotoTom. In order to perform a particular concert piece with the Chicago Symphony, Al Payson used component parts of what we made to construct the prototype of the RotoTom, which was a little two-story affair. I was in Chicago, at Frank's Drum Shop, and I saw these items on a shelf. I asked Maury Lishon who made them, and he said Al Payson. So I spoke to Al and said, "Would you mind very much if we looked into making these?" He said, "Go right ahead." In bringing it back here to start working on it, two decisions came down. The first was that we did name it RotoTom, and the second was the decision to let it be a musical instrument in its own right. In that way, when any compositions were written in the future, the composer could indicate "RotoTom" and it could be a RotoTom by *anybody*—just as long as the public understood that a RotoTom was the instrument that was needed.

The name RotoTom—which obviously comes from the way the instrument functions—was purposely not filed for as a trade name, so that other people would have no problem relating to "RotoTom" as a specific instrument, pretty much like "snare drum," "bass drum," "tom-tom," etc. The shape is ours, but we purposely didn't trademark the name. I don't know how often anybody has a chance to literally give birth to and name an instrument that will sustain for years. I think that will probably remain, for me, one of the more significant thrills. It doesn't come along very often.



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Rob Greenfield
New York, NY

PEARL OBJECTS

I'm not certain just why you accepted such an ad, but the Tama double-page spread which appeared in your November, 1986 issue certainly could open the door for a general "lowering the level" of percussion advertising. I hope not. At this time, there may be nothing illegal about the content of Tama's ad, but my heart goes out to the

poor consumer being fed misleading and unsupported claims. To state that Pearl Export shells are inferior to [Tama] *Swingstar* shells based on an "us & them" picture of someone exerting an unknown amount of manual pressure on a raw shell is ludicrous. To say that the Tama's sound is "better" because our tom-tom holder enters the shell is simply messing with something as subjective as "sound." Different? Perhaps. But too many players have switched to Pearl *because* of our sound—not to mention our durability—to make this a valid statement. I find it rather disappointing to see Tama—a very reputable company making a fine product—feel compelled to take such cheap shots. The fact that Pearl Export has been rated number 1 the past many months in *The Music And Sound Retailer* might have something to do with it. Pearl's ability to keep prices down because of efficiencies in manufacture as well as world currency fluctuations are certainly two other possible reasons. I sympathize with Tama's plight, but we are not in the fast food industry, and such advertising tactics have no place in the percussion industry. Let's stand on our own merits and let the players decide which brand meets their needs by telling the truth, the whole truth, and nothing but the truth. Shame on you, Tama.

W.S. Johnston
President
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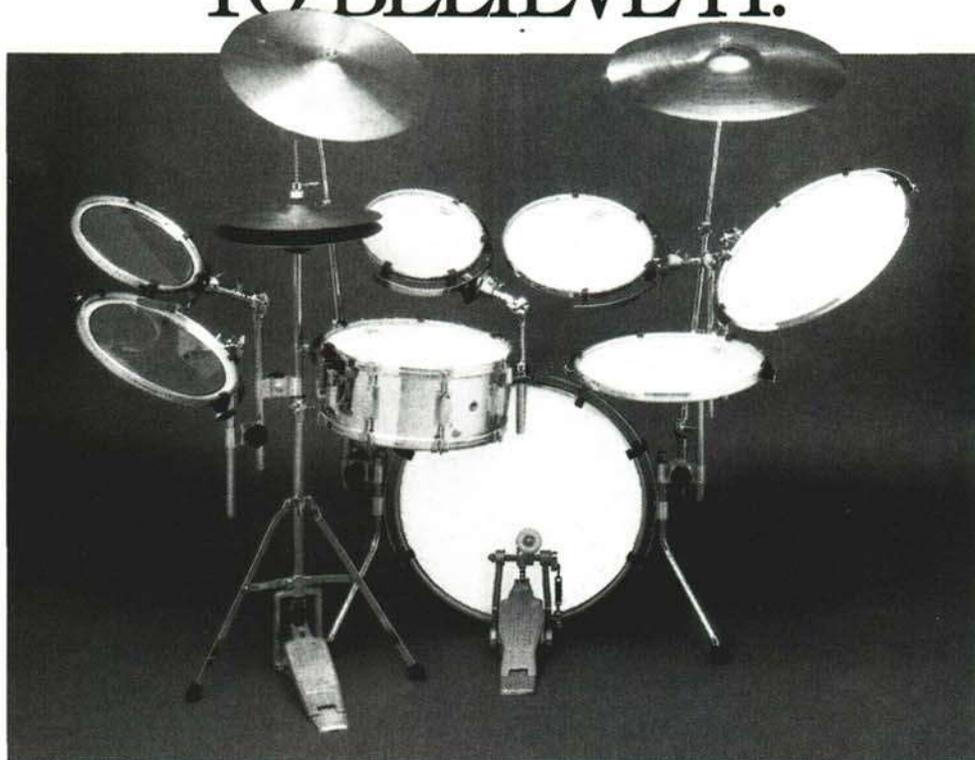
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When we lose a great artist such as Shelly Manne, the value of recordings becomes so apparent. This album was recorded in March 1984, just a few short months before Shelly's death. It represents everything that made him what he was: the tasty brushwork, the constant swing, the sense of color, and the short solos that were triumphs of feel and musicality over technique and flash. If you want to know what swing is about, this record will give you the answer.—*Rick Mattingly*



SCOTT HENDERSON—*Tribal Tech*. Passport PJ 88010. S. Henderson: gr. P. Coil: kybd. G. Willis: bs. Steve Houghton: dr. Brad Dutz: perc. B. Sheppard: sx, fl. *Caribbean / Punkin Head / Ivy Towers / Tribal / Spears / Island City Shuttle / Big Fun*.

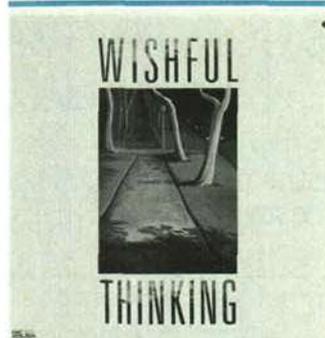
This is a modern fusion band whose members are comfortable with a variety of styles and influences. Houghton has a nice sense of swing that's evident on the straight-8th-note tunes as well as the more jazzy ones, and he also demonstrates an ability to color the music with well-

chosen cymbal sounds. Overall, his playing is characterized by a feeling of finesse that allows him to propel the music without being heavy-handed.—*Richard Egart*



JOHN BLAKE, DIDIER LOCKWOOD, MICHAEL URBANIAK—*Rhythm & BLU*. Gramavision 18-8608-1. J. Blake, D. Lockwood, M. Urbaniak: vln. C. James, M. Miller: bs. Lenny White: dr. B. Wright: kybd. *Romance / Liliana / Va Va Voom / Facts Of Life / Serenade / Fiddle Funk / Format / People's Express*.

At first glance, this album looks to be more appropriate for *Modern Violinist* than *Modern Drummer*, but the drumming on this album deserves credit. The compositions range from fusion and funk to rock, and through it all, Lenny White's drumming is fresh: He really *plays*, and even though he may clam on a fill once in a while, he goes for it. The entire group has a "live" sound; they're playing! Also, the sound Lenny gets is *his* sound. It breathes and is alive, and it definitely is not machine-like. In an era when so many albums and musicians sound alike, it's nice to hear something with some personality.—*William F. Miller*



WISHFUL THINKING—*Wishful Thinking*. Pausa PR

7187. D. Shank: vbs, perc. C. Boardman: syn, pno, seqncr. J. Watts, Jr.: bs. David Garibaldi: dr. T. Weston: gr. *Double Margo / New Pajamas / Portugal / Groan Men Counting / Blues Be Out / More Steps / What's The Difference?*

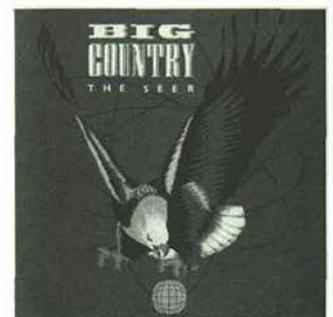
This is the project that David Garibaldi has been working on for quite some time, and the band's debut album makes the wait worthwhile. Those expecting David's patented Tower Of Power funk patterns may be in for a bit of a disappointment (although the bass-and-drums intro to "Blues Be Out" almost cries out to be followed by a blasting chorus from the Tower horn section). What you *will* hear is the unparalleled precision and taste for which David is equally well-known. In terms of technique, the record is a lesson in ghosted notes and hi-hat work (and, again on "Blues Be Out," David shines on some incredible fills), but the best part is the musicality of this fine player. David plays in his own style, but there's no question that he's playing for the *band*. And the band is excellent. This is an instrumental ensemble that Walter Becker (of Steely Dan) describes in the liner notes as being in the "Latin-disco-space-funk-pop-jazz Bag." The writing is strong, the grooves are solid, and the instrumental solo work is extremely tasteful throughout. Garibaldi and Watts form a rhythm section that *kicks*, without losing sight of the fundamental reason for their being there: to lay it down for the rest of the band. This is a hip album—highly recommended.—*Rick Van Horn*



QUEENSRYCHE—*Rage For Order*. EMI America ST-17197. G. Tate: vcl. E. Jackson: bs. C. DeGarmo, M. Wilton: gr. Scott Rockenfield:

dr. *Walk In The Shadows / I Dream In Infra Red / The Whisper / Gonna Get Close To You / The Killing Words / Surgical Strike / Neue Regel / Chemical Youth (We Are Rebellion) / London / Screaming In Digital / I Will Remember*.

Scott Rockenfield's drumming and, generally, his heavily up-front drum *sounds* are the best things on this album. Queensryche is an ambitious young rock group in search of an image. They're much too experimental with odd times and electronic sounds to be a metal group, yet their heavy guitar attack and lyrical themes don't quite define them as "progressive rock," either. They do have a tendency to avoid hard-rock cliché rhythm patterns, and instead present music that is challenging to play—especially for Rockenfield, who more than meets the challenge—but will probably be difficult for the average rock fan to tap a foot (or shake a fist) to. Rockenfield's drum tracks were recorded in a warehouse in order to maximize the sound, and that effort succeeds admirably. His playing is imaginative and powerful—quite a bit more so than some of the other work on the album. Pick this one up for an example of forward-looking rock drumming, but expect to hear that in the context of a somewhat pretentious band that sounds like Rush-meets-Yes-as-produced-by-Vanilla Fudge.—*Rick Van Horn*



BIG COUNTRY—*The Seer*. Mercury 826 844-1 M-1. S. Adamson: vcl, gr. Mark Brzezicki: dr, perc, bkg vcl. T. Butler: bs, bs pdl, bkg vcl. B. Watson: gr, man, sitar. *Look Away / The Seer / The Teacher / I Walk The Hill / Eildon / One Great Thing / Hold The*

Heart / Remembrance Day / The Red Fox / The Sailor.

Mark Brzezicki's playing is definitely among the most interesting in rock drumming today. His playing propels the band and is straightforward and strong. Brzezicki goes one step further by taking these straightforward feels and adding embellishments. These embellishments can and do involve ghosted notes, sporadic but well-placed splash cymbals, odd-beat cymbal-bell notes, hi-hat barks, etc. His ideas are well thought-out and carefully executed, and they are always arranged in such a way as to have maximum impact on the groove.

It's obvious that Brzezicki's playing is well-respected by the number of projects his name appears on. On this particular album, Mark's playing is fine, and the engineering really enhances the strength and power of the drums. Certain tracks stand out: "Look Away" (the single), "The Seer," "Eiledon," "Hold The Heart" (a ballad), and "The Sailor" all have some interest-

ing rock-drumming ideas.
—William F. Miller.

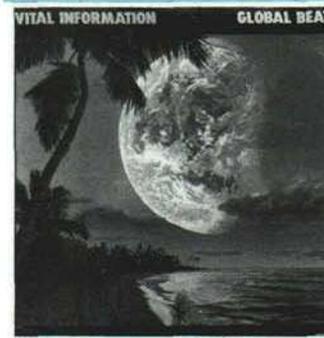


MICHAEL SHRIEVE—*In Suspect Terrain*. Relativity EMC 8100. Michael Shrieve: perc. J. Hellborg: bs. *Tide—Once By The Pacific / Interlock / Ratatouille / Swamp / Ricochet / Nightingale / In Suspect Terrain / Oasis / Orangutan / Tide.*

A solo drums-and-percussion album can be a dangerous undertaking in terms of creating variety without falling into a Spike Jones/novelty trap. But Shrieve has the sensitivity and imagination to pull it off successfully. This record demonstrates Shrieve's considerable talents on a variety of instru-

ments including drumset, African marimba, "waterphone," and gongs. He also proves that electronic drum machines can be used in interesting, musical ways—in the hands of the right person. Most of all, this record proves that drums and drummers can produce *music*.

—Rick Mattingly

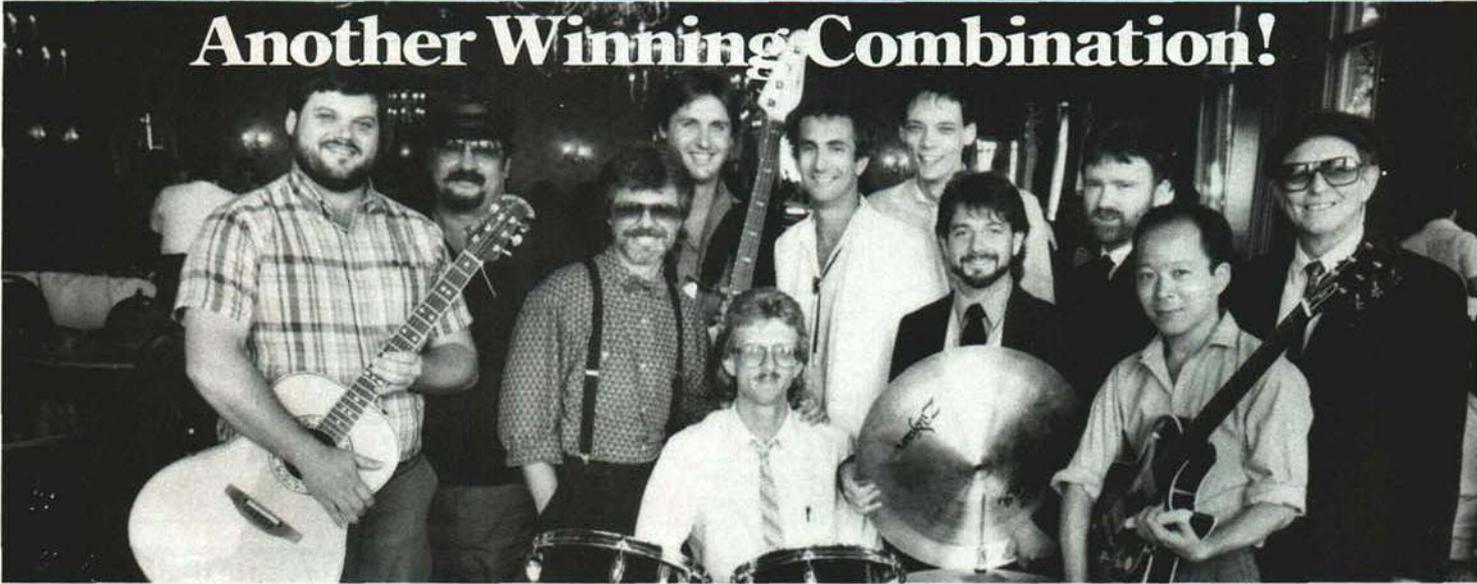


VITAL INFORMATION—*Global Beat*. Columbia BFC 40506. Steve Smith: dr, perc, syn. T. Landers: bs. D. Wilczewski: sx. T. Coster: kybd. D. Brown, M. Stern, R. Gomez: gtr. Mike Fisher, Armando Peraza: perc. Andy Narell: steel dr. Kwaku Daddy: con. Brad Dutz: tabla, perc. *One Flight Up / Island Holiday /*

Johnny Cat / Novato / Sunset / Jave And A Nail / Global Beat / Black Eyebrows / In A Low Voice / Traditions In Transition / Blues To Bappe I.

Global Beat is the third album from Steve Smith and Vital Information, and it is by far their best. In the liner notes Smith says, "The writing, playing, and instruments used on this album borrow from the rhythm, harmony, and melody of Europe, the U.S., South America, Africa, Trinidad, Cuba, Thailand, India, and Jamaica." The compositions are fresh, and the way they combine these different styles works well, especially from a rhythmic standpoint. Steve's playing has become even more refined and is strong throughout. He plays each of the different styles with authenticity, and yet he still manages to keep "his sound." The core members of Vital Information—Steve Smith, Tim Landers, Dave Wilczewski, and Tom Coster—along with the help of some gifted musicians, have come up with an excellent album.
—William F. Miller

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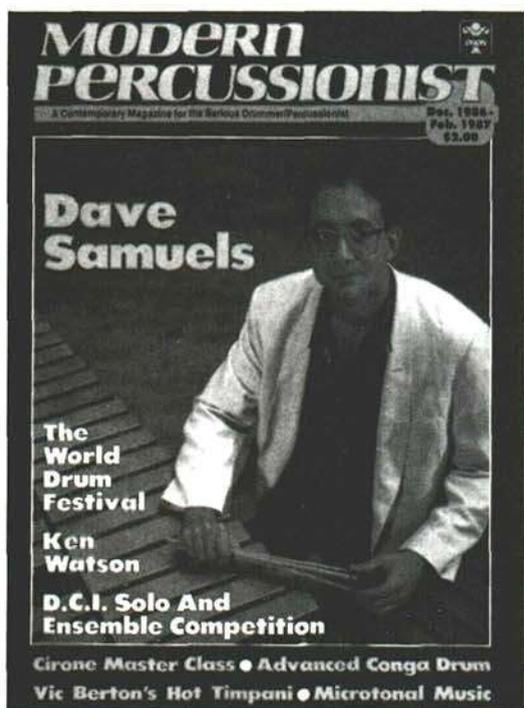
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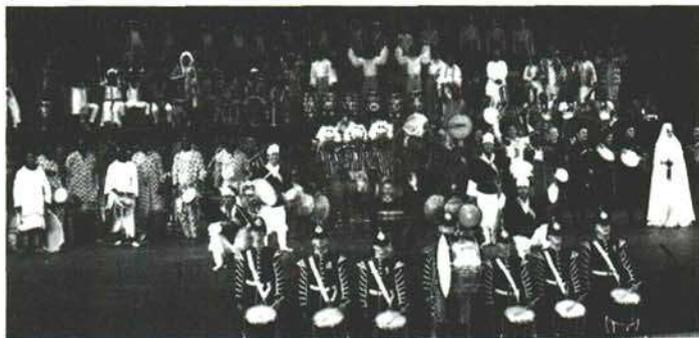


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by Roy Burns

Perseverance

According to the dictionary, "perseverance" means "the holding to a course of action, belief, or purpose without giving way; continuing strength or patience in dealing with something arduous. It particularly implies withstanding difficulty or resistance."

When successful people in all walks of life are asked how they achieved their success, they almost always attribute it to perseverance. In fact, many people who have started their own businesses feel it is the single most important ingredient in becoming successful. No matter how good your ideas are, if you are easily discouraged, you will most likely not be successful.

A career in drumming has always been difficult. There are many stories about struggling young musicians with barely enough to eat eventually making it big. There is no doubt that it takes time for most of us to develop to our full potential. The ability to "hang in there"—to resist discouragement, overcome criticism, keep forging ahead in bad times, and keep one's spirits up—are what perseverance is made of.

There is also a negative side to perseverance. Again, according to the dictionary, it can also mean "a dogged resolve in dealing with others and hence often a willful insistence which is unreasonable or annoying." Note the words "insistence which is unreasonable." This means that the person insists on believing something that is not true.

For example, many of us have met or worked with someone who believes he or she is "the greatest." These people tend to

be the ones who always blame others in the band for any mistakes. They feel that they are above the rest of the group and that the group only holds them back. We generally regard these people as egomaniacs or just a drag to be around.

I used to work with a guitar player who, in his own words, "was going to be the greatest who ever lived." One night, after the job, I asked him at what point in his life he felt he would achieve this lofty goal (because he was already 36 years old and it did not seem to be happening). He became quite upset, and I apologized. I realized at that moment that he was never going to be realistic about his career. As a result of his unwavering belief in his unrealistic goal, he was always moody—unhappy with himself and with others who did not recognize his "greatness." He was constantly feeling slighted if another member of the group received applause for a solo or received more attention than he did. I'm sorry to say he is no longer living; he eventually committed suicide some years ago.

Although this is an extreme example, it is a true one. It is also quite sad, because this person was a very good guitarist. But because he didn't become the "greatest," he was never happy, no matter how well he played. He never enjoyed the success he did have.

If you do have perseverance and are seeking a career in music, let's consider ways to keep your perseverance "positive." First of all, sit down and analyze what you are good at. What do you have to offer the music industry? You might be a simple player with a great groove. If you feel that this is the case, then it would be appropriate to seek out groups and situations where these qualities are needed. Some of the best studio players are not fancy, but they sure know what to do when the red light is on.

Consider your training. If you have gone to music school and can play all of the percussion instruments well, there are many areas in which to excel, such as symphonic work, Broadway shows, TV and studio work, and teaching (either privately or in a college). If you are an all-around drummer and percussionist, seek out situations in which your abilities will be appropriate. If your heart is into jazz and you are not the greatest reader, you will want to seek out a group in which you can express yourself musically in your own personal way—without the requirement of great reading skills.

The next step is to analyze your weaknesses. As a friend of mine likes to say,

"Half of being smart is knowing what you are *not* good at." Make a list of skills or areas in which you need improvement. Will the things you need to work at prevent you from achieving your goals? For example, if you have meter or tempo problems, there are things you can do to help overcome them (such as practicing with a metronome, records, or a drum machine). In a recent *MD* article, Steve Smith explained quite clearly some of the ways in which he worked to improve his sense of time. No matter what your situation is, you can always improve. Seek to eliminate your weaknesses and keep learning.

Next, analyze your goals. Are they realistic? Are they achievable? What would you like to be doing five, ten, and 20 years from now? What will it take to get you where you want to be? What will it take to do what you want to do? Make a list of the things you will have to improve at in order to make your goals a reality.

You may also want to have a plan "B." What will you do if things just don't work out the way you planned? You might want to open a drum shop, write drum books, teach, go into business, or even study astronomy. A plan "B" gives you the sense that you have something to fall back on if needed. This takes the "do-or-die" pressure out of pursuing a career. You can say to yourself, "I'll give it my best shot. If it doesn't work, I can always go to plan 'B.'"

Last but not least, be flexible as you pursue your goals. Music is changing all the time, and the music *business* is always changing. Situations also change. A number of bandleaders attained that position when the original leader got sick or retired. Even if this wasn't their original goal, they took advantage of the opportunity. In my own case, I never thought about doing studio work until someone offered me a TV show. I needed the work and quickly accepted the offer. I supported my family, and I also learned a lot. Many of today's top percussion manufacturers started out to be drummers. Somewhere along the line, they had a new idea or saw a previously unconsidered opportunity. They modified their original goals to adjust to changing times and new situations.

Try to analyze where you are versus where you want to be. Determine what it will take to get you where you want to be (including what *you* need to improve at), and then go for it. Don't try to be "the greatest"; *do* strive to be the best you can be. Be flexible, and by all means, persevere. You only live once!

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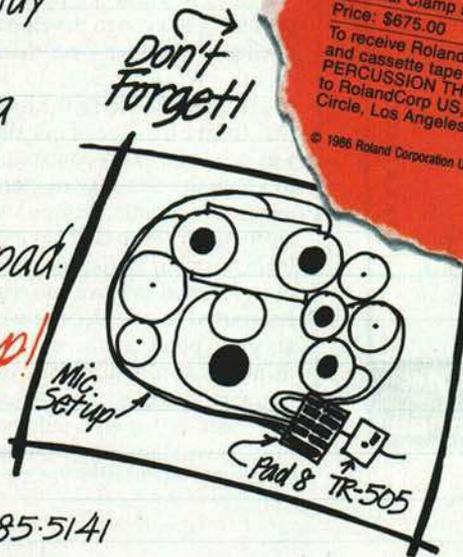
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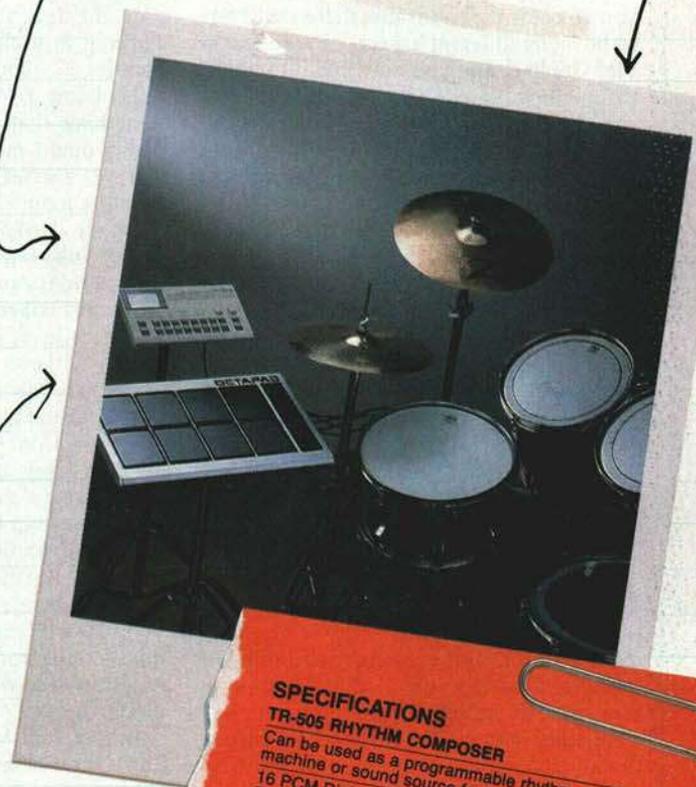
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by Rick Van Horn

There's No Place Like Home

Have you ever stopped to think about what it is about working in clubs that you particularly enjoy? (Assuming, of course, that you *do* enjoy it.) Naturally, there are likely to be many different aspects of club work that you like, and you may find it difficult to put them in any sort of ranking. But something occurred with my band recently that got me thinking along these lines, and I was rather surprised by the realizations that came to me.

Predictably, the first thing that came to mind was: I get a chance to play drums with a band—which I love to do—and get paid for it. In a very general sense, that's the best reason for working clubs. But the same situation would apply if I were working one-nighters with an arena band or playing weddings in a tux. I don't *have* to be playing in a club to be playing in a band; I could just as easily make a living playing in any number of other musical areas.

The next thing I thought of was how I appreciated the regular schedule of bookings that usually comes with club work. From a financial point of view—since I have a family to support—this is no small consideration. But even club scheduling is never guaranteed, and I've lost bookings that were supposedly set in concrete. On the other hand, I've worked in casual bands that were associated with booking agents who kept us very busy indeed, on quite as regular a schedule as any club gig might provide. So again, it wasn't *just* because I worked clubs that I enjoyed a regular booking schedule.

It wasn't until I got to thinking about certain things that I did *not* enjoy when I *wasn't* playing clubs that I began to appreciate the fact that the best thing about working in a club is that it can become familiar . . . comfortable; it can become "like home." As I said earlier, it was something that occurred with my band that brought me to this realization, and that was a series of weekend bookings for an entire month in the same club.

Let me clarify something here. My band works clubs regularly, but on a part-time basis: Fridays and Saturdays only. We are normally booked for a weekend here and a weekend there, in a general sort of "circuit"—without being in any one place more than one or two weekends in a row out of several months. Up until I came to work for *Modern Drummer*, I had made my living playing five or six nights a week as a *full-time* club musician. It was from that type of employment that I had formed my feelings about "club work" in general. When I started working in my current part-time band, I didn't really consider it "club work" under my definition, so I didn't think too much about the differences between what we do now and what I used to do.

But as Joni Mitchell once sang: "You don't know what you've got 'til it's gone." When my band was booked for a month in the same club—even though only for the weekends—the situation began to feel much more like what I had been used to when I played full-time. We left the equipment in place for the full month; we didn't have to set up each Friday and break down each Saturday. We got to know the management and staff of the club on a personal basis, rather than just as "itinerant musicians" invading their space for two nights. We came to know many of the regulars in the club and even to develop a bit of a following of our own over the course of the month. We were able to work out the sound "bugs" during the first weekend, so that for the balance of our stay, our sound was good and easily controllable. We came to know the best way to plan our sets—in terms of volume, tempo, and intensity level—in order to correspond to the activity in the club. We learned at what time the diners tended to leave and when the drinkers started to congregate; we also learned at what point in the evening the seated drinkers would turn into dancers. With that kind of knowledge, we could schedule our tunes so that we would be as entertaining as possible at any given point in the eve-

ning.

The bottom line of all this is that we became much more comfortable in our surroundings than we could possibly become on a single-weekend stand. And this is what made me realize that club musicians on long-term, full-time gigs enjoy certain working conditions that no other musicians do.

There is a psychological advantage that a person enjoys—no matter what field of endeavor that person is involved in—when that person is operating in familiar territory. In the military, it's called "knowing the ground"; in sports, it's known as "the home-field advantage." When you don't have to worry about unfamiliar surroundings, your concentration can be fully devoted to what it is you're doing—in our case, performing. That's why I feel it is very important for club players to consciously make an effort to maximize this sense of "being at home" in any given club—and as soon as possible after starting to work there. Over the years, I've discussed ways of dealing with club management—including up-front negotiations about all pertinent details of scheduling, volume, wardrobe, drink policy, etc. I've also said how important it is to get to know the staff on a personal basis, and to socialize with the clientele, so as to promote goodwill and develop a following. I've talked about evaluating the acoustics of the room, and about planning your stage setup to make it as efficient as possible. I've mentioned the use of a litter bag to keep your stage area clean, and I've suggested various methods and products that might make you more comfortable physically while playing. These things are especially important to traveling players, who may have only a week or two to achieve this important "familiarity." I can't think of anything less pleasant than a two-week stand that felt like 12 one-nighters in a row.

A current seasonal lyric says that "there's no place like home for the holidays." Actually, for a club drummer, there's simply no place like home—period. Take a moment to evaluate how good you have it on your club gig, and think about all the elements that combine to make it that way. You might find that you could take steps to improve certain areas to make things even better in the future. Wouldn't that be a nice gift to yourself? And whether you're "home" or "on the road," have a great holiday season and a happy New Year!

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by Bob Saydlowski, Jr.

Bass Drum Trigger Pedals

In the majority of electronic drumkits, the bass drum is a large pad in the center of the setup. Its size is mainly for cosmetic appeal, since the pickup sensor inside is quite small in comparison to the overall pad size. However, Drum Workshop, Techtonics, and Magnesium Guitars all offer devices with which electronic equipment may be triggered by a drummer's foot without the use of any drumpad of any size.

Drum Workshop EP-1



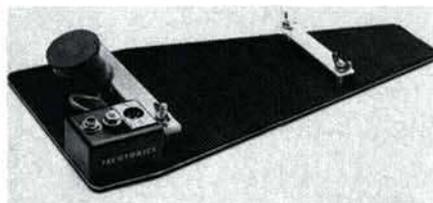
The *EP-1* is a modified 5000 *Turbo* pedal, with the beater striking downward. The pedal itself has a hinged heel footboard, a single expansion spring, and a half sprocket with chain drive. The entire pedal is mounted onto a metal support plate that is rubberized on the mount side and Velcroed on the floor side. The support plate has two sprung spurs for even better stabilization. (Keep in mind that the pedal is not attached to any sort of anchor, such as a bass drum hoop, so any skating would definitely cause problems!)

Mounted on the support plate—in front of the pedal—is a cylindrical detonator with a rubber impact surface. Set at an upward angle, this detonator is what the beater makes contact with to trigger the sound. (The *EP-1* does not have its own sound source; it must be hooked to an external device such as a Simmons brain, Linn 9000, etc.) Next to the detonator is a small casing, containing two 1/4" output jacks. These enable two sound sources to be triggered simultaneously, and will also allow you to link two *EP-1*s together for double bass drum playing. You can, of course, connect either one singly to your electronic brain or drum computer.

There are lots of options for your setup with the *EP-1*. You can add an electronic bass drum into your acoustic kit, while taking up only the space required for a drum pedal. With a full electronic kit, you could completely do away with the large bass drum pad and "open up" your setup visually. Of course, you are not limited to just bass drum sounds with the *EP-1*. The pedal can be used to trigger any available voice in your drum brain or computer (snare, handclaps, sound effects, etc.).

The *EP-1* has a very natural feel and rebound. In fact, it's just like playing a real bass drum. I preferred the *EP-1* over a Simmons pad on the basis of feel alone. The *EP-1*'s attack is also quieter than an electronic pad. Its compactness allows it to fit in comfortably with any setup. I'll never play on an electronic bass drum pad again! The retail price is \$298.00.

Techtonics 2000



The Techtonics 2000 is an electronic

bass drum trigger designed along the same lines as the DW *EP-1*, but minus the pedal, allowing you to use your own present drum pedal. Its steel mount plate is 16" long and 7" wide, so almost any pedal will fit. The plate is covered with non-skid, ribbed rubber. At the front of the plate is a cylindrical cushion-base detonator, along with one 1/4" jack and one XLR jack. The jacks are both input and output, enabling two 2000s to be linked together. The Techtonics can only be used with drum pedals whose beaters can be positioned downward. The cylinder is horizontally adjustable to line up with your pedal's beater. The mount plate has adjustable clamps: One is used for the pedal to clamp onto, and the other to hold the pedal down to the mount plate.

I tried the Techtonics 2000 with an old-style DW 5000C, and aside from having to readjust the axle hub for the beater, no further adjustments to the pedal were needed. Setup, in fact, is very simple. The trigger cylinder has a bit of "give" to it. Thus, feel and rebound were quite good. If you like your present pedal and like the concept of being able to trigger electronic sounds with a compact unit, I recommend checking out the Techtonics 2000. The retail price is \$120.00.

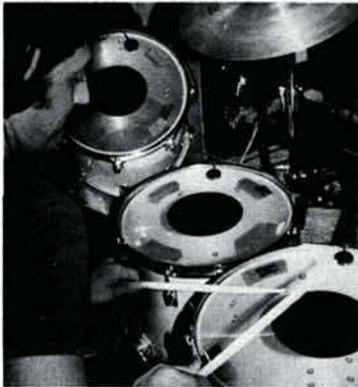
The Shark



The *Shark* is a radical new design in drum triggers, incorporating a black, linear-transit, cam-operated pedal, with a hinged footboard plus toe stop, all made completely of steel. A steel transit block, when depressed by the pedal footboard, strikes a transducer at the front of the frame, enabling triggering of almost any electronic drum voice module. The transit block is spring-carried, hooks to a movable anchor post on the base plate, and has a front rubber bumper where it strikes the transducer. Different springs can be used to alter the stiffness of the pedal action. Since the transit block rides on two steel rods, its weight provides inertia for smooth movement and a realistic feel. The footboard angle can be adjusted by changing the position of both the cam follower underneath the footplate and the hinge block at the end of the footplate. The toe stop plate is also removable. To stabilize movement of the pedal on carpeted sur-

continued on page 109

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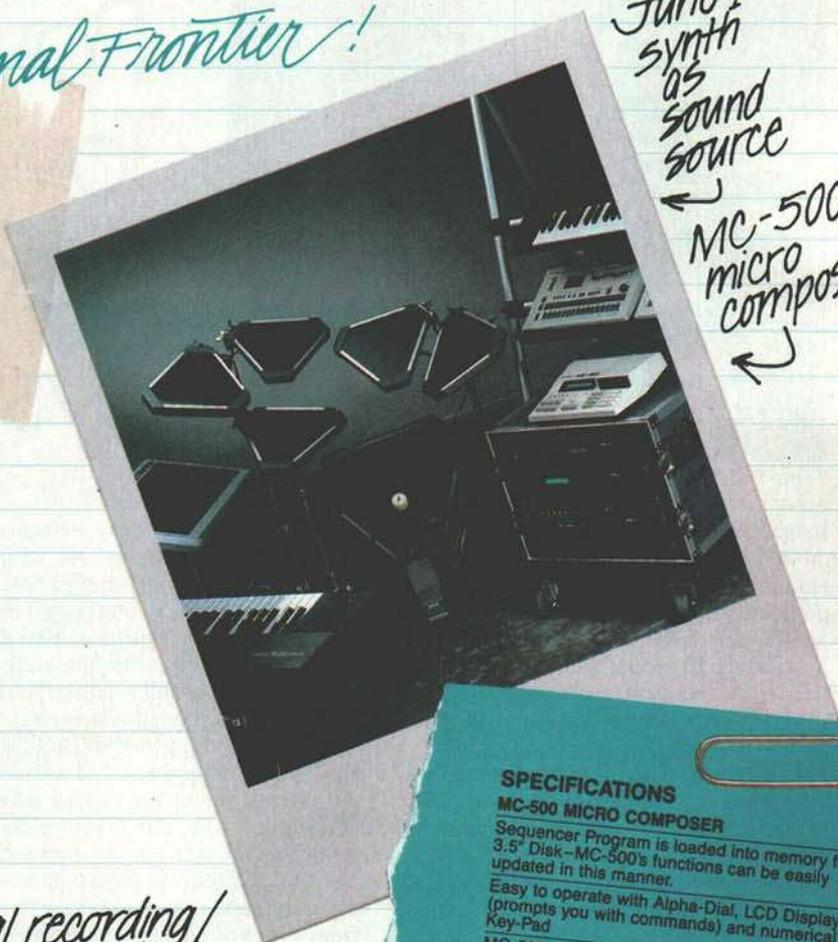
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MC-500 micro composer

SPECIFICATIONS

MC-500 MICRO COMPOSER

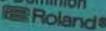
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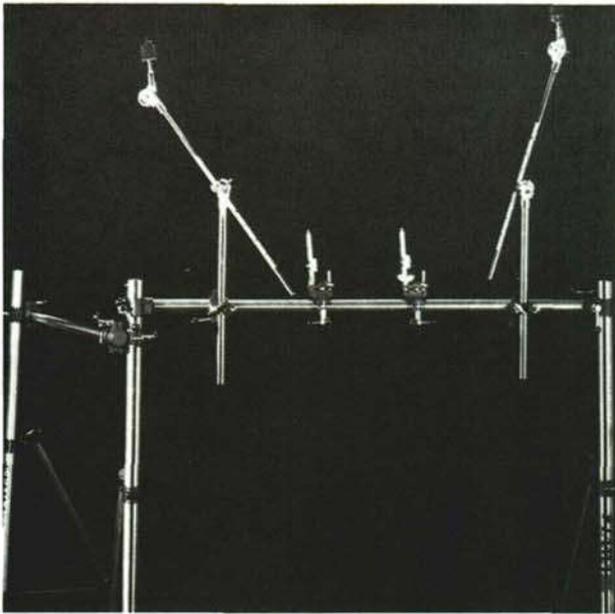
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by Rick Van Horn



Tama PMD500-SS (in combination with PMD50-SS outrigger section).

Tama Power Tower Rack System

In recent years, the need to set up more and more complicated drumkits in limited amounts of time and space has led to the popularity of the "rack" concept: using a self-supporting framework as a single base upon which to mount all the drums, cymbals, electronics, and accessories that comprise the kit. Tama's entry into the rack field is its *Power Tower* system.

The *Power Tower* system is actually a component system, allowing the drummer to create a rack specifically tailored to his or her needs. Tama does offer a basic "starter" model and some specific add-on units, but personal customization is quite possible. (You've probably seen Tama's ads for its *Power Tower Cage*; that should let you know just how elaborate it's possible to get with the various parts of this system.)

For the purpose of this review, I used the basic "starter" unit (Tama's model *PMD 500 SS*), which is comprised of two leg units, one crosspiece, and all connectors and mounting hardware necessary to mount two rack toms and two cymbals. I later added an "outrigger" unit (model *PMD 50 SS*) consisting of a single horizontal bar (that connects to one leg of the *PMD 500 SS*) and a single leg unit. Together, the two units formed an L-shaped rack going across my bass drum and to the right of the floor toms.

Specifications

The *Power Tower* rack is constructed of stainless-steel pipe that is 1/2" in diameter. The leg units are approximately 40" high, with a triangular bracing arrangement using a short length of pipe and a much smaller connecting brace. When connected to the crosspiece, the two leg units form a

self-supporting base. The crosspieces are approximately 50" long. All connectors are metal, and the pipe-to-pipe connectors are open-ended, so that any height or width adjustment can be achieved. (It is not necessary to use the full width of the crosspieces or the full height of the legs.)

Tama has designed a universal clamp, designated the *J4*, which will hold virtually any brand of hardware. One side is the diameter of the rack pipe; the other is an adjustable V-jaw. The *J4* is a quick-release clamp; either side opens completely with just a few turns of the large tightening handle. This makes the clamp easy to remove from the rack pipe (if you desire); it also allows for quick and easy removal of tom holders or cymbal booms from the V-jaw of the clamp, helping to reduce set-up and breakdown time.

The pipe-to-pipe clamps are designed similarly to the *J4s*, except that both sides are the diameter of the rack pipe. They also are quick-release clamps, and facilitate very quick assembly or disassembly of the major rack sections.

Initial Setup

Right out of the box, the basic *PMD 500 SS* sets up in minutes. The pipe is quite light, and I'd judge that the total weight of the rack components (including the tom mounts and cymbal booms) would not equal the weight of the number of individual floor stands and other traditional hardware necessary to mount the same equipment. A nice touch from Tama is the small, rotating spring clips that attach the leg braces together; a slight push and a quick turn are all that's needed to lock the legs in place. Reverse the turn and the clips pop loose, allowing the short lengths of

pipe that make up the leg brace to fold up for easy carrying. Nothing actually has to be removed or carried separately (such as cotter pins, bolts, etc.). The various "permanent" pipe-to-pipe clamps (as opposed to the *J4s* that hold the drum hardware) are held in place by large, alien-head bolts. Tama thoughtfully supplies a large-handled alien wrench and also a complete set of square-head bolts for use with a drumkey if you prefer. (I prefer the alien-head bolts because they have a lower profile and make the various connectors more streamlined. But for someone who doesn't want "one more wrench to carry," the drumkey-operated bolts might be preferable.)

Once the basic rack is erected, getting your personal setup arranged is time-consuming; there's no doubt about that. It takes a lot of adjustment to get everything placed and angled just right. (But by the same token, if you were dealing with a brand-new set of traditional stands and mounts, it would probably take as much time for your first setup.) The *Power Tower* does offer tremendous flexibility of positioning, in that you can raise or lower the crosspiece, angle the legs, and angle any outriggers; you don't have to have square corners for your rack arrangement. Additionally, because of the cylindrical nature of the pipe, the *J4s* can be rotated towards or away from you, giving infinite adjustment on that axis (whereas mounts or booms coming from a square frame must come off either vertically or horizontally). It's important to note that the fine-tuning process of stands and booms—although time-consuming—is fairly easily done, due to the ease with which the clamps can be moved and adjusted. I was

even able to lower the front crosspiece—completely loaded with drums and cymbals—with no difficulty; each side could be loosened and lowered without collapsing completely. Both the *J4* clamps and the pipe-to-pipe clamps feature large tightening handles that make it easy to tighten or loosen the clamps, and provide plenty of leverage to get a secure grip.

Memory collars are provided for the pipe-to-pipe connections, which allows the main pipes of the rack to be set up the same way each time. It would be helpful if the same memory collars were included for each *J4*, to mark the positions of toms and cymbals. (If one went on the assumption that the *J4*s were not going to be removed from the rack upon breakdown, memory collars might not be necessary. But in the event of a very complicated setup, they might still be helpful to lock things into position.) Conspicuous by their absence from the equipment supplied with the *PMD 500 SS* are memory collars for the cymbal booms. These would mark both height and angle for the booms, which would make their placement much simpler and more secure. As it is, it's necessary to make some sort of mark on the shaft of the cymbal boom to correspond with a mark on the appropriate *J4* clamp in order to indicate the boom's position. The L-arms that support the rack toms are supplied with memory locks.

On The Gig

Once I got my setup arrangement finalized, I took my kit out on several gigs to field-test the *Power Tower* system. I did have certain reservations about its practicality for a drummer who isn't working on arena stages. I also had some doubts about the cylindrical nature of the pipe and the potential for rack toms slipping. I wanted to see how the rack would handle under the high-pressure, quick setup and breakdown that my band usually had to face: whether it would be more or less trouble than a full complement of regular stands, and whether it would take more or less time to erect.

I determined quickly that the rack was faster to set up than my regular stands had been: five minutes flat from box to setup, ready to mount drums and cymbals on. There's no getting around the fact that the component parts are bulky; after all, you're dealing with pipes over four feet long in some instances. But they aren't heavy, and you're only carrying a few of them to complete your setup, as opposed to (potentially) several heavy traditional stands. As long as you have a vehicle with the capability of carrying the rack's lengthy component parts, I'd say that setup and breakdown are certainly no more difficult than with any other stand

arrangement—and possibly much less so.

My fears about drums slipping were quickly allayed. When you figure the circumference of a 1 1/2" diameter pipe (approximately 5"), and multiply that times the width of the *J4* clamps (approximately 1/4"), you get a gripping area of around 8/4 square inches. That's quite a large surface. And the stainless-steel pipe that comprises the *Power Tower* rack has a satin—rather than smooth chrome—finish, which gives a bit of roughness to maximize grip security. I was able to mount a 12 x 14 rack tom at quite a distance away from the pipe and at a substantial angle without any slipping at all. While playing, I noticed that the drums and cymbals were all supported solidly; there was no "bounce" effect from one item to another. I have heard that this can occur with very heavy playing on any rack setup, but I saw no evidence of it on my gig.

Breakdown was as fast as the setup: Once the drums and cymbals were removed, the cymbal booms undamped quickly and were stowed away, and then the whole rack was broken down in five minutes. Total breakdown time was probably 20 minutes from the first turn of a wing nut to the last buckling of a case. I was impressed.

Let me point out that Tama is the first to admit that a rack system is not for everyone. It is not particularly recommended for sets smaller than five pieces, with at least three cymbals. It is also not recommended if you currently play only weddings or parties on very lightweight equipment using flat-base stands circa 1963. If that type of kit works well for you, you don't need a rack.

On the other hand, the more complicated your drumset is, the more valuable a rack system becomes, in terms of economy of space and weight. For instance, as I said earlier, I started this test using only the basic *PMD 500 SS*, mounting two rack toms and two cymbals. By the time I was through, I had mounted 9x10, 10x12, and 12 x 14 rack toms, four crash cymbals, and a cowbell on that same unit (using some additional clamps supplied by Tama). By adding the *PMD 50 SS* add-on unit, I was able to mount a ride cymbal, two more crash cymbals, and a small monitor speaker to my right. And the stage floor area taken up by the entire rack was less than that of my riser, which is only 5 1/2' by 5 1/2' square. Considering the area that would have been taken up by the bases of the required number of traditional tom and cymbal stands of today's size, I believe that my final setup would have been impossible to achieve without the use of the *Power Tower* rack.

For anyone interested in the convenience and security of a rack system, I'd



Tama's J4 clamp will accommodate virtually any brand of hardware.

definitely recommend the Tama *Power Tower* system as a candidate for examination. The *PMD 500 SS* unit currently lists at \$335.00, and includes four *J4* clamps, two L-arms for rack toms, and two long cymbal booms. The add-on *PMD 50 SS* unit lists for \$130.00. Additional clamps, booms, memory collars, etc., are available at extra cost.

Electronic Review continued from page 106

faces, Velcro pads are attached to its bottom. A leash is also provided to tie around your seat, anchoring the pedal when playing on smooth floors.

When I first received the *Shark* for testing, it had a problem in triggering certain units, due to a mismatch in voltage. This trouble has since been solved, and the *Shark* has faithfully triggered every module I've had the opportunity to try it on. The pedal gives a clean voltage pulse, with no double triggering. An XLR output jack is standard, but a W jack is available on request.

If you've wanted to add an electronic bass drum into your kit but don't have the room, the *Shark* would work out fine, as the space it takes up is just a bit more than the average conventional bass pedal. (Don't be confused into thinking that the *Shark* produces a bass drum sound itself; you still need a voice unit to connect it into.)

The *Shark* has seen a few design changes since its inception, and its inventor has now come up with a pedal that feels pretty close to a regular pedal. Your playing technique should not change much at all (even though I did find myself playing with my heel up more than usual). The *Shark* is quite an interesting design and concept, and should fit right in with electronic drumkit players, as well as being a space-saving add-on for all types of kits. The retail price is \$269.00.

MUSICAL SALUTE TO CHICAGO FEATURES ACUNA, DA COSTA



Left to right: Alex Acuna, Tom Scott, Nathan East, Dave Grusin, Lee Ritenour, Paulinho Da Costa.

The Yamaha corporation and Sound Post Music Stores recently combined to present an all-star lineup of performers in a concert performance billed as "A Sound Post Musical Salute To Chicago." The event took place at the Park West in Chicago, and featured Alex Acuna and Paulinho Da Costa on drums and percussion, along with Nathan East on bass, Tom Scott on saxophone, Lee Rite-

nour on guitar, and Dave Grusin on keyboards. According to Doug Buttleman, Artist Relations Manager for Yamaha, "We brought together some of the biggest talents in the music industry for a once-in-a-lifetime concert. It was our way of thanking the Chicago area for having been supportive of our products and of the music industry for so many years."

FORAT OFFERS LINN SERVICES

For owners of Linn electronic drum machines and sequencers, Forat Electronics (Linn Service Division) is currently offering support services. Company owners Ben and Bruce Forat were both technicians for Linn Electronics prior to that company's recent closing. Upon Linn's demise, the Forat brothers bought out the Linn inventory, assets, and technology. They also staffed their company primarily with former Linn employees, including quality control and purchasing department employees, as well

as most of the technicians. Forat Electronics can service existing equipment, make modifications and updates, and even provide some new products out of the Linn inventory that existed at the time of the buy-out. Ben Forat also states that production of new equipment might be a possibility, depending upon market demand. For further information, contact Forat Electronics (Linn Service Division), 11514 Ventura Blvd., Studio City, CA 91604, or call (818) 763-3007.

PATRICK NEW KAMAN MUSIC PERCUSSION MANAGER

David Patrick has been promoted to Manager of Percussion at Kaman Music Corporation, parent organization for CB-700 drums and related lines. Patrick joined Kaman in 1985 as a Percussion Specialist after managing a percussion store in Memphis, Tennessee, for ten years. He has also per-

formed professionally as a percussionist for many years. Commenting on the promotion, Kaman Chairman and President Charles H. Kaman said, "I am confident that David, as part of our newly promoted management team, will continue the positive trend in our music business."

ELECTRONIC MUSIC GROUP FORMED

Don's Music Land, a music retailer in Peoria, Illinois, recently formed an Electronic Musicians Group dedicated to enriching the knowledge of today's musician, and offering a place to meet to share and learn new ideas. The group is open to all musicians interested in digitally sampled sounds, FM digital synthesis, and MIDI. The group plans to hold

regular meetings at Don's Music Land. These meetings will feature lectures and shared information from artists, manufacturers' reps, and other parties knowledgeable in this growing field. For further information, contact Don's Music Land, 1227A W. Glen, Peoria, IL 61614-4794, (309) 692-0854.

ENDORSEMENT NEWS

Bud Harner has recently been added to the roster of Pearl endorsing artists, using the *GLX Prestige Artist* drumkit on Pearl's Drum Rack on tour with Barry Manilow . . . Pat Benatar's **Myron Grombacher** is now endorsing Drum Workshop bass drum and hi-hat pedals, and plans to add DW's *EP-1* electronic pedal to his setup . . . Gregg **Bissonette** is mounting his drums on Pure-cussion's RIMS mounting system for the David Lee Roth world tour . . . The Moody

Blues' Graeme Edge is using the *C-ducer APT (Acoustic Percussion Trigger)* internally mounted mic/trigger system to combine his acoustic drums with electronic sounds while on tour . . . Barcus-Berry recently announced that **John "J.R." Robinson** is using its drumhead pickups on the John Fogerty tour . . . Chicago's **Danny Seraphine** recently signed as a Pro-Mark endorser, playing with that company's Texas Hickory 5A stick.

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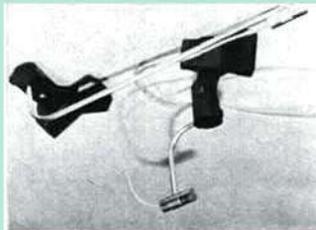
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RING ARRESTOR BY YAMAHA



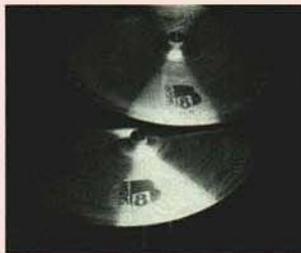
Yamaha's new *Ring Arrestor* is an innovative drum mute that effectively eliminates unwanted ring, without the loss of the natural resonance and tone of the drum. This is possible due to its suede construction and unique means of attachment to the rim—allowing the head to vibrate or "breathe" fully. It is easy to use, made to last, and one or more can be used on a particular drum for desired result. For more information, contact your Yamaha dealer.

D.C.'S—MINI DRUM MIC'S



D.C.'s are omnidirectional mini-mic's designed to be used specifically with drumkits. The mic's are mounted on spring clips for easy attachment to stands or drum lugs, and feature wide frequency response for clean and clear sound reinforcement. A complete set includes six mic's, six clips (one is specialized for mounting on the rim of the bass drum), and a 6-in/6-out power supply. For further information, contact Steve Dodge at D.C.'s, 1428 N. Lomalai Lane, Flagstaff, AZ 86001, (602) 774-8911.

SABIAN B8 AND B8 PLUS CYMBALS



Sabian's new *B8* and *B8 Plus* are "European style" cymbal lines, meaning that they are spin-formed to the cymbal shape from a bronze alloy disc (92% copper, 8% tin). Sabian's cymbal makers have improved this process in order to allow the *B8* and *B8 Plus* cymbals to offer exceptional sound quality

and durability in a low price range. The *B8* is spin-formed and machine hammered. It is available in 16" crash, 18" crash-ride, 20" ride, and 14" hi-hat models. The *B8 Plus* features the same spin process, followed by exacting hammering, tempering, and a unique polishing process that refines the sound even further, as well as imparting an attractive brilliant finish. The *B8 Plus* line includes 16" crash, 18" crash-ride, 20" ride, 14" hi-hat, and 16", 18", and 20" Chinese models. Both lines offer factory-assembled *Performer Sets*. For further information, contact your Sabian dealer.

IMPACT ADDS ACCESSORY CASES



To complete its line of *Hi-Impact* weatherproof cases, Impact Industries has added two trap, two stand, and three cymbal case models. All seven cases have the Impact high visual appeal, along with chrome trim. All handles are heavy-duty and are bolted on with

large reinforcement plates. Trap and cymbal case bottoms are also internally reinforced with masonite. All casters are heavy-duty, ball-bearing types. The stand case uses a smaller caster and is welded onto a steel plate. Trap and stand cases have one buckle and two *Velcro* straps. Cymbal cases are available in 20", 22", and 24" sizes, and feature a W center mounting post. Impact tear-proof foam is available on all cases as an option. For more information, contact Terry Thirion, Impact Industries, Inc., 333 Plumer St., Wausau, WI 54401, (715) 842-1651.

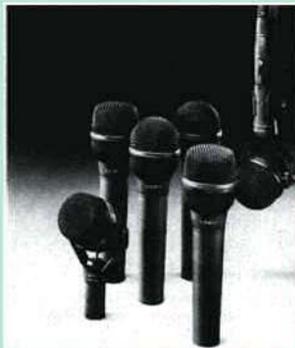
HSS PRO I DRUM LINE



HSS Inc. recently introduced a new second-generation drumset: the Hohner *Pro I* five-piece kit. The new kit has been modified with special features for the beginner or casual player who wants a professional sound at an affordable price. It features drums of all-wood construction, with black-dot batter heads and deep power-tom dimensions. A gloss-black front bass drum head and quality, durable chrome plating on the drums give the *Pro I* a professional look as well as a pro-

fessional sound. The kit is available with *Mylar* shell coverings in black, wine red, midnight blue, and white, and is supplied with an all-metal snare drum, heavy-duty chain pedals for both the bass drum and hi-hat, and double-braced stands with quick-release height adjustment and memory locks. Expander tom packs featuring 8x8 and 8x10 power toms are available. For further information, contact HSS Inc., P.O. Box 9167, Richmond, VA 23227, (804) 798-4500.

NEW MIC'S FROM ELECTRO-VOICE



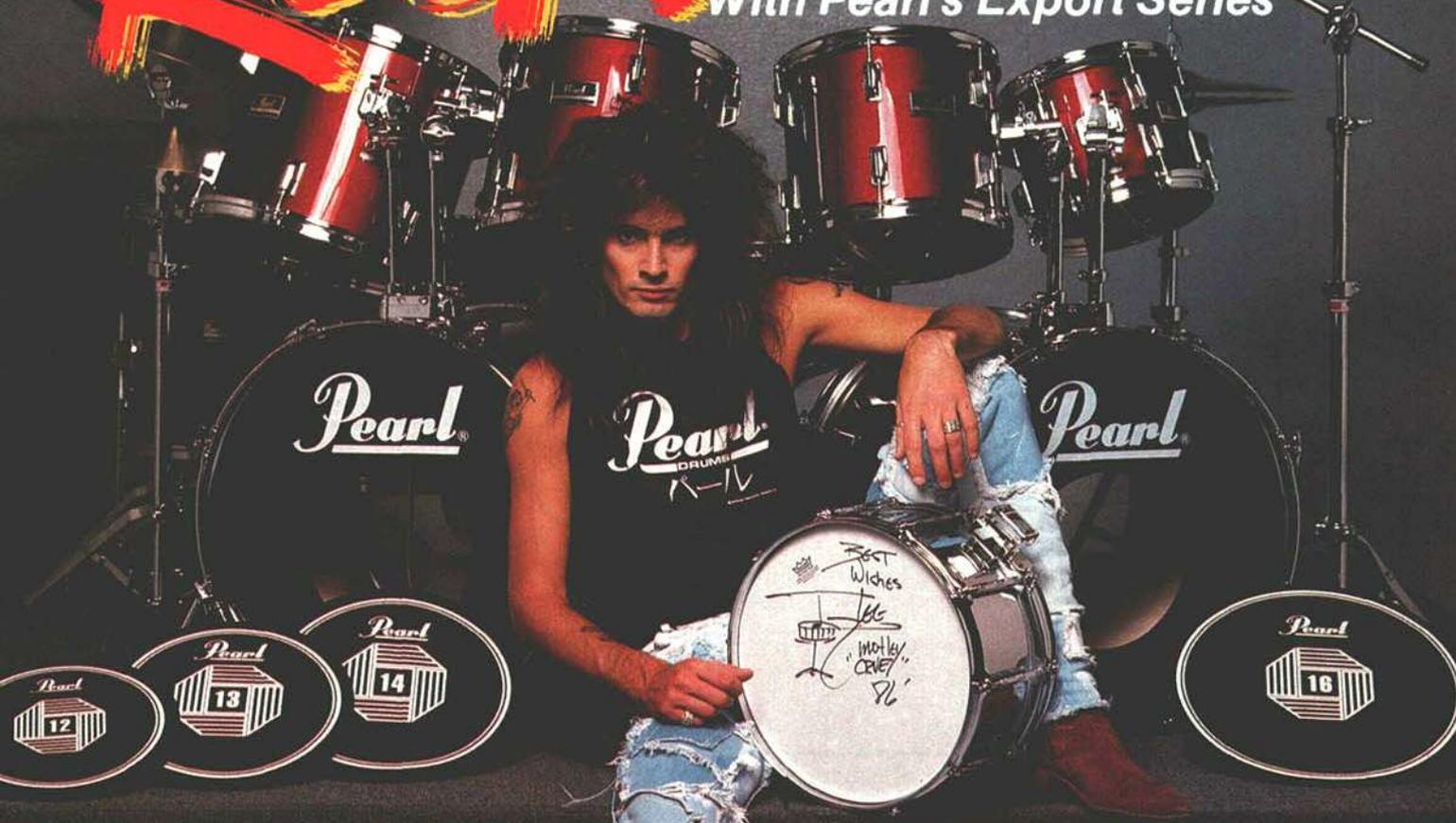
The *N/D408* and *N/D308* from Electro-Voice represent a radical departure from conventional instrument microphone designs. To solve the problem of microphone placement,

these mic's offer a pivoting-yoke configuration for maximum flexibility in positioning the mic' near a sound source. Both the *N/D408* and *N/D308* are ideal for live sound reinforcement of instruments. The *N/D408's* extremely wide frequency response reproduces everything from floor toms to splash cymbals with smooth, natural accuracy, while its supercardioid pattern defines and separates individual toms. The *N/D308* is especially well-suited for internal kick drum miking. For more information, contact Music Marketing at Electro-Voice, Inc., 600 Cecil St., Buchanan, MI 49107.

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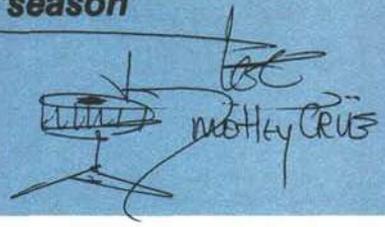
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CB700 MARK SERIES POWER RACK DRUMSETS



Kaman Music Corporation recently announced that two new *Power Rack* drumsets have been added to the *CB700 Mark Series* line. These *Power Rack* sets combine the latest technology in horizontal drum hardware with *Mark Series* extended shell power drums to bring the latest professional features to a price range all percussionists can afford.

CB700 Power Racks are lightweight (but heavy-duty) hardware systems that allow drummers to mount their toms off of the bass drum, allowing all of the drums to resonate more freely. This system

also eliminates the need for any additional cymbal stands. *Mark Series* power drums feature 9-ply shells throughout and optional free-floating snare drums. Smoky chrome, a finish with a rich, pewter sheen, has recently been added to the other colors available in this line. All new *Mark Series Power Rack* sets include *Gibraltar* elliptical-leg stands and *Power Port* bass drum heads. For more information, contact Dave Patrick, Manager of Percussion, Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002, (203) 243-7872.

WALKER 512 DIGITAL DRUM SYSTEM

Walker Recorded Acoustics recently introduced the model *512* digital drum system. The *Walker 512* is a fully dynamic digital percussion system designed for the studio or the stage. All of the electronics in the unit have been packaged into a single-space, rack-mounted chassis for maximum space economy. The bass drum and pad design provide tight, uncompromised placement around the drummer's existing kit.

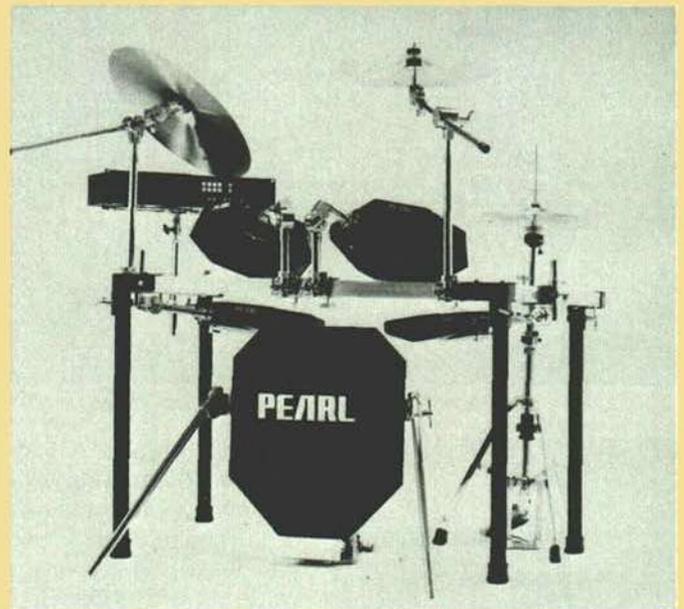
The *512* features five channels, with two voices per channel (for a total of ten voices). Each voice has its own two-octave pitch control. The unit comes stock with Tight Kik, Open Kik, Tight Snare, Open Snare, Hi-, Mid-, and Low-Toms, Tambourine, Cowbell, and Handclap. Each voice has been digitized and loaded onto a single EPROM chip, so it may be interchanged or replaced



with new voices. The unit will accept 64k, 128k, 256k, and 512k EPROM chips. The unit is also compatible with many existing sound chips currently available.

The *512* has two completely independent output mixes, as well as individual outputs for each channel. A line output on the back panel enables the user to monitor other audio devices, such as tape decks, drum machines, or a P.A. monitor mix. A headphone jack is also provided for personal monitoring. For more details, contact Walker Recorded Acoustics, 113 Hal Muldrow Drive, Norman, OK 73069, (405) 364-4981.

PEARL ELECTRONIC DRUM RACK

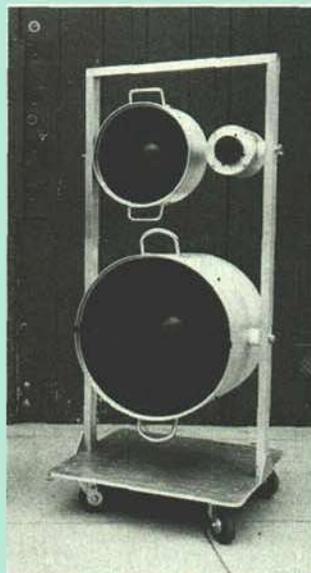


Pearl International has released its new *EDR-1* Electronic Drum Rack. The rack is made of sturdy, lightweight rectangular aluminum, specifically designed to accommodate electronic as well as acoustic drums and to eliminate the common slipping down of drums of both types due to normal use. It also epitomizes today's "hi-tech" look. The new rack not only includes the normal front bar and corresponding legs section,

but also two side rails and legs, five *PC-2* Pipe Clamps, and one *TUH-1* Tone Unit Holder as standard equipment. Player-designed, the *EDR-1's* dimensions are 277/8" high by 413/8" wide, with a depth of 365/8" inches on the player's right side, and 303/8" on the player's left side. For more information, write or call Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240, (615) 833-4477.

CUSTOM SPEAKER MOUNTING FOR ELECTRONIC DRUMMERS

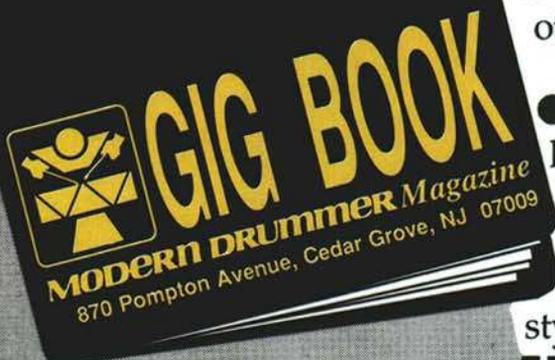
Steve Tyson has created a radical design for a speaker-mounting system that he is offering to electronic drummers. The system is made up of all-JBL components, including 18" bass and 10" midrange speakers and a tweeter. The "cans" holding the speakers may be angled in any direction (including straight down, if indirect sound is desired). Construction is all of aluminum, with moving-dolly casters for easy transport. The lids for the cans provide protection for the speakers while in transit. The unit stands about 4' high, and is suitable for keyboard or P.A. use as well as for drums. Contact Steve Tyson at P.O. Box 669, San Francisco, CA 94101, or call (415) 922-7085.



NEW FROM
MD...

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- This handy, hi-tech pocket calendar makes it simple to keep track of dates, times, places, directions, or any other necessary information for *every* gig you play!
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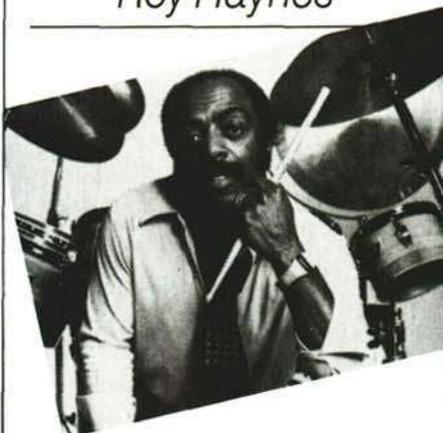
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Profiles in Percussion

Roy Haynes

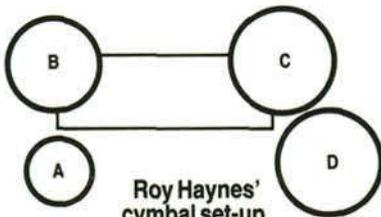


He is one of the most outstanding jazz drummers in the world. And his unique playing style helped to modernize the established method of playing drums in the jazz of the 60s. Today, Roy Haynes continues to challenge accepted concepts and innovate new approaches.

His contribution to music is best illustrated by mentioning the artists who chose Roy to play and record with them: Lester Young, Charlie Parker, Thelonius Monk, Sarah Vaughan, John Coltrane, Billie Holiday, Stan Getz, Sonny Rollins and Miles Davis.

Roy plays with some of today's great artists - Chick Corea and Pat Metheny. And also headlines his own group. He performs regularly at the most prestigious jazz festivals around the world.

As a testimony to Roy's influence on music, the Boston Jazz Society set up the Roy Haynes Scholarship Fund in 1978 at the Berklee School of Music.



Roy Haynes' cymbal set-up.

- A. 13" K. Hi Hat Top
- 13" A. New Beat Hi Hat Bottom Brilliant
- B. 18" A. Medium Thin Crash Platinum
- C. 20" A. Flat Top Ride Brilliant
- D. 20" A. Medium Ride Platinum

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MD...



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Gregg Bissonette

also

Gary Husband

The Drummers Of Woody Herman

plus:

MD Sound Supplement with Rod Morgenstein

and much more, don't miss it ..

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MODERN DRUMMER'S TEN-YEAR INDEX

INTRODUCTION

In order to mark the conclusion of our 10th anniversary year, and in an effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this *Ten-Year Index*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* since its first issue was published in January of 1977.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* and *Industry Personality Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where everything *MD* has ever published about that drummer may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything ever written by" your favorite columnist. Notable exceptions are *Drum Soloist* and *Rock Charts*, which are indexed by the artists' names—as are the reviews in *On Track* and *On Tape*. Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name.

It is our hope that the manner in which we have organized our *Ten-Year Index* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD*'s pages over the past ten years.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(C) = Concepts
(CP) = Complete Percussionist
(CS) = Club Scene
(DO) = Drums Onstage
(DP) = Drummer/Percussionist
(DS) = Driver's Seat
(EI) = Electronic Insights
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(IH) = Industry Happenings

(IM) = In Memoriam
(IS) = In The Studio
(JD) = Just Drums
(JDW) = Jazz Drummers' Workshop
(LG) = Listeners' Guide
(M) = Mallets
(OM) = On The Move
(P) = Portraits
(PCU) = Product Close-Up
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(RS) = Rudimental Symposium

(SB) = South Of The Border
(SDS) = Show Drummers' Seminar
(SO) = Slightly Offbeat
(SS) = Show And Studio
(ST) = Shop Talk
(S/Tch) = Strictly Technique
(S/Tn) = Staying In Tune
(SU) = Setup Update
(TCB) = Taking Care Of Business
(TF) = Teachers' Forum
(U) = Update
(UC) = Up And Coming

ARTIST REFERENCE LIST

A

ACUNA, Alex—(F) May '82
 AIRTO—(F) Aug. '83 (cover)
 AK LAFF, Pheeroan—(F) May '84
 ALDRIDGE, Tommy—(F) Oct. '81, (U) Sep. '85, (A) Oct. '82, (A) Jan. '83, (A) Dec. '83, (A) Feb. '84, (A) Jun. '84, (A) Sep. '85, (A) Jun. '86
 ALFORD, David—(U) Dec. '86
 ALI, Rashied—(F) Jul. '84, (LG) Dec. '85
 ALLEN, Carl—(P) Feb. '84
 ALLEN, Rick—(UC) Nov. '83, (U) Jun. '85, (A) Dec. '84
 ALLEYNE, Archie—(P) Jun. '83
 ALLISON, Jerry—(F) Jun. '85
 ALTSCHUL, Barry—(F) Nov. '82, [author: (JDW)]
 AMENDOLA, Billy—(OM) Apr. '86
 APPICE, Carmine—(F) Apr. '78 (cover), (F) Sep. '84, (P) Jun. '81, (U) Jun. '83, (U) Feb. '85, (A) Dec./Jan. '79, (A) Jul. '81, (A) Mar. '83, (A) Jul. '84, (A) Nov. '84, (A) May '85, (LG) Jun. '84, [author: (RP)]
 APPICE, Vinny—(F) Sep. '85, (U) May '84, [author: (IS)]
 ARDOLINO, Tom—(P) Aug. '84
 ARDUSER, Chris—(U) Jul. '86
 ARNOLD, Horace—(F) Feb./Mar. '80 (Colloquium III), (F) Nov. '84
 ARONOFF, Kenny—(F) Jun. '86 (cover), (UC) Jun. '83, (U) Sep. '85, (SU) Oct. '84
 ARPINO, Andre—(P) Sep. '86
 AVALON, Richard—(OM) Jan. '85
 AVORY, Mick—(F) Feb. '85
 AZAR, Carla—(U) Jun. '86

B

BAILEY, Philip ("Earth, Wind & Fire's Percussion Triumvirate")—(F) Feb./Mar. '82
 BAIRD, Mike—(U) Nov. '83
 BAKER, Ginger—(F) Mar. '83, (U) Oct. '86, (IH) Mar. '84
 BALDWIN, Donny—(F) Apr. '86
 BALLARD, Butch—(P) Jun. '82
 BANALI, Frankie—(UC) May '84, (A) Jul. '84, (A) Jan. '85
 BARLOW, Barriemore—(F) Dec./Jan. '79, (F) Nov. '86
 BARON, Butch—(UC) Dec. '81/Jan. '82
 BARRETT, Carlton—(F) Jul. '83 ("The Reggae Drummers")
 BAYERS, Eddie—(F) Oct. '85
 BEARD, Frank—(F) Oct. '83
 BEGUN, Fred—(F) Apr./May '80
 BELLSON, Louie—(F) Oct./Nov. '80 (cover), (F) Jan. '86, (A) Oct. '82, (A) Jul. '83, (A) May '84, (A) Apr. '86, (LG) Mar. '84, [author: (DS)]
 BELOW, Fred—(F) Sep. '83
 BERG, Bill—(U) Mar. '85
 BERROA, Ignacio—(P) Jan. '84
 BEST, Pets—(F) Mar. '83
 BEVAN, Bev—(F) Jun. '84, (A) Nov. '84, [author: (TCB)]
 BISSONETTE, Gregg—(U) Nov. '83, (U) May '86, (A) Jun. '83, (A) Dec. '83, (A) Jun. '84, (SU) Dec. '84
 BLACK, James—(F) Dec. '82, (A) Oct. '83, (A) Feb. '84
 BLACK, Jimmy Carl—(U) Apr. '85
 BLACKMON, Larry—(F) Feb. '83
 BLACKWELL, Ed—(F) Nov. '81
 BLAINE, Hal—(F) Apr. '81 (cover), (A) Dec. '80/Jan. '81, (A) Jun. '82, (A) Mar. '83, [author: (S/Tr)]
 BLAIR, Jim—(U) Feb. '86
 BLAKEY, Art—(F) Oct. '78, (F) Sep. '84 (cover), (LG) Feb. '86
 BLOTZER, Bobby—(F) Oct. '86, (A) Dec. '84
 BLOWERS, Johnny—(P) Jul. '85
 BONHAM, Jason—(U) Jul. '86
 BONHAM, John—(F) Feb./Mar. '81, (F) Jul. '84 (cover)
 BORDEN, Barbara—(F) Jul. '82
 BOTTS, Michael—(U) May '83
 BOZZIO, Terry—(F) Nov. '81, (F) Dec. '84 (cover), (U) Nov. '82, (A) Jun. '84, (A) Oct. '84, (A) Aug. '85,

(A) Mar. '86, (A) May '86, (LG) Oct. '84, (SU) Nov. '86
 BRACE, Brent—(U) Dec. '82
 BRADLEY, James Jr.—(F) Aug./Sep. '81
 BRALOWER, Jimmy—(F) Jan. '85
 BRANDY, Carolyn—(F) Jul. '82
 BRECHTLEIN, Tom—(U) Oct. '83
 BRECKENRIDGE, Mark—(OM) Jun. '85
 BROCK, Jim—(IS) Mar. '85
 BROOKS, Roy—(F) Sep. '83 (M'Boom)
 BROWN, George—(F) Sep. '85
 BROWN, Gerry—(P) Jun. '84, (U) Mar. '86, (A) Apr. '86
 BROWN, Jim—(F) Mar. '85 ("English Reggae")
 BROWN, Mel—(A) Jun. '81
 BROWN, Mick—(U) Nov. '86
 BROWN, Ollie—(F) Jan. '85
 BRUFORD, Bill—(F) Jan./Feb. '79 (cover), (F) Jun. '83 (cover), (U) Dec. '85, (A) Oct./Nov. '79, (A) Feb./Mar. '81, (A) Apr. '82, (A) May '82, (A) Apr. '83, (A) May '83, (A) Oct. '83, (A) Nov. '83, (A) Jan. '84, (A) Aug. '84, (A) Mar. '85, (A) Apr. '85, (A) Aug. '85, (A) Oct. '85, (A) Jan. '86, (LG) Mar. '84
 BRYANT, William "Bubba"—(U) Apr. '84
 BRZEZICKI, Mark—(F) Feb. '85
 BUNKER, Larry—(DP) Mar./Apr. '79
 BUNNY, Jah—(F) Mar. '85 ("English Reggae")
 BURGESS, Richard James—(U) Dec. '84
 BURKE, Clem—(F) Dec. '80/Jan. '81 ("Rock Drummers Of The '80s"), (F) Feb. '83, (A) Dec./Jan. '79
 BURKE, Gary—(U) Oct. '84
 BURKLY, Kathy—(UC) Aug. '86
 BURNHAM, Hugo—(U) Nov. '84
 BURNS, Roy—(F) Apr. '77 (cover), [author: (C), (DS)]

C

CALARCO, David—(F) Feb. '86
 CAMPBELL, Tommy—(F) Jul. '85
 CAMPO, Bobby—(F) Apr. '81
 CAPALDI, Jim—(P) Nov. '84
 CARABELLO, Michael—(F) Apr. '84
 CARLOS, Bun E.—(F) Sep. '86
 CARMASSI, Billy—(U) Apr. '85
 CARMASSI, Denny—(F) Sep. '83, (U) Apr. '85, (U) Apr. '86, (A) Aug. '84, (LG) Aug. '84
 CARPENTER, Karen—(IM) May '83
 CARR, Bruno—(P) Aug. '83
 CARR, Eric—(F) Sep. '83, (U) Jan. '85, (U) Aug. '86, (A) Jul. '82, (A) Aug. '83, (A) Feb. '84, (A) Sep. '84, (A) Jan. '85
 CARRIGAN, Jerry—(F) Sep. '86
 CARRINGTON, Terri Lyne—(F) Oct. '77, (F) May '83
 CARTER, Larry—(U) Jun. '83
 CARVIN, Michael—(F) Dec./Jan. '79, (A) May '81
 CASSIDY, Ed—(U) Dec. '84
 CATLETT, Sid—(FP) Apr. '78
 CEROLI, Nick—(IM) Nov. '85, (A) Jul. '82, [author: (DS)]
 CHAMBERS, Joe—(F) Sep. '83 (M'Boom)
 CHAMBERS, Martin—(F) Jul. '82, (U) Aug. '83
 CHANCLER, Ndugu Leon—(F) Nov. '83, (U) Apr. '86, (LG) Oct. '84, [author: (IS)]
 CHAPIN, Jim—(F) Oct. '81, (A) Aug./Sep. '80, [author: (JDW), (RJ)]
 CHESTER, Gary—(F) Apr. '83, [author: (IS)]
 "Chicago Blues Drummers"—(F) Dec. '85 (Jennings, Jones, Payne, Jr., Tillman)
 CHILD, Thunder—(OM) Nov. '83
 CHILDS, Alan—(U) Oct. '85
 CHOUINARD, Bobby—(F) Nov. '85
 CHRISMAN, Gene—(F) Nov. '86
 CHRISTENSEN, Jon—(F) Sep. '85
 CHRISTINA, Fran—(F) Aug. '83, (U) Dec. '86
 CIRONE, Anthony—(F) Dec. '83
 CLARE, Kenny—(F) Mar. '83, (IM) Apr. '85
 CLARK, Mike—(F) Jun. '83, (U) Mar. '85
 CLARKE, Kenny—(F) Feb. '84, (IM) Apr. '85
 CLARKE, Terry—(F) Jun. '83
 CLAY, Francis—(P) Dec. '83

CLAY, Omar—(F) Sep. '83 (M'Boom)
 COBB, Jimmy—(F) Aug./Sep. '79
 COBHAM, Billy—(F) Aug./Sep. '79 (cover), (F) Jul. '86 (cover), (U) Jan. '85, (U) Feb. '86, (A) Jul. '83, (A) Jan. '84
 COCUZZO, Joe—(F) Aug./Sep. '80, (A) Feb./Mar. '80
 COHEN, Warren—(P) Apr. '83
 COLAIUTA, Vinnie—(F) Nov. '82 (cover), (U) Jun. '84, (A) Oct. '83, (A) Feb. '84, (A) May '85, (A) Jul. '85, (A) Dec. '85
 COLE, Cozy—(IM) Apr. '81
 COLEMAN, Tony—(U) May '85
 COLLINS, Charles—(SS) Aug./Sep. '81, (A) Dec. '80/Jan. '81
 COLLINS, Phil—(F) Mar./Apr. '79 (cover), (F) Nov. '83 (cover), (U) Jun. '85, (A) Dec./Jan. '79, (A) Jan. '85, (A) Nov. '85, (LG) Feb. '86
 COLLOQUIUM III—(F) Feb./Mar. '80 (cover) (Arnold, Hart, Waits)
 COLOMBY, Bobby—(F) May '82
 CONTI, Ivan—(F) Oct. '83 ("Drums Around The World")
 COOPER, Alex—(F) May '86
 COOPER, Jerome—(F) Apr. '86
 COOPER, Ralph—(F) Apr. '84, (U) Jan. '83
 COPELAND, Keith—(F) May '84
 COPELAND, Stewart—(F) Oct. '82 (cover), (U) Dec. '85, (A) Nov. '81
 COTTLER, Irv—(SS) Apr. '81, (A) Oct./Nov. '79
 CRAIN, Roberta—(F) Feb./Mar. '80
 CRANEY, Mark—(F) Jun. '83, (A) Oct. '82
 CRISS, Peter—(F) Feb./Mar. '81 (cover), (U) Jan. '85, (U) Oct. '86, (A) Oct. '81
 CRUMP, Bruce—(A) Jul. '86
 CRYSTAL, Lee—(UC) Jan. '84
 CURRY, Mickey—(F) Jun. '85, (UC) Jun. '82
 CYRILLE, Andrew—(F) Dec. '81/Jan. '82, (A) Feb./Mar. '82

D

Da COSTA, Paulinho—(P) Aug./Sep. '82
 DADEY, Kwaku—(P) Dec. '83
 DANELLI, Dino—(F) Jun. '84, (U) Jan. '85
 DANIELS, Bobby—(P) Sep. '84, (U) Dec. '82
 DAVIS, Dennis—(U) Jul. '85
 DAWSON, Alan—(F) Jul. '77 (co-cover), (F) May '85 (cover), (F) Jan. '86, [author: (RJ)]
 DEEMS, Barrett—(A) Nov. '81
 DeJOHNETTE, Jack—(F) Apr. '78, (F) Apr. '83 (cover), (A) Feb./Mar. '81, (A) Mar. '84
 DeLUCIA, Dennis—(A) Mar. '83
 DeMERLE, Les—(F) Jan./Feb. '79, (F) Oct. '84, (A) Dec. '80/Jan. '81, (A) Jul. '83, (A) Nov. '83
 DENNARD, Kenwood—(P) May '83, (U) Feb. '85, (A) Apr. '82
 DENSMORE, John—(F) Dec. '82, (A) Jun. '83, (A) May '84, (A) Nov. '84, (LG) Dec. '85
 DeROSIER, Michael—(U) Nov. '84
 DEUTSCHMAN, Peter—(SDS) Sep. '85
 DEVITTO, Liberty—(F) Nov. '82, (A) Jun. '81, (A) Oct. '84
 DIETRICH, John—(U) Dec. '86
 DISALLE, Bob—(F) Nov. '82
 DIX, David—(F) Aug./Sep. '82
 DODDS, Baby—(FP) Aug. '84
 DODGION, Dottie—(P) Sep. '83
 DONALD, Peter—(P) Jun. '84
 DONNELLY, Danny "Zoro"—(UC) Feb. '86, (A) Oct. '86
 DOTSON, Greg—(U) Oct. '86
 DOWER, Wil—(F) Aug. '84
 DREW, Martin—(F) Jun. '85
 DROUBAY, Marc—(U) May '85, (A) Jun. '86
 DRUMMOND, Burleigh—(A) Jun. '84
 "Drums Around The World"—(F) Oct. '83 (Conti, Kaminski, Negus, Riel, Verrelli, Yamashita)
 DUFORT, Denise—(UC) Nov. '84
 DUNBAR, Aynsley—(F) May '82 (cover), (A) Feb. '84
 DUNBAR, Sly—(F) Jul. '83 ("The Reggae

Drummers"), (F) Apr. '85 (cover), (F) Jan. '86
DUNKLEY, David—(OM) Sep. '84
DUNLOP, Frankie—(F) Aug. '85
DURRETT, Gary—(U) Jul. '85
DUTHART, Alex—(RS) Oct./Nov. '80

E

"Earth, Wind, & Fire's Percussion Triumvirate"—(F) Feb./Mar. '82 (Bailey, Johnson, White)
EDWARDS, Mark—(U) Mar. '86
EHART, Phil—(F) Jul. '77 (co-cover), (F) Jul. '84, (U) Mar. '84, (A) Feb. '83, (A) May '83, (A) Oct. '84, (LG) Sep. '86
ELIAS, Manny—(F) Mar. '86
ELLIOT, Dennis—(P) Jan. '83
ENGLISH, Joe—(F) Jun. '86
ENGLISH, Paul—(F) May '81
"English Reggae Drummers"—(F) Mar. '85 (Brown, Bunny, Nesbitt, Zeb)
ERSKINE, Peter—(F) Oct. '78, (F) Jan. '83 (cover), (U) Aug. '84, (U) Mar. '86, (A) Nov. '82, (A) Sep. '83, (A) Jan. '84, (A) Jun. '85, (LG) Aug. '84, (SU) Sep. '84
ESCOVEDO, Sheila—(F) Dec. '82, (U) Dec. '84, (A) Apr. '83
EVANS, Sue—(F) Jul. '81

F

FADDEN, Jimmie—(F) Feb. '86, (U) Dec. '83
FAJARDO, Phillip—(U) Apr. '86
FAMULARO, Dom—(A) Oct. '85
FAVRE, Pierre—(U) Apr. '86
FELDMAN, Victor—(SS) Dec./Jan. '79
FERRARO, John—(U) Sep. '83
FERRONE, Steve—(F) May '85, (A) Apr./May '80
FIG, Anton—(UC) Feb. '83, (U) May '85, (A) Jun./Jul. '80
FIRTH, Vic—(F) Jun. '82, (A) Apr. '81, [author: (CP)]
FLEETWOOD, Mick—(F) Oct./Nov. '80, (U) Oct. '83
FLETCHER, Wilby—(P) Jun. '85
FONTANA, D.J.—(F) May '85
FRANCO, Joe—(F) Aug. '86, (A) Oct./Nov. '80, (A) Feb. '85, (A) Mar. '86, (SU) Sep. '85, [author: (RP)]
FRANK, Rick—(U) Jun. '86
FRANTZ, Chris—(F) May '84
FREED, Biddie—(OM) Oct. '86
FRENETTE, Matt—(F) Mar. '84 (cover), (A) Mar. '85
FRY, Tristan—(F) Dec. '84

G

GADD, Steve—(F) Oct. '78 (cover), (F) Jul. '83 (cover), (F) Jan. '86
GARCIA, Richard—(SDS) May '86
GARCIA, Roli, Jr.—(UC) Oct. '85
GARIBALDI, David—(F) Jan. '78, (F) Jan. '86, (A) Apr./May '80, (A) May '83, (A) Nov. '85, (SU) Apr. '86, (LG) Jun. '84, [author: (RP)]
GARY, Bruce—(F) Dec. '80/Jan. '81 ("Rock Drummers Of The '80s"), (U) Jan. '84
GAYNOR, Mel—(UC) Jun. '85
GENNARO, Sandy—(U) Dec. '83, [author: (EI), (TCB)]
GIBSON, Bill—(F) Aug. '86
GLADSTONE, Billy—(F) Oct. '81
GOODMAN, Saul—(F) Dec. '81/Jan. '82
GOODWIN, Bill—(F) Jun./Jul. '80
GORDON, Jim—(F) Jan. '83
(GOTTFRIED), Rob The Drummer—(UC) Aug./Sep. '80
GOTTLIEB, Danny—(F) Apr. '82, (F) Jan. '86, (U) Aug./Sep. '82, (U) May '83, (A) Oct. '81, (A) Feb. '86, (A) May '86
GOULDING, Steve—(U) Aug. '86
GRANTHAM, George—(F) Aug. '85
GRATZER, Alan—(F) Jul. '81, (A) Apr. '86
GREEN, Willie—(P) Dec. '86
GREENE, Ed—(F) Aug./Sep. '80, (U) Oct. '82
GREER, Sonny—(F) Nov. '81, (IM) Jun. '82
GRIFFIN, Rayford—(A) Jan. '84, (SU) Dec. '84
GRIMALDI, Armand—(U) Feb. '86
GROMBACHER, Myron—(F) Jul. '83, (A) Apr. '84, (A) Aug. '85
GUERIN, John—(F) Jul. '78

GUIDRY, Ron—(SO) Aug. '83
GULLOTTI, Bob—(UC) Sep. '83

H

HADJOPOULOS, Sue—(UC) Apr. '83, (U) Jan. '83
HAKIM, Omar—(F) Dec. '84, (F) Jan. '86, (A) Apr. '84, (A) Aug. '85
HALE, Owen—(UC) Nov. '82
HAMILTON, Chico—(F) Apr. '85, (A) Dec./Jan. '79
HAMILTON, Jeff—(F) Jul. '86, (U) Feb. '85
HANNA, Jake—(P) Jul. '82, (A) May '82
HARMAN, Buddy—(F) May '81
HARNER, Bud—(F) May '86, (U) May '85
HARRIS, Beaver—(A) Feb./Mar. '82
HARRIS, Les, Jr.—(OM) Jun. '85
HART, Billy—(F) Feb./Mar. '80 (Colloquium III), (A) Jun. '82
HART, Mickey—(F) Aug./Sep. '81 (co-cover)
HAWKINS, Roger—(F) May '81, (U) Dec. '82, (U) Jun. '85, (A) Nov. '83, (A) Feb. '84
HAYES, Louis—(F) Jul. '84
HAYNES, Roy—(F) Oct./Nov. '80, (F) Feb. '86 (cover), (A) Oct./Nov. '80
HAZE, Leonard—(U) Feb. '85
HEARD, J.C.—(P) Jul. '83
HELM, Levon—(F) Aug. '84 (cover)
HERMAN, Allen—(P) Dec. '84
HERNANDEZ, John—(UC) Aug./Sep. '82
HERNDON, Mark—(F) Aug. '83, (A) Apr. '84
HESS, Derek—(F) May '82
HIGGINS, Billy—(F) Feb. '83
HILDRETH, Justin—(U) Sep. '84
HINES, Paul—(U) May '85
HIRST, Rob—(UC) Oct. '84
HISEMAN, Jon—(F) Apr. '84
HOLLAND, Dave—(F) Dec. '86
HOLMES, Mal—(U) Jun. '86
HOLMES, Pete—(U) Sep. '86
HOOPER, Stix—(F) Feb./Mar. '82, (U) Feb. '83
HOORELBEKE, Peter—(A) Feb./Mar. '81
HORTON, Yogi—(P) Jul. '84, (A) Aug. '83, (A) Oct. '83
HUEY, Michael—(U) Dec. '85
HUFF, Dave—(UC) Feb. '86
HUGHES, Chuck—(A) Feb./Mar. '80
HUMPHREY, Paul—(A) Aug./Sep. '81, (A) Apr. '83
HUSBAND, Gary—(A) Sep. '86

I

IMBODEN, Tris—(F) Jun. '84, (U) Apr. '83, (U) Dec. '86
INGLE, Jim—(U) Nov. '85

J

JACKSON, Duffy—(F) Jan. '77, (A) Feb./Mar. '80
JACKSON, Oliver—(P) Aug. '86
JACKSON, Ronald Shannon—(F) Mar. '84
JENNINGS, Morris—(F) Dec. '85 ("Chicago Blues Drummers")
JOHNSON, Jaimo—(F) May '81 (co-cover)
JOHNSON, Ralph—(F) Feb./Mar. '82 ("Earth, Wind, & Fire's Percussion Triumvirate")
JONES, Casey—(F) Dec. '85 ("Chicago Blues Drummers")
JONES, Elvin—(F) Aug./Sep. '79, (F) Dec. '82 (cover), (A) Jun. '82, (A) Jun. '84, (A) Mar. '85
JONES, Frankie—(A) Dec./Jan. '79
JONES, Kenney—(F) Mar. '83 (cover)
JONES, Papa Jo—(F) Jan. '84 (cover), (IH) Oct. '83, (IM) Dec. '85
JONES, Philly Joe—(F) Feb./Mar. '82 (cover), (IM) Dec. '85
JONES, Rufus "Speedy"—(DS) Nov. '83
JORDAN, Steve—(F) Jun. '85 (cover), (A) Aug./Sep. '81, (A) Nov. '82

K

KAMINSKI, Aron—(F) Oct. '83 ("Drums Around The World")
KAUFMAN, Stefan—(A) Oct. '86
KEAGY, Kelly—(U) Aug. '85, (A) Jul. '85

KEANE, Barry—(F) Aug./Sep. '81, [author: (IS)]
KELTNER, Jim—(F) Nov. '81 (cover), (U) Nov. '82, (A) May '82, (A) Feb. '85, (A) Oct. '85
KERR, Alan—(U) Aug. '85
KING, Fred—(F) Sep. '83 (M'Boom)
KIRKE, Simon—(F) Dec. '83
KLAIVEN, Jeff—(UC) Feb. '85
KNAACK, Donald—(CP) Nov. '81
KNUDSEN, Keith—(F) Aug./Sep. '80 (co-cover), (U) Feb. '83, (U) Sep. '86
KOGAN, Peter—(OM) Jun. '83
KONIKOFF, Eli—(F) May '83
KRAMER, Joey—(F) Mar. '84, (U) Jul. '86
KRAMPF, Craig—(F) May '86 (cover), (U) Mar. '83
KRASINSKI, Ron—(P) Nov. '85
KREUTZMANN, Billy—(F) Aug./Sep. '81 (co-cover)
KRUPA, Gene—(F) Oct./Nov. '79 (cover)
KUNKEL, Russ—(F) Jul. '78, (F) Nov. '84 (cover), (A) Feb. '83, (A) Apr. '83, (A) Jun. '83, (A) Jun. '84

L

LABARBERA, Joe—(F) Nov. '83, (A) Dec. '81/Jan. '82
LAING, Corky—(U) Jul. '85
LALA, Joe—(U) Dec. '84
LAMOND, Don—(F) Aug./Sep. '79, (A) Feb./Mar. '81
LANG, Morris—(F) Aug./Sep. '80
La ROCKA, Frankie—(U) Feb. '84
LAUSHEY, Tim—(DS) Oct. '85
LaVORGNA, Bill—(U) Mar. '86
LAWSON, Ricky—(U) Mar. '84, (U) Jan. '86
LEAR, Graham—(F) Jul. '82, (A) Jun. '83
LEE, Tommy—(F) Sep. '86 (cover)
LEEMAN, Cliff—(P) Apr. '86
LeHENAFF, Claude—(A) Feb./Mar. '82
LEWIS, Mel—(F) Apr. '78, (F) Feb. '85 (cover), (U) Apr. '84, (A) May '82, (A) Jul. '84, (A) Dec. '85, [author: (DS)]
LIMBARDI, Bill—(P) Feb. '85
LONDIN, Larrie—(F) Jan. '78, (F) May '84 (cover), (F) Jan. '86, (U) Jul. '83, (U) Aug. '86, (A) May '81, (A) Apr. '82, (A) Mar. '84, (A) Aug. '84, (A) Mar. '85, (A) May '85, (A) Sep. '85, (A) Jan. '86, (LG) Jan. '85, [author: (IS)]
LONDON, Joe—(OM) Nov. '84
LOPEZ, Vini "Mad Dog"—(U) Apr. '86
LOVELLE, Herb—(F) May/June '79 (co-cover), (A) Oct./Nov. '79
LYNCH, Stan—(F) Dec. '80/Jan. '81 ("Rock Drummers Of The '80s"), (F) Feb. '84, (A) Aug. '84

M

MacDONALD, Ralph—(F) May/June '79 (co-cover), (U) May '83, (U) Mar. '85, (A) Aug./Sep. '80
MADISON, Jimmy—(F) Oct. '82, (A) Feb./Mar. '82
MAELIN, Jimmy—(A) May '81
MAGADIN, Peter—(A) Feb./Mar. '80, [author: (JDW), (RJ), (TF)]
MALONE, Kenny—(F) Jul. '85
MANN, Ed—(F) Aug./Sep. '82, (U) Feb. '83
MANNE, Shelly—(F) Oct. '81 (cover), (F) Jan. '85 (co-cover)
MANNETTE, Ellie—(A) Aug. '83
MANTILLA, Ray—(F) Sep. '83 (M'Boom)
MAROTTA, Jerry—(F) Mar. '86 (cover)
MAROTTA, Rick—(F) Feb./Mar. '81, (A) Jun. '82, (A) Sep. '83, (A) Feb. '84, (SU) Nov. '86
MARSH, George—(F) Feb./Mar. '81, [author: (CP), (JDW)]
MARSHALL, Eddie—(F) Jul. '81
MARSHALL, Garry—(F) Oct. '77
MARSHALL, John—(F) Mar. '83
MARTELL, Terry—(U) Dec. '84
MASON, Harvey—(F) Jul. '81 (cover), (U) Nov. '83, (A) Jul. '82
MASON, Nick—(F) Jan. '85, (A) Aug. '85
MASTELLOTTO, Pat—(U) Jul. '86
MASTRIANNI, Vic—(UC) Jan. '83
MATTACKS, Dave—(F) Feb./Mar. '80, (U) Dec. '85
MAXWELL, Bill—(F) Aug. '83
M'BOOM—(F) Sep. '83 (cover) (Brooks, Chambers, Clay, King, Mantilla, Roach, Smith, Waits)
McAFEE, Boo Boo—(SDS) Feb. '86, (A) Jul. '86
McBRAIN, Nicko—(F) Dec. '85, (A) Nov. '86

McCLARY, Ed—(UC) Jan. '85
McCRACKEN, Chet—(F) Aug./Sep. '80 (co-cover), (U) Jan. '83
McKENNA Ted—(F) Apr. '86
McKENZIE, Kevan—(P) Dec. '85
McKINLEY, Ray—(F) Apr. '86
MEPCER, Jerry—(U) Mar. '83, (U) Aug. '86, (A) Jun. '84, (A) Sep. '86
MICHAEL, Ras—(F) Aug. '86
MILES, Butch—(F) Jul. '77 (co-cover), (U) Apr. '83, (A) Aug./Sep. '79, (A) Jan. '83, (A) Apr. '84, (SU) Apr. '86, [author: (DS)]
MILLER, James D.—(OM) Aug. '84
MILLER, Mark—(U) Nov. '85
MILLER, Nelson—(F) Jul. '83 ("The Reggae Drummers")
MITCHELL, J.R.—(F) Dec. '83
MITCHELL, Mitch—(F) Dec. '81/Jan. '82
MITCHELL, Steve—(SS) Sep. '83
MOFFETT, Jonathan—(F) Sep. '84, (U) May '84
MONTANA, Nelson—(OM) Oct. '83
MOON, Keith—(F) Feb./Mar. '80, (F) Jun. '82
MOORE, Gil—(F) Apr. '81, (A) Jan. '86, (LG) Jun. '86
MORAIS, Trevor—(U) Oct. '85
MORALES, Richie—(U) Apr. '85, (A) Dec. '86
MORELLO, Joe—(F) Mar./Apr. '79, (F) Nov. '86 (cover), (A) Dec./Jan. '79, (A) May '82, (A) May '83, [author: (S/Tch)]
MORGENSTEIN, Rod—(F) Feb./Mar. '81, (F) Jul. '85 (cover), (U) Jun. '83, (A) Dec. '82, (A) Feb. '83, (A) May '84, (A) Jan. '85, (A) Jun. '85, (A) Nov. '86, (LG) May '84, (SU) Jan. '85, [author: (RJ), (RP)]
MORRELL, Marty—(F) May '82
MOSES, Bob—(F) Dec./Jan. '79, (F) Aug. '84, (A) Oct./Nov. '79
MOSLEY, Ian—(UC) Nov. '86
MOSS, Jules—(P) Jan. '86
MOTIAN, Paul—(F) Apr./May '80
MOUZON, Alphonse—(F) Mar./Apr. '79, (U) Aug. '83
MOYE, Don—(F) Apr. '81
MULLEN, Larry Jr.—(F) Aug. '85 (cover)
MYERS, Alan—(F) Dec. '80/Jan. '81 ("Rock Drummers Of The '80s")

N

NANINI, Joe—(U) Aug. '83
NEGUS, Steve—(F) Oct. '83 ("Drums Around The World")
NELSON, Sandy—(P) Nov. '83
NESBITT, Steve—(F) Mar. '85 ("English Reggae")
NEVITT, Stuart—(U) Apr. '85
NEWMARK, Andy—(F) Feb. '84 (cover), (A) Feb./Mar. '80, (A) Jan. '83
NICOL, Jimmy—(P) Jun. '86
NUSSBAUM, Adam—(F) Jun. '86

O

O'BRIEN, Cubby—(SS) Dec. '83
OKIMOTO, Noel—(P) Sep. '86
OLDAKER, Jamie—(F) Feb./Mar. '82, (U) Apr. '84
OLSSON, Nigel—(F) Feb. '85

P

PAICE, Ian—(F) Dec. '84
PALMER, Carl—(F) Jun./Jul. '80 (cover), (F) Dec. '83 (cover), (A) Apr. '83, (A) Jun. '83, (A) Feb. '84, (A) May '84, (A) Jan. '85, (A) Jan. '86, (A) Jul. '86, (SU) Jun. '85
PALMER, Earl—(F) May '83 (cover)
PANOZZO, John—(F) Jul. '82 (cover), (A) Aug./Sep. '82, (A) Nov. '82
PARKER, Chris—(F) Oct. '85 (cover), (A) Jul. '81, (A) Aug. '86
PARKER, Frank—(P) Dec. '86
PASTORIA, Brian—(UC) Sep. '85
PAYNE, Odie, Jr.—(F) Dec. '85 ("Chicago Blues Drummers")
PAYNE, Sonny—(IM) May/June '79
PEART, Neil—(F) Apr./May '80 (cover), (F) Apr. '84 (cover), (F) Jan. '86, (A) May '82, (A) Dec. '82, (A) Feb. '83, (A) May '83, (A) Aug. '83, (A) Nov. '83, (A) Jan. '84, (A) Sep. '84, (A) Nov. '84, (A) Apr. '85, (A) Sep. '85, (A) Feb. '86, (A) May '86, (A) Aug. '86, (A)

Nov. '86, (A) Dec. '86, [author: (RP), (SS)]
PELLICCI, Derek—(F) Jun./Jul. '80
PERAZA, Armando—(F) Oct. '82 ("Santana's Percussion Section")
PERO, A.J.—(F) Feb. '86, (A) Oct. '86
PERRY, Doane—(F) Jun. '86, (U) Oct. '84
PERSIP, Charli—(A) Jun./Jul. '80, [author: (DS)]
PETACCIA, Roberto—(IM) Nov. '81, (A) Dec. '80/Jan. '81, [author: (RJ)]
PETEANI, Joan—(OM) Nov. '84
PETERS, David—(F) Apr. '81
PETERSON, Debbi—(F) Oct. '86, (U) Jan. '84
PETERSON, Garry—(F) May '85
PETERSON, Ralph—(UC) May '86
PETRUCCI, Roxy—(U) Jul. '85
PHANTOM, Slim Jim—(F) Jan. '84 (co-cover)
PHILLIPS, Simon—(F) Jun. '81 (cover), (F) Dec. '86 (cover), (A) Mar. '83, (A) Apr. '83, (A) Jul. '84, (A) Sep. '84, (A) Nov. '85, (A) Mar. '86, (A) May '86
PIGNATIELLO, Bob—(OM) Aug. '84
PLANK, Jim—(IS) Aug. '84
POLEY, Ted—(U) Jan. '86
PONCE, Daniel—(P) Jan. '84
PORCARO, Jeff—(F) Jul. '78, (F) Feb. '83 (cover), (U) Aug./Sep. '82, (A) Jul. '86
PORCARO, Joe—(F) Jul. '78
PORTER, Mike—(U) Nov. '86
POWELL, Cozy—(F) Nov. '84, (U) Dec. '86
POWELL, Don—(U) Sep. '84
PRESS, Arthur—(F) Sep. '84, (A) Nov. '82
PRESTWICH, Steve—(U) Sep. '85
PRICE, Tommy—(F) Aug. '84
PRINCE, Prairie—(F) Apr. '82, (U) Feb. '84
PURDIE, Bernard—(F) May/June '79 (co-cover), (F) Nov. '85 (cover), (A) Aug./Sep. '80, (A) Mar. '86
PYLE, Artimus—(F) Apr. '83

R

RADER, Abbey—(P) Jan. '84
RAE, John—(F) Mar. '85, [author: (SB)]
RAREBELL, Herman—(F) Aug. '85
"Reggae Drummers"—(F) Jul. '83 (Dunbar, Barrett, Miller, Skyjuice, Wallace)
REKOW, Raul—(F) Oct. '82 ("Santana's Percussion Section")
RICH, Buddy—(F) Jan. '77 (cover), (F) Dec. '80/Jan. '81 (cover), (F) Jan. '86, (A) Jun. '82, (DO) Jul. '78
RICHARDS, Emil—(SS) Feb./Mar. '82
RICHARDS, Marty—(U) May '86
RIDDLE, Paul T.—(F) May '81, (U) Aug. '84, (A) Oct. '81, (A) Mar. '84, (A) Jun. '85, (LG) Nov. '83, (SU) Jun. '85
RIEL, Alex—(F) Oct. '83 ("Drums Around The World")
RIGGS, Chuck—(P) Aug. '85
RILEY, Ben—(F) Sep. '86
RIVERA, Emedin—(OM) Sep. '84
ROACH, Max—(F) Jan./Feb. '79, (F) Jun. '82 (cover), (F) Sep. '83 (M/Boom), (H) Mar. '84
ROBINSON, David—(F) May '85, (A) Oct. '85
ROBINSON, John—(P) Aug./Sep. '81, (U) Jun. '83, (U) Sep. '85, (A) Jun. '81
ROBINSON, Scott—(UC) May/June '79, [author: (JDW)]
"Rock Drummers Of The '80s"—(F) Dec. '80/Jan. '81 (Burke, Gary, Lynch, Myers)
ROCKENFIELD, Scott—(U) Nov. '86
RODRIGUEZ, Art—(U) Sep. '85
ROKER, Mickey—(F) Oct. '85
RONDINELLI, Bobby—(U) Jan. '86, (A) Feb. '86
ROSENGARDEN, Bobby—(SS) Nov. '81, (A) Jun./Jul. '80
ROY, Badal—(F) Oct. '77

S

SAMUELS, David—(M) Apr. '81, (A) Dec. '81/Jan. '82, (A) Dec. '82, [author: (CP), (M)]
SANDERS, Mark—(P) Mar. '84, (U) Nov. '84
"Santana's Percussion Section"—(F) Oct. '82 (Peraza, Rekow, Vilato)
SANTOS, Jackie—(F) Jan. '84, (U) Jun. '85
SATTFIELD, Fred—(P) Dec. '81/Jan. '82, (U) Aug. '86
SCHAEFFER, Steve—(F) Apr. '85, (U) Jun. '84, (A)

Jun. '86
SCHELLEN, Jay—(U) May '85
SCHEUERELL, Casey—(F) Aug./Sep. '81
SCHOCK, Gina—(UC) Apr. '82, (U) Nov. '84, (A) Aug./Sep. '82, (A) Dec. '84
SCHWARTZ, Jon—(OM) Jan. '85
SCHWARTZBERG, Allan—(SS) Nov. '83, (U) May '86, (A) Aug./Sep. '81
SERAPHINE, Danny—(F) Dec./Jan. '79 (cover), (U) Jul. '83, (A) Feb. '85
SHAUGHNESSY, Ed—(F) Jul. '78 (cover), (F) Apr. '86 (cover), (DS) Mar. '84, (A) Aug./Sep. '79, (A) Aug./Sep. '81, (A) Apr. '82, (A) Jul. '85, (LG) Jan. '85, (SU) Sep. '85, [author: (DS), (ST)]
SHENDAL, Adam—(UC) Aug. '83
SHRIEVE, Michael—(F) Oct./Nov. '79, (F) Jul. '83, (A) Dec. '83, (LG) Mar. '85, (SU) Sep. '84
SILVERLIGHT, Terry—(A) Apr./May '80
SINGER, Eric—(U) Sep. '86
SKYJUICE—(F) Jul. '83 ("The Reggae Drummers")
SLADE, Chris—(F) Oct. '85
SLAVIN, Sandy—(A) Aug./Sep. '82, (A) Jul. '83
SMITH, Aaron—(U) May '86
SMITH, Marvin "Smitty"—(F) Mar. '86
SMITH, Reggie—(P) Oct. '81
SMITH, Steve—(F) Jun. '81, (F) Aug. '86 (cover), (U) Oct. '82, (A) Apr. '81, (A) Dec. '82, (A) Aug. '83, (A) Mar. '84, (A) Jul. '84, (A) Sep. '84, (A) Dec. '84, (A) Feb. '85, (A) Dec. '85, (A) Apr. '86
SMITH, Tony—(F) Jul. '81
SMITH, Warren—(F) Sep. '83 (M/Boom)
SOPH, Ed—(F) Apr. '77, (F) Nov. '85, (A) Jul. '82, (LG) Mar. '85, [author: (DS), (JDW), (RJ)]
SPEISER, Jerry—(F) Oct. '84, (U) Jun. '86, (A) Aug. '84
SPERLING, Jack—(P) Mar. '83
SPOLAR, Rick—(OM) May '84
SPOONER, John—(U) Feb. '86
STACEY, John—(F) Mar. '84, (LG) Jun. '85, [author: (IS)]
STARK, Lance—(OM) May '84
STARR, Ringo—(F) Dec. '81/Jan. '82 (cover)
STEEL, John—(P) Apr. '84
STEFFLER, Chris—(UC) Aug. '85
STEFKO, Joe—(A) Dec. '81/Jan. '82
STROUD, James—(F) Dec. '86
SWEET, Darrell—(F) Oct. '81

T

TATE, Grady—(F) May/June '79 (co-cover)
TAYLOR, Mel—(P) Oct. '82
TAYLOR, Roger (Duran Duran)—(F) Mar. '85 (cover)
TAYLOR, Roger (Queen)—(F) Oct. '84 (cover)
THIGPEN, Ed—(F) Oct. '82, (SU) Jan. '85, (LG) Sep. '86, (DO) Jul. '78, [author: (JDW)]
THOMPSON, Chester—(F) Jan. '83, (A) Apr. '85
THOMPSON, Tony—(F) Dec. '85 (cover)
TILLES, Bob—(FP) Jan. '77
TILLMAN, Jimmy—(F) Dec. '85 ("Chicago Blues Drummers")
TOLFREE, Larry—(UC) Apr. '83
TORRES, Tico—(F) Jul. '86
TOUGH, Dave—(FP) Jan./Feb. '79
TRUCKS, Butch—(F) May '81 (co-cover), (LG) May '84
TUTT, Ron—(A) Mar. '83, (A) Sep. '83
TWIST, Nigel—(U) Feb. '84

U

UOSIKKINEN, David—(F) Nov. '86, (A) Jun. '86

V

VAN HALEN, Alex—(F) Oct. '83 (cover)
VAZQUEZ, Roland—(F) Jul. '82
VEGA, Carlos—(U) Jul. '84
VERRELL, Ronnie—(F) Oct. '83 ("Drums Around The World")
VILATO, Orestes—(F) Oct. '82 ("Santana's Percussion Section")
VINCENT, Nick—(SDS) Dec. '86
VITALE, Joe—(F) Jun. '82
VON OHLEN, John—(F) Mar. '85

—W—

WACKERMAN, Chad—(F) May '83, (A) Mar. '84, (LG) Jun. '86, (SU) Oct. '84
 WAITS, Freddie—(F) Feb./Mar. '80 (Colloquium III), (F) Sep. '83 (M'Boom), (A) Oct. '81, (A) Jul. '82
 WALCOTT, Collin—(F) Jun. '81, (A) Dec. '82
 WALDEN, Narada Michael—(F) Apr. '82
 WALLACE, Ian—(F) Apr. '85, (U) Nov. '84, [author: (EI)]
 WALLACE, Leroy "Horsemouth"—(F) Jul. '83 ("The Reggae Drummers")
 WASHINGTON, Kenny—(UC) Apr. '85
 WATTS, Charlie—(F) Aug./Sep. '82 (cover)
 WATTS, Jeff—(F) Sep. '85 (cover)
 WEBB, Chick—(F) Jul. '77
 WECKL, Dave—(F) Oct. '86 (cover), (UC) Apr. '84, (U) Jun. '86
 WEINBERG, Max—(F) Apr. '82 (cover), (U) Jul. '84,

(U) Jul. '86, (A) Nov. '82, (A) Sep. '86
 WERTICO, Paul—(F) Dec. '85, (U) Jan. '84
 WETTLING, George—(F) Jun. '83
 WHITE, Alan—(F) Feb./Mar. '80, (F) Jan. '85 (cover)
 WHITE, Andy—(P) Jun. '86, [author: (RS)]
 WHITE, Freddie ("Earth, Wind & Fire Percussion Triumvirate")—(F) Feb./Mar. '82
 WHITE, Lenny—(F) Oct. '77 (cover), (A) Aug./Sep. '79, (A) Nov. '81, (LG) Jun. '85
 WHITE, Michael—(U) Sep. '83
 WHITE, Warren—(SDS) Jun. '84
 WILCOX, Willie—(F) Jun. '84, (U) Apr. '83, (A) Oct. '84, [author: (EI)]
 WILLIAMS, Buddy—(F) Mar. '86
 WILLIAMS, Robert—(U) Nov. '82
 WILLIAMS, Terry—(F) May '86, (U) Feb. '86
 WILLIAMS, Tony—(F) Jan. '78 (cover), (F) Jun. '84 (cover), (A) Aug./Sep. '80, (A) Aug./Sep. '82
 WILSON, Dennis—(IM) Mar. '84

WILSON, Phillip—(F) Oct. '83
 WOODS, Adam—(F) Jul. '85, (U) Oct. '86
 WRIGHT, Randy—(F) Oct. '86
 WYNN, Dony—(U) Sep. '86

—Y—

YAMASHITA, Stomu—(F) Oct. '83 ("Drums Around The World")

—Z—

ZAGORSKI, Doug—(OM) Dec. '86
 ZEB, Drummie—(F) Mar. '85 ("English Reggae")
 ZITO, Ron—(A) Nov. '81
 ZUIDERWYK, Cesar—(U) Sep. '84
 ZYNE, Eddie—(U) Nov. '86

INDUSTRY PERSONALITY REFERENCE LIST

This list contains names of individuals known primarily as teachers, manufacturers, drum technicians, and authors (as opposed to being known primarily as performing artists). In cases where an individual might also be an artist, consideration was given to the focus of the information provided about (or by) the individual. Artists interviewed primarily about their teaching practice (as in "Focus On Teachers, Parts 1 and 2") are considered teachers for the purpose of this index, and are therefore included in this list.

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|---|---|--|
| Adler, Henry—(P) Mar. '85, (A) Oct./Nov. '80, (A) Nov. '85 | Foley, Patrick—(F) <i>MD Equipment Annual</i> , Jul. '86 | Part 2") |
| Aquilato, Anthony—(F) Feb. '86 ("The Drum Roadies: Part 2") | Gruber, Fred—(F) Mar. '84 ("Focus On Teachers: Part 1") | Lombardi, Don—(F) Dec. '82 |
| Balter, Mike—(F) Mar./Apr. '79 | Gullotti, Bob—(TF) Sep. '86 | Ludwig, William F., Jr.—(F) Nov. '82 |
| Beck, John—(F) Nov. '84 ("Focus On Teachers: Part 2"), [author: (S/Tch)] | Harris, Herb—(F) Aug. '86 ("NYC Contractors") | Magadini, Peter—(F) Mar. '84 ("Focus On Teachers: Part 1"), [author: (JDW), (RJ), (TF)] |
| Belli, Remo—(F) Dec. '86 | Houghton, Steve—(F) Nov. '84 ("Focus On Teachers: Part 2") | Miller, John—(F) Aug. '86 ("NYC Contractors") |
| Blackley, Jim—(F) Mar. '84 ("Focus On Teachers: Part 1") | Hunt, Adam—(F) Dec. '85 ("The Drum Roadies: Part 1") | "NYC Contractors"—(F) Aug. '86 (Charlap, Harris, Miller) |
| Brady, Chris—(F) Mar. '86 | Igoe, Sonny—(F) Nov. '84 ("Focus On Teachers: Part 2"), (A) Feb./Mar. '82 | Perry, Charlie—(A) Apr. '81, [author: (JDW), (TF)] |
| Buda, Fred—(TF) Mar. '86 | Jamieson, Paul—(ST) Feb. '83, (A) Oct. '83, (A) Jan. '84 | Rothman, Joel—(TF) Oct. '81 |
| Chaffee, Gary—(P) Jul. '86, (A) Dec. '83, [author: (JDW)] | Killgo, Keith—(F) Mar. '84 ("Focus On Teachers: Part 1") | Smith, Artie—(F) Dec. '85 ("The Drum Roadies: Part 1") |
| Charlap, Emile—(F) Aug. '86 ("NYC Contractors") | Knapp, Roy—(IM) Oct./Nov. '79 | Spiro, Paula—(TF) Dec. '85 |
| Covelli, David—(F) Feb. '86 ("The Drum Roadies: Part 2") | La Femina, Dr. Ralph—(P) Sep. '83 | Spivak, Murray—(F) Mar. '84 ("Focus On Teachers: Part 1") |
| Duffy, Al—(ST) Dec. '82 | Leach, Joel—(F) Nov. '84 ("Focus On Teachers: Part 2") | Stone, George Lawrence—(F) Sep. '85 |
| Flores, Chuck—(F) Nov. '84 ("Focus On Teachers: Part 2") | Lemons, Robert—(F) Feb. '86 ("The Drum Roadies: Part 2") | "The Drum Roadies"—(F) Part 1—Dec. '85 (Hunt, Leonard, Smith); Part 2—Feb. '86 (Aquilato, Covelli, Lemons) |
| "Focus On Teachers"—(F) Part 1—Mar. '84 (Blackley, Gruber, Killgo, Magadini, Spivak); Part 2—Nov. '84 (Beck, Flores, Houghton, Igoe, Leach, Lepore) | Leonard, Ted—(F) Dec. '85 ("The Drum Roadies: Part 1") | Van Der Wyk, Jack—(F) Aug./Sep. '81 |
| | Lepore, Richie—(F) Nov. '84 ("Focus On Teachers: Part 2") | Zildjian, Armand—(F) May '86 |
| | | Zildjian, Avedis—(IM) May/Jun. '79 |

MISCELLANEOUS FEATURES

Business/Career Features

- "Bassists On Drummers"—Jul. '84
- "Broadway Roundtable"—Jun. '81
- "Drummers And Income Tax"—Jan. '84
- "Drummers Of Atlantic City, The: A Roundtable"—Oct. '85
- "Drumming For Singers"—Apr. '84
- "Drumming In Atlantic City"—Aug. '84
- "Handling Hotels"—May '83
- "L.A. Studio Drummers Roundtable"—Jan. '84
- "Signing With A Personal Manager"—May '82

"What Ten Top Bandleaders Look For In A Drummer"—Feb./Mar. '80

Drum Shop Features

- "Andy Penn's (Sacramento CA)"—Dec. '81/Jan. '82
- "Charley Donnelly's Drum Centre (Newington CT)"—Oct. '81
- "Drum Shop Owners On Opening A Drum Shop"—Jun. '82 (Barry Greenspon, Drummers World, New York NY; Mo Mahoney, The Drum Shop, Las Vegas NV; Michael Noto, Noto's Music Store, Baton Rouge LA; Johnny Roy, Johnny Roy's Drum Shop, Louisville KY)
- "Drums Unlimited (Bethesda MD)"—Jun./Jul. '80

- "Frank's Drum Shop (Chicago IL)"—Jan./Feb. '79
- "Long Island Drum Center (Long Island NY)"—Sep. '86
- "Professional Drum Shop (Hollywood CA)"—Jul. '78
- "Professional Percussion Center (New York NY)"—Dec./Jan. '79
- "Retailers Guide"—*MD Equipment Annual*, Jul. '86
- "The Drum Shop (Dearborn MI)"—Jan. '78

Equipment Features

- "Calfskin Heads, A Modern Look At"—Dec./Jan. '79
- "Cobham, Billy, Equipment Close-Up"—Jan. '77

"Drum Computers, A Comparative Look At"—Dec. '83

"Drum Equipment: A New Look"—Jun. '85

"Drums Of Africa, The"—Aug./Sep. '81

"Drumset, The Evolution Of The" Part I—Nov. '81; Part II—Feb./Mar. '82

"Drumsticks, The Full Story"—Jul. '83

"Electronic Revolution, The"—Apr. '78

"Equipment Highlights Of NAMM '84"—Oct. '84

"Equipment In MD: An Historical Overview"—Jan. '86

"Foreign Drum Company Report" Part I (Sonor, Tama, Yamaha, HiPercussion)—May/Jun. '79; Part II (Premier, Pearl, Arbiter, Hondo, Staccato)—Aug./Sep. '79

"Hawaiian Drums, Rediscovering"—Feb./Mar. '81

"MD Shopper's Guide" Part 1 (Ludwig, Sonor, Pearl)—Jan. '77; Part 2 (Slingerland, Gretsch, Premier, Fibes)—Apr. '77; Part 3 (Rogers, Tama, Camco)—Jul. '77

"Milestone Percussion"—Oct. '77

"North Drum Report"—Oct. '77

"Paiste Cymbals: MD Special Report"—Oct. '78

"Percussion Innovations From Down Under"—Oct./Nov. '80

"Steel Drums Of Trinidad, The"—Aug./Sep. '82

"Syndrum"—Oct./Nov. '79

"Thrones (Sittin' Pretty: A Close-Up Look At)"—Dec. '81/Jan. '82

"Vari-Pitch"—Oct./Nov. '79

Health And Science Features

"A Realistic Look At The Matched Grip"—Apr. '82

"Are Drums Harming Your Ears?"—Nov. '81

"Dealing With The Aches And Pains Of Drumming"—Jul. '81

"Drinking And Drumming"—May '81

"Drums And Therapy"—May/Jun. '79

"How To Mentally Prepare For Drumming"—Aug./Sep. '82

"Lower Back Problems—How To Avoid Them"—Aug. '83

"Nightclub Smog"—Apr. '83

"Staying In Shape: Tips From The Pros" Part 1—Oct. '86; Part 2—Nov. '86

"Warming Up And Cooling Down"—Jun. '83

"Weight Lifting And Drumming"—Dec. '80/Jan. '81

Historical Features

"A Blast From The Past"—Oct. '78

"Changing Sounds"—Oct. '84

"Drum Executives: Where We've Been, Where We're Going"—Dec. '80/Jan. '81

"Great Jazz Drummers, The" Part I—Jun./Jul. '80; Part II—Aug./Sep. '80; Part III—Oct./Nov. '80; Part IV—Dec. '80/Jan. '81

"History Of Rock Drumming, The" Part I—Jun. '82; Part II—Jul. '82; Part III—Aug./Sep. '82; Part IV—Oct. '82; Part V—Nov. '82

"MD Article Compendium"—Dec. '80/Jan. '81

"On The State Of The Industry"—MD *Equipment Annual*, Jul. '86

"Results Of Slingerland/Louie Bellson Contest"—Apr./May '80

How-To Features

"Care And Feeding Of Cymbals, The"—Aug./Sep. '81

"Finding And Restoring Relic Drums"—Jan. '78

"Getting Your Drum Book Published"—Apr. '85

"Getting Your Product On The Market"—Jun. '81

"Guide To Drumset Tuning"—Feb. '84

"How To Publish Your Own Drum Book"—Apr. '82

"How To Re-Cover Your Drums"—Oct. '78

"Improving Your Drumming With Video"—Jul. '85

Instructional Features

"Audio Engineers: On Miking And Recording Drums" Part I—Dec. '82; Part II—Jan. '83

"Charlie Perry On Brushes"—Dec./Jan. '79

"Drum Computer, The: Friend Or Foe"—Feb./Mar. '82

"Inside The World Of Drum Corps"—Jan. '83

"Merits Of The Matched Grip"—Apr. '77

"The Pros On Bass Drums"—Apr. '83

Manufacturer/"Inside..." Features

"Cappella, The Drumstick People"—Apr. '78

"Gauger RIMS: Percussion Pioneer, An MD Special Report"—Apr. '81

"Inside Aquarian Accessories"—Sep. '83

"Inside Calato"—Dec. '84

"Inside Eames"—May '82

"Inside Gretsch"—May '84

"Inside Latin Percussion"—Oct./Nov. '80

"Inside Ludwig"—May '81

"Inside Meinl"—Feb. '85

"Inside Milestone Percussion"—Oct. '81

"Inside Noble & Cooley"—Jul. '86

"Inside Paiste"—Jul. '82 and Nov. '85

"Inside Premier"—Mar. '85

"Inside Remo"—Apr./May '80

"Inside Sabian"—Nov. '83

"Inside Simmons"—Jul. '84

"Inside Sonor"—Aug. '85

"Inside Star Instruments"—Aug./Sep. '80

"Inside Yamaha"—Sep. '84

"Inside Zildjian" Part 1—Jan./Feb. '79; Part 2 (Cymbal Talk With Lennie DiMuzio)—Mar./Apr. '79

"Manufacturers Directory"—MD *Equipment Annual*, Jul. '86

"Rope-Tensioned Drum Making: Alive And Well"—Apr. '77

"Wuhan Gongs And Cymbals"—Apr. '82

Readers Polls

"1979 Readers Poll Results"—May/Jun. '79

"1980 Readers Poll Results"—Jun./Jul. '80

"1981 Readers Poll Results"—Jun. '81

"1982 Readers Poll Results"—Jun. '82

"1983 Readers Poll Results"—Jul. '83

"1984 Readers Poll Results"—Jul. '84

"1985 Readers Poll Results"—Jul. '85

"1986 Readers Poll Results"—Jul. '86

Schools/Education Features

"Directory For The College-Bound Percussionist"—Mar./Apr. '79

"Drummers Collective, A Visit To"—Jun. '81

"Drums And Education"—Feb. '83

"Drumset Study Materials Listing"—Oct. '82

"Ontario College Of Percussion: Close-Up"—Apr. '77

"Percussion Institute Of Technology, MD Visits"—Apr. '81

"Shunning Bach For Rock"—Aug./Sep. '79

Sound Supplements

"Focus On Hi-Hat" (Erskine)—Jun. '86

"Studio Drum Sounds" (Newmark, Bralower)—Jan. '86

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Basics

Education

Griswold, Gary, "Apartment Practice"—Aug. '86

Myers, Mike, "Tips Toward More Effective Practice"—Mar. '86

Zail, Kenny, "Working With A Metronome"—Nov. '86

Equipment

Santilli, Ernie, "Taking A Stand"—May '86

Club Scene

Van Horn, Rick, "The Art Of Entertainment"—Apr./May '80,
"The Drummer As Entertainer"—Jun./Jul. '80,
"Space Saving And The Custom Set"—Aug./Sep. '80,
"Cleaning Your Set"—Oct./Nov. '80,
"Tips For The Singing Drummer, Part 1"—Dec. '80/Jan. '81,
"Tips For The Singing Drummer, Part 2"—Feb./Mar. '81,
"Getting Your Money's Worth, Part 1"—May '81,
"Getting Your Money's Worth, Part 2"—Jun. '81,
"Evaluating Room Acoustics"—Jul. '81,
"A Drummer's Survival Kit"—Aug./Sep. '81,
"Mixing Your Drums—Some Pros And Cons"—Oct. '81,
"Soloing With A Purpose"—Dec. '81/Jan. '82,
"Customer Relations—Part 1"—Feb./Mar. '82,
"Customer Relations—Part 2"—Apr. '82,
"Electronic Percussion On Stage"—May '82,
"Taking Stock"—Jul. '82,
"Trials And Travails Of Traveling"—Oct. '82,
"In Case: Protecting Your Drums"—Nov. '82,
"Case Repair And Maintenance"—Dec. '82,
"Establishing Tempo"—Jan. '83,
"Simplifying Setups"—Feb. '83,
"Analyzing Style"—Apr. '83,
"It's Your Move"—Jun. '83,
"Achieving Variety"—Jul. '83,
"Concepts In Tuning"—Aug. '83,
"Creature Comforts"—Sep. '83,
"Handling The Ups And Downs"—Oct. '83,
"The Ambition Blues"—Nov. '83,
"Unlimiting Yourself"—Dec. '83,
"Cymbals For The Club Drummer"—Feb. '84,
"Between Engagements"—Mar. '84,
"The Resume"—Apr. '84,
"Drum Machines On Stage: Some Pros And Cons"—May '84,
"Show Band Drumming: Something Extra"—Jun. '84,
"Greener Pastures"—Jul. '84,
"Attention To Detail"—Aug. '84,
"The Etiquette Of Sitting In: Part 1—The Good Host"—Sep. '84,
"The Etiquette Of Sitting In: Part 2—The Considerate Guest"—Oct. '84,
"The Visual Element"—Nov. '84,
"In Transit"—Dec. '84,
"Studying Yourself"—Jan. '85,
"Studying The Competition"—Feb. '85,
"The Tools Of Our Trade"—Mar. '85,
"Where We've Been—What We've Heard"—Apr. '85,
"Where We've Been—What We've Seen"—May '85,
"Enjoying The Great Outdoors"—Jun. '85,
"Conflicts And Compromises"—Jul. '85,
"Unlimited Perspectives"—Aug. '85,
"Rehearsing: Where, When, & How"—Sep. '85,
"Riding The Roller Coaster"—Oct. '85,
"The Benefits Of Survival"—Nov. '85,
"Stocking Stuffers"—Dec. '85,
"On The Rise: Part 1"—Jan. '86,
"On The Rise: Part 2"—Feb. '86,
"On The Rise: Part 3"—Mar. '86,
"Embracing Technology"—Apr. '86,
"On Being The Junior Member"—May '86,

"The Fine Art Of Listening"—Jul. '86,
"Model Setups"—Aug. '86,
"On Self-Satisfaction"—Sep. '86,
"On The Clock"—Oct. '86,
"There's No Place Like Home"—Dec. '86

Complete Percussionist

Codrey, David L., "Interpreting Marches"—Oct./Nov. '79

Firth, Vic, "Symphonic Tympani Head"—Apr. '81

Frock, George, "The Beginning Timpanist: Part 1"—Jul. '78,
"The Beginning Timpanist: Part 2"—Oct. '78

Green, Doris, "Sheet Music' For African Instruments"—Jun. '83

Hilson, Art, "Primer For The School Band Drummer"—Apr. '83

Knave, Brian, "Introduction To Tabla"—Nov. '82

Levine, Dave, "A Conga Primer"—Jul. '81

Marsh, George, "Transferring African Rhythms"—Dec. '83

Samuels, David, "Voicings For Mallets"—Aug./Sep. '82,
"Chord Scales"—Dec. '82,
"Mixing For Mallet Instruments"—Jan. '84

Smith, David L., "Multiple Percussion"—Jan. '77

Spellissey, Gary, "Sustaining Snare Drum Tones"—Apr. '77

Symonette, Neil M., "Junkanoo"—Oct. '83

Wickstrom, Fred A., Jr., "A Curriculum For College-Bound Percussionists"—Jan. '78

Concepts

Baccaro, Rich, "Drums And Drummers: An Impression"—Apr./May '80

Burns, Roy, "Drumming And Breathing"—Oct./Nov. '80,
"Showing Up—The Key To Success"—Dec. '80/Jan. '81,
"Teachers, Studying, And Learning"—Feb./Mar. '81,
"Heroes"—Apr. '81,
"Drum Solos"—May '81,
"The World's Greatest Drummer—And Other Hang-Ups"—Jun. '81,
"Rudiments: For Or Against?"—Jul. '81,
"Developing Good Time"—Aug./Sep. '81,
"Cymbals: Tips And Myths"—Nov. '81,
"Overcoming The Horribles"—Dec. '81/Jan. '82,
"A New Approach To Setting Up Your Drumset"—Feb./Mar. '82,
"Put-Downs, Put-Offs, And Put-Ons"—Apr. '82,
"Questions, Questions, Questions, And A Few Answers"—May '82,
"Success: Is It Who You Know Or What You Know?"—Jun. '82,
"Tips On Sight Reading"—Jul. '82,
"Drum Books And Learning"—Aug./Sep. '82,
"Respect: The Key To An Open Mind"—Oct. '82,
"Can You Play Like John Smith?"—Nov. '82,
"Art Vs. Money"—Dec. '82,
"Do Self-Taught Drummers Play Better?"—Jan. '83,
"Visualizing For Successful Performance"—Feb. '83,
"Self-Appointed Authorities Can Be Dangerous To Your Health"—Mar. '83,
"Endorsements: Good Or Bad?"—Apr. '83,
"Buddy Rich: Dedication To Excellence"—May '83,

"Friendship And Drummers"—Jun. '83,
"Concentration"—Jul. '83,
"Rumors"—Aug. '83,
"Trying Easy"—Sep. '83,
"Practicing And Boredom"—Oct. '83,
"Drumming And Discouragement"—Nov. '83,
"Do Big Name Drummers Really Play Better?"—Dec. '83,
"Practicing With Records"—Jan. '84,
"Developing Speed Naturally"—Feb. '84,
"Drummers And Auditions"—Mar. '84,
"Drumming And Information"—Apr. '84,
"Tuning And Muffling"—May '84,
"How Many Drums Do I Really Need?"—Jun. '84,
"Technique And Equipment"—Jul. '84,
"Drumming And Put-Downs"—Aug. '84,
"Drumming And Prejudice"—Sep. '84,
"Centering And Breathing"—Oct. '84,
"Stars Are Only Human"—Nov. '84,
"The Drummer's Dream"—Dec. '84,
"Memories Of Shelly"—Jan. '85,
"Drumming And Automatic Learning"—Mar. '85,
"A New Look At Technique"—Apr. '85,
"Drumming And Sitting In"—May '85,
"International Drummers' Meeting"—Jun. '85,
"Drumming And Recording"—Jul. '85,
"Drumming And The Big Break"—Aug. '85,
"Duelling Drumsets"—Sep. '85,
"Drumming And The Big Move"—Oct. '85,
"Drumming And Self-Discipline"—Nov. '85,
"Drumming And Electronic Drums"—Dec. '85,
"Drumming And Experience"—Mar. '86,
"Drumming And Frustration"—Apr. '86,
"Careers In Drumming"—May '86,
"Drumming And Burnout"—Jun. '86,
"Tempo Problems"—Jul. '86,
"Breathing And Energy"—Aug. '86,
"Drummers And Drum Shops"—Sep. '86,
"Mousey Alexander: Drumming And Courage"—Oct. '86,
"Getting Unstuck"—Nov. '86,
"Perseverance"—Dec. '86

Spector, Stanley, "Challenging The Rudimental System"—Feb./Mar. '80

Driver's Seat

Bellson, Louie, "Driver's Seat"—Jan. '77

Burns, Roy, "Good N' Plenty"—Jun. '83

Ceroli, Nick, "An Overview"—May '84,
"Fills—Part 1"—Mar. '85,
"Fills—Part 2"—Apr. '85

DeRosa, Clem, "Playing In A Section: Rhythm"—Apr. '77

Elis, Stanley, "Big Band Fills: A Two-Handed Approach"—Jan. '83

Graham, Gil, "Chart Reading: Part 1"—Nov. '85,
"Chart Reading: Part 2"—Dec. '85,
"Chart Reading: Part 3"—Mar. '86,
"Chart Reading: Part 4"—Jun. '86

Hammond, Charles, "A Systematic Approach To Big Band"—Apr. '82

Hurley, Mark, "Phrasing With A Big Band"—Dec. '84

Lewis, Mel, "Controlling The Band"—Jun./Jul. '80,
"Avoiding Common Pitfalls"—Aug./Sep. '80,
"Listening And Learning"—Oct./Nov. '80,
"Reading Charts"—Feb./Mar. '81

Miles, Butch, "Tips From Butch Miles"—Oct. '77,
"Big Band Basics"—Mar./Apr. '79,
"Energy And The Ensemble"—May/Jun. '79,
"Learning The Chart And Phrasing"—Aug./Sep. '79,
"More On Phrasing"—Oct./Nov. '79,
"Being Equipped For Big Band"—Dec./Jan. '79

Persip, Charli, "Hints On Playing With Big Bands"—Jun. '81

Pickering, John, "Understanding Phrasing"—Jul. '78

Rowland, Pat, "Understanding The Basics"—Jul. '77

Shaughnessy, Ed, "Using The Right Size Equipment For The Job"—Feb./Mar. '82

Soph, Ed, "Foundation Studies For Big Band Fills"—Dec. '83

Weber, Glenn, "Reading Off A Lead Trumpet Part"—Sep. '83

Zigmund, Elliot, "Basic Chart Reading"—Aug./Sep. '82

Drummer/Percussionist

Levine, Dave, "An Introduction"—Jan./Feb. '79, "Understanding Form"—May/Jun. '79

Drum Soloist

(Alphabetized by artist, not transcriber)

Bellson, Louie, "Louie Rides Again"—Aug./Sep. '82

Blackwell, Ed, "Bemsha Swing"—Nov. '81

Blakey, Art, "Calling Miss Khadija"—Feb./Mar. '81
Bozzio, Terry, "The Black Page #2" and "The Only Thing She Needs"—Jul. '81

Cobb, Jimmy, "Four On Six"—May '81

Cobham, Billy, "Blues March"—May '82

Dawson, Alan, "Airegin"—Sep. '83

DeJohnette, Jack, "It's You Or No One"—Apr. '82

Erskine, Peter, "Bring It Back Home"—Dec. '85

Flores, Chuck, "Es Tiempo"—Jan. '83

Gadd, Steve, "Aja"—Jul. '78,
"Samba Song"—Dec. '81/Jan. '82,
"Quartet #2"—Jul. '83,
"High Heel Sneakers"—Feb. '85,
"Golf Swing"—Sep. '86

Hart, Billy, "Tokudo"—Feb./Mar. '82

Haynes, Roy, "Snap, Crackle"—Jan. '77,
"Think Of One"—Aug. '85,
"Matrix"—Feb. '86

Jones, Elvin, "Black Nile"—Oct. '78,
"Effendi"—Jun./Jul. '80,
"Crisis"—Dec. '82

Jones, Jo, "Adlib"—Oct. '81,
"Love For Sale"—Jan. '84

Jones, Philly Joe, "Lazy Bird"—Aug. '84,
"Monopoly"—Apr. '86

Kettle, Rupert, "More Metric Modulation" (instructional)—May/Jun. '79

Krupa, Gene, "China Boy"—Apr. '85

Lear, Graham, "Head, Hands & Feet"—Mar. '83,
"Where Am I Going?"—Dec. '86

Lewis, Mel, "Tiptoe"—Nov. '83

Manne, Shelly, "Green Dolphin Street"—Jun. '85

Morello, Joe, "Take Five"—Apr. '77

Rich, Buddy, "Paul's Tune"—Aug./Sep. '81,
"Keep The Customer Satisfied"—Dec. '84

Richmond, Dannie, "Three Worlds Of Drums"—May '83

Roach, Max, "Jody's Cha-Cha"—Oct. '77,
"Big Sid"—Feb./Mar. '80,
"Speculate"—Oct. '84

Taylor, Art, "Slow Trane"—Mar. '84

Walden, Narada Michael, "All In The Family"—May '84

Weckl, Dave, "Step It"—Oct. '86

Williams, Tony, "What You Do To Me"—Jan. '78,
"Seven Steps To Heaven"—Dec./Jan. '79,
"Snake Oil"—Jun. '84

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Education

Ernst, David, "Simple Percussion Modifications"—Apr./May '80,
"Percussion Interfaces, Part 1"—Dec. '80/Jan. '81

Fiore, Jim, "MIDI And The Electronic Drummer, Part 1"—Oct. '86,
"MIDI And The Electronic Drummer, Part 2"—Nov. '86,
"MIDI: An Intro For The Working Percussionist"—Dec. '86

Gennaro, Sandy, "Approaching The Scary Monster"—Oct. '85

Gutman, Vince, "Heavily Wired"—Jun. '81,
"Heavily Wired, Part II"—Oct. '81

Havok, Reek, "Amplifying Electronic Drums"—Jun. '85,
"Defining Terms"—Aug. '85,
"Questions And Answers"—Nov. '85

Hess, Randy, "Electronic Insights"—Jan./Feb. '79

Hoelt, Tracy, "Basic Programming For Electronic Drums"—Jun. '86

Potter, Jeff, "Electronic Percussion On Broadway"—Sep. '86

Wallace, Ian, "Electronics On Tour"—Aug. '86

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Chandler, James, Jr., "Drum Pickups"—Dec. '85

Havok, Reek, "Amplification Reference Guide"—Sep. '85

Wilcox, Willie, "The Trapparus"—Feb. '86

Equipment Reference Charts

MD Editors, "Product Reference Chart"—MD Equipment Annual, Jul. '86

Saydowski, Bob, Jr., "Snare Drum Stands"—Jul. '81,
"Drumsticks"—Jul. '82,
"Bass Drum Pedals"—Apr. '83,
"Cymbal Stands"—May '83,
"Drum Thrones"—Jun. '83,
"Cymbals"—Aug. '83 (Avanti price list in PCU Nov. '83),
"Snare Drum Stands"—Dec. '83

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Borst, Tracy, "Swing Drummers In The

Movies"—Feb. '85

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Iero, Cheech, "Vintage Snare Drums"—Mar./Apr. '79

MD Editors, "Seemed Like A Good Idea At The Time"—Jul. '82

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Appice, Vinny, "Rock Drumming In The Studio"—Jul. '86

Bartlett, Bruce, "Introduction To Drumset Miking"—Feb. '86

Chanler, Ndugo, "Working With Arrangers/Producers"—Nov. '86

Chester, Gary, "Systems For Coordination And Reading"—Nov. '85

Flans, Robyn, "Ken Scott: A Producer's Perspective"—Jun. '84,
"Studio Drumming: A Producer's Perspective (Val Garay)"—Oct. '85

Keane, Barry, "The Jingle Scene"—May '85

Londin, Larrie, "A Positive Bass Drum Sound"—Nov. '84,
"Working With Click Tracks And Drum Machines"—Jun. '86

Stacey, John, "Nashville Perspective"—Apr. '86

Van Horn, Rick, "Bob Christianson: On Working With Drum Machines"—Aug. '85

Wittet, T. Bruce, "The Changing Job Site"—Sep. '86

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Altschul, Barry, "The Music Of The Drums"—Apr. '81,
"The Music Of The Drums—Part 2"—Jun. '81,
"The Music Of The Drums—Part 3"—Aug./Sep. '81

Ashley, Al, "Around The Drums With 5's"—Apr. '83

Bernstein, Charles M., "Bass & Drums: A Dialogue With George Marsh And Mel Graves"—May '83

Buerger, Joe, "Two Techniques For The Hi-Hat"—Feb. '86

Chaffee, Gary, "Stickings—Part I"—Nov. '81,
"Stickings—Part II"—Feb./Mar. '82

Chapin, Jim, "Assertions And Evaluations"—Jul. '84

Earnshaw, Mickey, "A New Look At The Traditional Rolls"—Oct. '77

Ellis, Stanley, "A Melodic Approach To Soloing"—Nov. '86

Graham, Gil, "Rhythmic Displacement"—Aug. '85

Hurley, Mark, "Developing Independence: Part 1"—Oct. '85,
"Developing Independence: Part 2"—Nov. '85,
"Developing Independence: Part 3"—Dec. '85

Joines, Howard I., "Studies In Style: Part I—Philly Joe Jones"—Dec. '82,
"Studies In Style: Part II—Tony Williams"—Jan. '83

Jones, Rusty, "Getting It Together With The Bass Player"—Jun./Jul. '80

Kerrigan, Chuck, "Expanding The Paradiddle—Part I"—Mar. '84,
"Expanding The Paradiddle—Part II"—Apr. '84,
"Expanding The Paradiddle—Part III"—May '84,

"Jazz Patterns In 5/4"—Sep. '84,
 "Jazz Rhythms In 7/4"—Jan. '85,
 "Solo Ideas For Hi-Hat—Part 1"—Apr. '85,
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Kettle, Rupert, "Metric Modulation"—Apr. '78

Kinsey, Alan S., "Understanding Time"—Oct. '78

Lambert, Joe, "Developing Improvisational Skills On The Drumset"—Jul. '81

Magadini, Peter, "Polyrhythms: What Are They? Why Learn Them?"—Jan. '78,
 "Polyrhythms And Soloing"—Jul. '86

Marsh, George, "Exploring Self-Awareness"—Aug./Sep. '82,
 "Exploring Self-Awareness: Scanning"—Feb. '85

Martin, Randy, "Improving Your Sight-Reading Skills"—Nov. '83,
 "Creative Hi-Hat"—Nov. '84

May, Gordon, "Melodic Solo Construction"—Jul. '82

Metallo, Laura and Charlie Perry, "New Concepts For Improved Performance"—Dec. '84

Miller, William F., "Thoughts On Soloing"—May '86

Moore, Gene, "Cross Sticking For The Drumset"—May '81

Remonko, Guy A., "Jazz Triplets As Rhythmic Embellishments"—Nov. '82

Robinson, Scott, "Jazz Coordination Studies"—Feb. '84

Rothbart, Lenny, "Practicing Musically"—Jan. '77

Scott, Jack, "A Primer On Hi-Hats"—Oct./Nov. '80

Soph, Ed, "Basic Brush Technique"—Jan./Feb. '79,
 "Feet First"—Mar./Apr. '79,
 "Solving Technical Problems"—May/Jun. '79,
 "Reading And Jazz Interpretation"—Aug./Sep. '79,
 "Foundational Studies For Ride Cymbal Technique"—Oct./Nov. '79,
 "Developing A Musical Approach"—Dec./Jan. '79,
 "Pointers For A Relaxed Setup"—Feb./Mar. '80,
 "Double Time Coordination"—Apr./May '80,
 "Coordinating Accents Independently"—Aug./Sep. '80,
 "Unison Exercises"—Dec. '80/Jan. '81,
 "Bass Drum Technique"—Feb./Mar. '81

Syrian, Joe, "Unusual Phrasing"—Aug. '83

Thigpen, Ed, "The Beauty Of Brushes"—Oct. '82,
 "Time And Its Nuances"—Jun. '83

Villani, Gabe, "What Does An Arranger-Composer Look For In A Drummer? A Discussion With Jay Corre"—Apr. '77

Zigmund, Eliot, "It's About Time"—Apr. '82,
 "Drummer's Form"—May '82,
 "Trading Phrases"—Mar. '83

Mallets

Samuels, David, "Musical Awareness Through Mallets"—Jun. '81,
 "Musical Development"—Oct. '81,
 "Using The Pedal"—Dec. '81/Jan. '82

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Adler, Henry, *Henry Adler Hand Development Technique* (video)—Jun. '86

Appice, Carmine, *The Carmine Appice Drum Clinic* (video)—Sep. '85

Beck, Joe, *Friends* (audio)—Sep. '85

Bellson, Louie, *Drum Course For Beginners* (video)—Dec. '83,
The Musical Drummer (video)—Sep. '85

Blakey, Art, *Jazz In America* (video)—Jun. '86

Bruford, Bill, *Bruford And The Beat* (video)—Aug. '83

Clark, Mike/Neil Kirkwood Quartet, *The Seed* (audio)—Sep. '85

DeJohnette, Jack, *Concepts, The Art Of Accompaniment* (audio)—Aug. '83

Famularo, Dom, *Dom Famularo: It's Your Move* (video)—Nov. '85

Film & The BB's, *Tunnel* (audio)—Sep. '85

Franco, Joe, *Double Bass Drumming* (video)—Sep. '85

Gadd, Steve, *Steve Gadd: Up Close* (video)—Aug. '83,
Steve Gadd II: In Session (video)—Nov. '85

Horton, Yogi, *Yogi Horton: A History Of R&B/Funk Drumming* (video)—Dec. '83

Jones, Elvin, *Different Drummer* (video)—Aug. '83

Lewis, Mel, *Mel Lewis Jazz At The Smithsonian* (video)—Jun. '86

M&K Productions, *Speed And Hand Control* (video)—Nov. '85,
Syncopation And Stick Control (video)—Nov. '85

Morgenstein, Rod, *Double Bass Drumming* (audio)—Nov. '85,
Grooving In Style/Filling In The Holes (audio)—Nov. '85,
Odd Time (audio)—Nov. '85

Police, *Police Around The World* (video)—Dec. '83

Purdie, Bernard, *Bernard Purdie: On Studio Drumming* (video)—Dec. '83

Rich, Buddy, *Mr. Drums: Buddy Rich And His Band Live On King Street In San Francisco* (video)—Jun. '86

Roach, Max, *Max Roach: In Session* (video)—Aug. '83,
Max Roach: In Concert (video)—Dec. '83,
Max Roach Jazz In America (video)—Jun. '86

Soph, Ed, *The Drum Set: A Musical Approach* (video)—Nov. '85,

Thigpen, Ed, *Ed Thigpen: On Jazz Drumming* (video)—Dec. '83

White, Lenny, *Lenny White: In Clinic* (video)—Aug. '83

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Dates, Gary, "The Art Of Simplification"—Feb./Mar. '80

Kelsen, Dean, "A Keyboard Player Looks At Drumming"—Oct. '78

Klauber, Bruce H., "Organ And Drums"—Apr. '78

Lewellen, Russ, "25 Sure-Fire Ways To Get Out Of The Clubdate Business—Fast!"—Jan. '78

Miller, Bobby, "On The Job"—Jan. '77

Todd, Nick, "The 'In-Demand' Clubdate Drummer"—Apr. '77

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Adams, Greg, *Koolin' Out*—Mar. '85

Aklaff, Pheeroan, *Fits Like A Glove*—Dec. '83

Alleyne, Archie/Frank Wright (Quartet), *Up There*—Dec. '83

The All Star Percussion Ensemble, *The All Star Percussion Ensemble*—Oct. '83

Altschul, Barry, *Brahma*—May '81

Art Ensemble Of Chicago, *Urban Bushmen*—Aug./Sep. '82

Bad Company, *Rough Diamonds*—Dec. '82

Bailey, Phillip, *Chinese Wall*—Mar. '85

Big Country, *The Seer*—Dec. '86

Big Twist And The Mellow Fellows, *Playing For Keeps*—Dec. '83

Blackwell, Ed, *Playing*—May '82

Blake, John, Didier Lockwood, and Michael Urbaniak, *Rhythm & BLU*—Dec. '86

Blakey, Art (The Jazz Messengers), *Straight Ahead*—Aug./Sep. '82,
Originally—May '83

Borden, Barbara and Carolyn Brandy (Alive!), *Call It Jazz*—May '82

Brace, Brent, *Valley Girl Jazz*—Aug. '84

Brock, Jim, *Lion Song*—Aug. '84

Brown, Clifford & Max Roach, *Pure Genius: Vol. 1*—Dec. '82

Bruford, Bill, *One Of A Kind*—Dec./Jan. '79

Burton, Gary (Quartet), *Easy As Pie*—Oct. '81,
Picture This—Apr. '83,
Real Life Hits—Mar. '86

Carrington, Terri Lyne, *TLC And Friends*—May '82

Chardonnos, Jerry, *Humanimal*—May '81

Cherry, Don & Ed Blackwell, *El Corazon*—Apr. '83

Cherry, Don & Latif Khan, *Music/Sangam*—Apr. '83

Cobham, Billy, *Warning*—Mar. '86

Cobham, Billy, (Glass Menagerie), *Observations*—Dec. '82,
Smokin'—Jul. '83

Codona, *Codona 2*—Feb./Mar. '82,
Codona 3—Jul. '83

Coleman, Ornette, *Broken Shadows*—May '83

Collier & Dean, *Whistling Midgets*—May '82

Collins, Phil, *Face Value*—Oct. '81

Conti, Ivan, *The Human Factor*—Dec. '84

Cooper, Jerome, *For The People*—May '81

Copeland, Stewart, *Rumble Fish*—Apr. '84

- Corea, Chick, *The Chick Corea Elektric Band*—Sep. '86
- Corea, Vitous & Haynes, *Trio Music*—Apr. '83
- Coster, Tom, *Ivory Expedition*—Oct. '83
- Cottler, Irv, *I've Got You Under My Skins*—Dec. '83
- Crouch, Andrae, *Finally*—Dec. '82
- Cyrille, Andrew, *The Loop*—Oct. '81
- Davis, Miles, *Live At The Plugged Nickel*—May '83, *Heard 'Round The World*—Apr. '84
- DeJohnette, Jack, *Tin Can Alley*—Oct. '81, *To Be Continued*—May '82, *Inflation Blues*—Jul. '83, *Album Album*—Mar. '85
- DeMerle, Les, *On Fire*—Dec. '82
- D'Rivera, Paquito, *Why Not!*—Mar. '85
- Echoes Of An Era 2, *The Concert*—Dec. '82
- Eldridge, Roy, *The Early Years*—May '83
- Elements, *Elements*—Dec. '82
- Ellington, Duke, *The Girl's Suite And The Perfume Suite*—May '83
- English, Joe, *Lights In The World*—Oct. '81
- Erskine, Peter, *Peter Erskine*—Apr. '83
- Eubanks, Kevin, *Sundance*—Mar. '85
- Farmer, Art, *The Time And The Place*—May '83
- Fathers & Sons, *Fathers & Sons*—Apr. '83
- The Fents, *First Offense*—Aug. '84
- Fine, Milo (Free Jazz Ensemble), *The Constant Extension Of Inescapable Tradition*—May '81
- First Light, *How The Land Lies*—Sep. '86
- Florence, Bob (Limited Edition), *Soaring*—Apr. '84
- Friedman, David, *Of The Wind's Eye*—May '82
- G, Kenny, *G Force*—Jun. '84
- Gallery, *Gallery*—Aug./Sep. '82
- Garbarek, Jan (Group), *Wayfarer*—Jun. '84
- Getz, Stan, *The Master*—May '83
- Gibbs, Terry, *Dream Band*—Sep. '86
- Giger, Peter, *Family Of Percussion*—May '81
- Go-Go's, *Talk Show*—Aug. '84
- Gonzalez, Jerry, *Ya Yo Me Cure*—May '82
- Goodman, Benny, *Seven Come Eleven*—May '83
- Goodwin, Bill, *Solar Energy*—Feb./Mar. '82
- Grisman, David, *Acousticity*—Mar. '86
- Guy, Buddy, *Stone Crazy!*—Aug./Sep. '82
- Haddad, Jamey, *Names*—Jun. '84
- Hamilton, Jeff, *Indiana*—Dec. '82
- Hanrahan, Kip, *Coup de Tete*—May '82
- Hart, Mickey, Airt, Flora Purim, *Dafos*—Jun. '84
- Haynes, Roy, *Vistalite*—Aug./Sep. '79
- Helm, Levon, *Levon Helm*—Aug./Sep. '82
- Henderson, Scott, *Tribal Tech*—Dec. '86
- Hoggard, Jay, *Mystic Wings, Tropic Breezes*—Apr. '83
- Hooker, William, . . . *Is Eternal Life*—May '82
- Houghton, Steve, *The Steve Houghton Album*—Mar. '85
- Hutcherson, Bobby, *Solo Quartet*—Apr. '83
- The Improvisational Arts Quintet, *No Compromise*—Aug. '84
- Jackson, Ronald Shannon, *Pulse*—Mar. '85
- Jones, Elvin, *Soul Train*—Feb./Mar. '82, *Earth Jones*—Dec. '82, *Brother John*—Aug. '84
- Jones, Jo, *Our Man, Papa Jo*—Feb./Mar. '82
- Jones, Philly Joe, *Look Stop Listen*—Jun. '84
- King Crimson, *Three Of A Perfect Pair*—Aug. '84
- Knaack, Donald & Peggy, *Inside The Plastic Lotus*—Apr. '84
- The Latin Percussion Jazz Ensemble, *Live At The Montreux Jazz Festival 1980*—May '81
- Level 42, *World Machine*—Sep. '86
- Lewis, Mel (The Jazz Orchestra), *Naturally*—Dec./Jan. '79, *Mellifluous*—May '82, *Make Me Smile*—Dec. '82
- Lucas, Clyde, *Positive Light*—Oct. '81
- Magadini, Peter, *Polyrhythm*—Oct. '81, Feb./Mar. '82
- Mainieri, Mike, *Wanderlust*—Aug./Sep. '82
- Manne, Shelly, *The Shelly Manne Trio In Zurich*—Dec. '86
- Marsalis, Wynton, *Think Of One*—Oct. '83
- Marsh, George and John Abercrombie, *Drum Strum*—Mar. '85
- The Marshall Tucker Band, *Just Us*—Oct. '83
- McCraven, Stephen, *Wooley The Newt*—May '81
- Meldonian, Dick/Sonny Igoe (And Their Big Swing Jazz Band), *Big Swing Jazz Band*—Apr. '84, *Plays Gene Roland Music*—Aug. '84
- Metheny, Pat (Group), *Offramp*—Aug./Sep. '82, *Travels*—Jul. '83
- Miles, Butch (Sextet), *Salutes Gene Krupa*—Apr. '83, *Hail To The Chief*—Dec. '83
- Missing Persons, *Rhyme & Reason*—Aug. '84
- Molenhof, Bill, *Beach Street Years*—Aug./Sep. '82
- Monk, Thelonious, *Live At The It Club*—May '83, *Live At The Jazz Workshop*—May '83
- Moraz-Bruford, *Music For Piano And Drums*—Jun. '84
- Moses, Bob, *When Elephants Dream Of Music*—Oct. '83, *Visit With The Great Spirit*—Aug. '84
- Moss, David, *Terrain*—Oct. '81
- Motian, Paul, *Psalm*—Dec. '82
- Mouzon, Alphonse, *Back To Jazz*—Sep. '86
- Muhammad, Idris, *Kabasha*—Oct. '81
- Orion The Hunter, *Orion The Hunter*—Dec. '84
- Other Music, *Prime Numbers*—Feb./Mar. '82
- Persip, Charli, *Superband*—Feb./Mar. '82
- The Police, *Synchronicity*—Oct. '83
- Presley, Elvis, *I Was The One*—Oct. '83
- Pyle, Artimus (Band), *A.P.B.*—Aug./Sep. '82
- Queensryche, *Rage For Order*—Dec. '86
- Rader, Abbey & Marc Levin, *Songs Of Street And Spirit*—Oct. '83
- Repercussion Unit, *Startime/Turkey*—Jun. '84
- Richmond, Dannie, *Dannie Richmond Quintet*—Oct. '81
- Roach, Max, *Freedom Now Suite*—May '81, *The Long March*—May '81, *M'Boom*—May '81, *One In Two—Two In One*—May '81, *Chattahoochee Red*—Feb./Mar. '82, *Conversations*—Feb./Mar. '82, *Max Roach*—May '82, *Max Roach With Sonny Clark/George Duvivier*—May '82, *Survivors*—Aug. '85
- Roach, Max And Cecil Taylor, *Historic Concerts*—Dec. '84
- Rodney, Red & Ira Sullivan (Quintet), *Sprint*—Jun. '84
- Rush, *Grace Under Pressure*—Aug. '84
- Sahai, Pandit Sharda, *The Art Of The Benares Baj*—Apr. '84
- Sakhile, *Sakhile*—Apr. '84
- Samuels, Dave (Quartet), *One Step Ahead*—Oct. '83
- Sanders, Pharoah, *Live*—Apr. '83
- Scandal, *Warrior*—Dec. '84
- Shepherd, Lord, *Evidence For Real*—May '82
- Shoemake, Charlie (Sextet), *Cross Roads*—Dec. '83
- Shrieve, Michael, *Transfer Station Blue*—Dec. '84, *In Suspect Terrain*—Dec. '86
- Smith, Hellborg, Shrieve, *All Our Steps*—Sep. '86
- Smith, Steve, *Vital Information*—Dec. '83, *Orion*—Dec. '84, *Global Beat*—Dec. '86
- Special EFX, *Special EFX*—Dec. '84
- Steps Ahead, *Steps Ahead*—Jul. '83, *Modern Times*—Aug. '84
- Styx, *Kilroy Was Here*—Jul. '83, *Caught In The Act*—Aug. '84
- Taylor, Koko, *From The Heart Of A Woman*—Aug./Sep. '82
- Taylor, Roger (Queen), *Fun In Space*—Oct. '81
- Tibbetts, Steve, *Safe Journey*—Jun. '84
- Tornado, *First Alert*—Apr. '84

- Travers, Pat, *Hot Shot*—Jun. '84
- Tubes, *Love Bomb*—Aug. '85
- Valdez, Carlos "Patato," *Bata y Rumba*—May '81
- Various Artists, *Percussion Profiles*—May '81, *Music And Rhythm*—Apr. '83, *Newport Jazz Festival: Live*—May '83, *They All Played Bebop*—May '83, *Singin' Till The Girls Come Home*—Apr. '84, *Baby Boomer Classics*—Mar. '86
- Vasconcelos, Nana, *Zumbi*—Dec. '83
- Vasquez, Roland, *Urban Ensemble: The Music Of Roland Vasquez*—Dec./Jan. '79
- Vitale, Joe, *Plantation Harbor*—Feb./Mar. '82
- Walden, Narada Michael, *Awakening*—Aug./Sep. '79
- Weather Report, *Weather Report*—Aug./Sep. '82, *Domino Theory*—Aug. '84, *Sportin' Life*—Aug. '85
- Webb, Jimmy, *Angel Heart*—Dec. '82
- Welch, Michael, *Illegal Radio*—Apr. '84
- What Is This, *What Is This*—Mar. '86
- Wheeler, Kenny, *Double, Double You*—Jun. '84
- White, Lenny, *Just Like Dreamin'*—May '82
- Williams, Tony, *The Joy Of Flying*—Aug./Sep. '79, *Foreign Intrigue*—Mar. '86
- Wilson, Phillip, *Esoteric*—May '81
- Wishful Thinking, *Wishful Thinking*—Dec. '86
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- Appice, Carmine, *Realistic Hi-Hats*—Jan./Feb. '79
- Appice, Vinny, *Rock Steady*—Jul. '85
- Baccaro, Richard, *Textbook Of Drum Set Exercises*—Aug./Sep. '79
- Bowman, Paul, *Rock Shop*—Jan./Feb. '79
- Burns, Roy and Joey Farris, *Studio Funk Drumming*—Aug./Sep. '82
- Chapin, Jim, *Advanced Techniques For The Modern Drummer Vol. II*—Feb. '85
- Charles, David, *Conga, Bongo, And Timbale Techniques*—Apr. '83
- Cirone, Anthony (compiled by), *Master Technique Builders For Snare Drum*—Oct. '83
- Connell, John, *The Different Drum Book*—Jan. '78
- Copeland, Keith, *Creative Coordination For The Performing Drummer*—Jun. '86
- Curro, Frank, *The Rock/Jazz Fusion Handbook*—Aug./Sep. '80
- Dearing, James W., *Making Money Making Music*—Apr. '83
- DiCenso, Dick, *A Practical Work Book For The Modern Drummer*—Jan. '78
- Dinella, Jim, *Conga Come Alive!*—Oct. '84
- Doboe, Chet, *The Funk Drumming Workbook*—Jan./Feb. '79
- Engle, Jim, *Big Time*—Aug./Sep. '80
- Falkner, Steve, *A Volume Of Instruction For The Drum Set*—Oct./Nov. '79
- Famularo, Dom and Jerry Ricci, *Drum Set Duets*—Feb. '84
- Feldstein, Sandy, *Practical Theory, Volumes I-III*—Feb. '84
- Franco, Joe, *Double Bass Drumming*—Jul. '84
- Gibbs, Terry, *The Terry Gibbs Method Vibes, Xylophone, And Marimba*—Aug./Sep. '82
- Graham, Gil, *Beginning Drum Chart Reading*—Jun. '86
- Guerrero, Frank "Chico," *Latin Sounds From The Drum Set*—Oct./Nov. '79
- Hanna, Jake, *Syncopated Big Band Figures: Vol. 1 And 2*—Jan./Feb. '79
- Houghton, Steve, *Studio & Big Band Drumming: Interpretation Of Contemporary Studio And Big Band Parts For Today's Ensemble Drummer*—Dec. '85
- Houliff, Murray, *The Fusion Drummer*—Aug./Sep. '80, *Today's Sounds For Drumset*—Nov. '81, *Contemporary Drum Set Solos*—Apr. '82
- Humphrey, Ralph, *Even In The Odds*—Oct. '81
- Humphreys, Al, *Advanced Rock*—Aug./Sep. '82
- Igoe, Sonny, *Get Your Fills Together*—Jan. '77
- Jackson, Robert, *Modern Phrasing In 4/4*—Feb. '85
- Kerrigan, Chuck, *Progressive Steps To Freedom On The Drum Set*—Oct. '83, *Syncopated Rhythms For The Contemporary Drummer*—Oct. '83, *The Key To Drum Polyrhythms*—Feb. '84, *An Elementary Approach To The Drumset*—Jun. '86
- Kinne, Denny, *Rock Socks*—Jan. '78
- Kirk, Willis F., *Brushfire*—Apr. '82
- LaFemina, Ralph, *Melody And Harmony On The Drum Set*—Jul. '81
- Laflame, Tom, *Training In Professional Standards (TIPS)*—Dec./Jan. '81
- Lambert, Joe, *18 Rudimental Snare Drum Duets*—Apr. '83
- LaRosa, Michael, *Contemporary Drum Method*—Nov. '81
- Latham, Rick, *Advanced Funk Studies*—Jul. '81
- Lewis, Mel and Clem De Rosa, *It's Time—For The Big Band Drummer*—Jan./Feb. '79
- Locatelli, Joseph, *Beginning Snare Drum And Drum Set Study*—Jan./Feb. '79
- Lombardo, John and Charles Perry, *Rockin' Bass Drum—Book Two*—Jul. '85
- Lucas, Clyde, *The Amazing BAtom*—Nov. '81
- Magadini, Peter, *Poly-Cymbal Time: A Comprehensive Study In Polymeters For Drums*—Jan./Feb. '79, *Learn To Play The Drum Set*—Jul. '81, *Learn To Play The Drum Set Book 2*—Aug./Sep. '81, *Poly-Cymbal Time*—Oct. '84
- Marsh, George, *Inner Drumming*—Jul. '84
- Marucci, Mat, *Progressive Studies In Jazz Drumming*—Dec. '80/Jan. '81
- Meligari, Bill, *Doubledrum: A Double Bass Drum Text*—Aug./Sep. '79
- Molenhof, Bill, *New Works For New Times*—Aug./Sep. '82, *Getting Your Music Together For Drums*—Jul. '84
- Morin, Eugene, *4-Way Rock*—Aug./Sep. '79
- Morton, James, *Killer-Fillers*—Dec. '80/Jan. '81, *Fusion Drum Styles*—Apr. '83, *Jazz And Rock Beats For The New Drummer*—Apr. '83, *The Virtuoso Drummer*—Jul. '84
- Moy, Russ, *The Practical Rhythms Cassette, Volume 1*—Jan. '78
- Nesbitt, Jim in collaboration with Buddy Rich, *Inside Buddy Rich*—Oct. '84
- Olmstead, Gary J., *The Snare Drum Roll*—Jan. '78
- Pace, Ralph C., *Cymbal Coordination*—Apr. '83, *International Rock And Roll For The Drummer*—Jul. '84
- Payne, Jim, *Funk Drumming*—Oct. '83
- Perkins, Phil, *The Logical Approach To Snare Drum Vol. 1 & 2*—Oct. '81, *The Logical Approach To Rudimental Snare Drum*—Apr. '82, *The Logical Approach To Rock Coordination*—Apr. '82
- Pickering, John, *The Drummers Cookbook*—Jan. '77, *Stage Band Drummers Guide*—Jan. '77, *Studio/Jazz Drum Cookbook*—Oct./Nov. '79
- Pitzen, Tracey and Michael Keys, *Modern Drum Set Technique—Volume 1*—Jan. '78
- Richards, Emil, *Two And Four Mallet Exercises On Vibraphone And Marimba For The Advanced Player*—Oct. '83
- Robson, Paul, *Paul Robson Percussion Series*—Jan. '77
- Rogers, Dennis G., *Solo Studies For The Drumset*—Oct./Nov. '79
- Rothman, Joel, *Everything You Always Wanted To Know About Drum Technique*—Jan. '77, *Paradiddle Rock*—Oct. '84, *Rock Drumming With Quintuplets*—Feb. '85
- Ryan, Lloyd, *The Complete Drum Tutor*—Aug./Sep. '82
- Samuels, David, *A Musical Approach To Four Mallet Technique For Vibraphone*—Oct. '83
- Savage, Steve, *Rhythm: Notation And Analysis*—Aug./Sep. '79, *Drummer's Workbook*—Apr. '82
- Sayek, Tom, *Concepts In Contemporary Drum Set Motifs*—Jul. '85
- Schinstine, William J., *The Developing Solo Timpanist*—Nov. '81
- Scibetta, Charles, *Chartbook For Today's Drummer*—Oct. '81
- Shapiro, Harry, *A-Z Of Rock Drummers*—Oct. '84
- Sims, Rodman Andrew, *Fundamentals Of Jazz Drumming*—Aug./Sep. '82

Snyder, Michael, *Linear Drumming: A Creative Approach*—Dec. '85

Sofia, Sal, *Omni Of Drum Technique*—Apr. '82, *Traps: A Rudimentary Approach*—Oct. '83

Steiner, Gitta, *Contemporary Solos For Vibraphone And Marimba*—Apr. '83

Stella, Angelo, *Fill-Ins For The Progressive Drummer*—Apr. '82

Sulsbruck, Birger, *Latin American Percussion*—Jul. '84

Taylor, Ian, *Family Drum Programming (For All Ages)*—Dec. '85

Thigpen, Ed, *The Sound Of Brushes*—Apr. '82

Tilles, Bob, *Drum Arrangement Duets*—Jan. '77

Ulano, Sam, *Drum Reader—Books 1, 2, and 3*—Oct. '84, *Drum Reader—Duet Against A Cassette*—Oct. '84, *Chopsbuilders For Drummers—Books 1 & 2*—Jul. '85

Van Der Wyk, Jack, *Choomboonk*—Jan./Feb. '79

Vickio, C., *Speed/Control Developer*—Dec. '80/Jan. '81

Vider, Sam, *The Best Drum Rhythms Ever Written*—Jul. '84

Walker, Steven, *Analytic Drum Tuning*—Apr. '82

Wanamaker, Jay A., *Chops Builders For The Marching Percussion Ensemble*—Feb. '84, *Corps Style Cadences For The Young Marching Percussion Ensemble*—Feb. '84

Weinberg, Max with Robert Santelli, *The Big Beat*—Jul. '84

Wheeler, Bill, *Drum Techniques Of Rush*—Dec. '85

Williams, "Red," *RU-Master Series, Vol. 1*—Feb. '85

Xepoleas, John and Warren Nunes, *Studies For The Contemporary Drummer*—Aug./Sep. '82

Zail, Kenny, *Progressive Approach To Commercial Rock Drumming*—Apr. '83

Product Close-Up

Education (non-review)

Murphy, James E., "Losing Your Grip"—Feb. '85

Rock Charts

(Alphabetized by artist, not transcriber)

Allen, Rick, "Rock Of Ages"—Dec. '83

Aronoff, Kenny, "Hurts So Good"—Jun. '83

Beard, Frank, "Lowdown In The Street"—Oct. '83

Bonham, John, "Communication Breakdown"—Jul. '84

Brzezicki, Mark, "In A Big Country"—Apr. '84

Collins, Phil, "Easy Lover"—Jul. '85

Copeland, Stewart, "Don't Stand So Close To Me"—Jul. '82

Ferrone, Steve, "We Got The Love"—Mar. '86

Gaynor, Mel, "Alive And Kicking"—Nov. '86

Hakim, Omar, "Consider Me Gone"—Jun. '86

Henley, Don, "The Long Run"—Jun. '82

Krampf, Craig, "Strung Out"—May '86

Kunkel, Russ, "Get Closer"—Nov. '84

Lee, Tommy, "Shout At The Devil"—Sep. '85

Newmark, Andy, "Woman"—Feb. '84

Palmer, Carl, "Sole Survivor"—Aug. '83

Peart, Neil, "New World Man"—Apr. '83

Phillips, Simon, "Give Blood"—Aug. '86

Purdie, Bernard, "Rock Steady"—Nov. '85

Robinson, David, "Touch And Go"—Nov. '82, "Let's Go"—May '85

Schock, Gina, "Our Lips Are Sealed"—Oct. '82

Slade, Chris, "Closer"—Oct. '85

Taylor, Roger, "Girls On Film" (Duran Duran)—Mar. '85

Van Halen, Alex, "Jump"—Sep. '84

Watts, Charlie, "Start Me Up"—Feb. '83

White, Alan, "Owner Of A Lonely Heart"—Jan. '85

Rock 'N' Jazz Clinic

Bettine, Michael, "Style & Analysis: Bill Bruford"—Oct. '84

Branscum, Bradley, "Adding Variety To Simple Grooves"—Nov. '84

Chapin, Jim, "Comparisons"—Jun. '83

Dawson, Alan, "The Musical Drummer"—May '81

Fields, Howard, "Beat Shifting"—Sep. '86

Kellner, Steven, "Phrasing With Triplets"—Apr. '85

Kerrigan, Chuck, "Balance"—May '86

Magadini, Peter, "What To Listen For"—Apr. '86

Martin, Randy, "The Shuffle"—Feb. '86

Mason, David A., "Percussion Colors—Part 1"—Apr. '84, "Percussion Colors—Part 2"—May '84

Meyers, Ken, "Soloing On An Ostinato Bass Drum"—Nov. '82

Meyers, Richard, "Simulated Double Bass"—Jan. '85

Miller, William F., "The Benefits Of Left-Hand Ride"—Feb. '85

Morgenstein, Rod, "An Approach For Playing In Odd Time: Part 1"—Jan. '84, "An Approach For Playing In Odd Time: Part 2"—Feb. '84, "An Approach For Playing In Odd Time: Part 3"—Mar. '84, "Playing Around With Time"—Nov. '86

Morton, James, "Fusion Independence"—Dec. '83, "Great Grooves: Part 1"—Jun. '84, "Great Grooves: Part 2"—Jul. '84, "Artificial Groupings For Fills"—Sep. '85

Moylan, David, "Towards Ambidexterity"—May '83

Nieft, Paul Jr., "Funk With 32nd Notes"—Aug '84

Payne, Jim, "An Introduction To Funk"—Sep. '83, "The Quarter-Note Funk Hi-Hat Style"—Jul. '85

Petaccia, Roberto, "The Rocking Motion Technique, Part 1"—Jun. '81, "The Rocking Motion Technique, Part 2"—Jul. '81, "The Making Of A Demo Tape"—Aug./Sep. '81, "Ambidexterity—Part 1"—Oct. '81, "Ambidexterity—Part 2"—Nov. '81, "Rock Big Band—Part I"—Dec. '81/Jan. '82, "Rock Big Band—Part II"—Feb./Mar. '82

Pickering, John, "Keeping It Simple"—Aug. '83

Saydowski, Bob Jr., "The Rhythms Of Frank Zappa"—Dec. '84

Sofia, Sal, "Linear Coordination: Part 1"—Apr. '82, "Linear Coordination: Part 2"—May '82, "Rudiments—Inspiration For Innovators: Part 1"—Jul. '82, "Rudiments—Inspiration For Innovators: Part 2"—Aug./Sep. '82, "Hi-Hat Technique In Different Styles"—Jan. '83, "Sound Phrasing: Part 1"—Mar. '83, "Sound Phrasing: Part 2"—Apr. '83

Soph, Ed, "Creating Your Own Funk And Fusion Patterns"—Jul. '86

Van Dyck, Mark, "Time Players Vs. Feel Players"—Jun. '82, "Developing Your Own Style"—Feb. '83

Xepoleas, John, "Variations For Cymbal & Hi-Hat"—Oct. '83

Rock Perspectives

Appice, Carmine, "Rock Perspectives"—Jan. '77

Bettine, Michael, "Style & Analysis: U2's Larry Mullen"—Jan. '84, "Style & Analysis: Simon Phillips"—Jun. '84, "The Art Of Drum Computing"—Dec. '84, "Style & Analysis: Neil Peart"—Oct. '85, "Style & Analysis: Alan White"—Apr. '86, "Style & Analysis: Terry Bozzio"—Aug. '86

Branscum, Bradley, "Style & Analysis: Steve Smith"—Jun. '85, "Style & Analysis: Jim Gordon"—Jan. '86

Burriss, Jeff, "Variations On A Theme"—Mar. '83

Charmelo, Bill, "Ride Rhythm Independence"—Jul. '78

Cook, Rob, "Miking Tips"—Oct. '78, "Miking Tips—Part 2"—Jan./Feb. '79

Doyle, Robert, "A Left-Handed Perspective"—Oct. '83

Ellis, Stanley, "Accents On The Hi-Hat"—Jul. '83

Forthome, Joseph E., "Paradiddle Funk"—Mar. '86

Franco, Joe, "Breaking Up The Double-Bass Roll"—Sep. '84, "Double-Bass Concepts: Hand-Foot Combination Patterns"—Oct. '84, "Phrasing Concepts: Part 1, Three-Note Groupings"—Jun. '86, "Phrasing Concepts: Part 2, Five-Note Groupings"—Jul. '86, "Double-Bass Triplets"—Dec. '86

Garibaldi, David, "Coordination Development"—Mar./Apr. '79, "Theme And Variations"—May/June '79, "Rock 'N' Time"—Aug./Sep. '79, "Developing Hand/Foot Coordination"—Oct./Nov. '79, "More Rock Studies"—Dec./Jan. '79, "Odd Rock"—Apr./May '80,

"Odd Rock, Part 2"—Jun./Jul. '80,
"A Practical Application Of The Five-Stroke Roll"
—Aug./Sep. '80,
"A Practical Application Of Flams"—Dec. '80/Jan.
'81,
"Tom-Toms"—Feb./Mar. '81,
"Converting Those Old Rhythms, Part I"—Apr. '81,
"Converting Those Old Rhythms, Part II"—May '81,
"Concept For Two Drumsets"—Jun. '81,
"A Practical Application Of Swiss Army Triplets"—Jul.
'81,
"Modular Rock"—Aug./Sep. '81,
"Playing Rock Music Is Not Dumb"—Oct. '81,
"Future Sounds"—Nov. '81,
"It's An Open And Shut Case"—Dec. '81/Jan. '82,
"Three Beats"—Feb./Mar. '82,
"Playing Simple"—Dec. '82,
"The Military Sound"—Apr. '83,
"Rock Coordination Studies"—Sep. '83,
"A Beat Study"—Nov. '83,
"Flam City"—Feb. '84,
"Shifting Gears"—May '84,
"Beat Study #13"—Aug. '84,
"Beat Study #16"—Nov. '84,
"Study In 16th-Note Triplets"—Feb. '85,
"The Five-Note Fill/Solo Concept"—May '85,
"Study In 8th-Note Triplets"—Aug. '85,
"Quintuplet Exercise"—Nov. '85

Gianello, Horacio, "Evolutionary Insight"—Feb./Mar.
'80

Katz, Ken, "Funk Patterns"—Jan. '78

Keenan, Mark, "A Study In Styles"—Jul. '77

Kerrigan, Chuck, "16th-Note Triplets: Variations"
—May '82

Kinne, Denny, "Rock Hi-Hats"—Apr. '78

Latham, Rick, "Steve Gadd: Up Close"
—Oct./Nov. '80

Levine, David, "Playing Rock Tambourine"—Oct. '77

Macko, Jeff, "Applying The Paradiddle-diddle"—Oct.
'86

Martin, Randy, "Fusion Drumming Through
Rhythmic Transposition"—May '83

Miller, William F., "The 'Drop 2' Solo Method"—Dec.
'85

Morgenstein, Rod, "Thoughts On Practicing"—Mar.
'85

Morton, James, "Fusion Rhythms"—Jun. '82

Peart, Neil, "The Art Of Soloing"—Dec. '83

Shaffer, Skip, "Ideas On Double Bass"—Aug. '83

Syrian, Joe, "Double Bass Drum Fills"—Oct. '82

Warchol, Jim, "Electronics: The Wave Of The
Future"—Apr. '77

Xepoleas, John, "Same Old 16ths?"—Feb. '83

Rudimental Symposium

Cappio, Art, "Rudiments On The Drumset"—Aug.
'83

Clayton, Nancy, "A Wake-Up For Drum Sections"
—Feb./Mar. '81,
"A Prescription For Accentitus"—Feb. '83

Connors, Bobby, "An Introduction To Today's Drum
Corps"—Apr. '77,
"The Swiss Rudiments—A Brief Insight"—Oct. '77

Faraola, John, "The World Of Drum Corps"
—Jan./Feb. '79

Kinsey, Alan A., "How To Develop Cleaner
Execution"—Jan. '78

Markovich, Mitch, "Questions And Answers"
—May/Jun. '79,
"Backsticking"—Aug./Sep. '79

Mazur, Ken, "Rudimental Set Drumming"
—Aug./Sep. '80

Thamm, Duane, "Exploring The Controversial
'Straight System'"—Jan. '77

Van Dyck, Mark, "Rudimental Positioning For Set
And Snare"—Nov. '82

White, Andy, "Scottish Pipe Band Rudiments"—May
'82

Shop Talk

Crain, Buck, "The Keplinger Snare Drum"—Sep. '83

Creamer, David, "Refinishing Your Drums"—Dec.
'84

Figuracion, Ignacio, "Building A Better Trap (Set)"
—Sep. '85

Foley, Patrick, "Re-covering Your Drums"—May '84

Fulgham, Joel, "Selecting Drumsticks"—Feb./Mar.
'82

Goodwin, Simon, "Adjusting For Softer Drumming"
—May '83

Gutman, Vince, "Upstaging"—Apr. '81

Jenkins, Thom and Marna Jay Morris, "Noiseless
Lugs"—Apr. '86

Jordan, Ron, "Assembling Your Own Snare Drum"
—Jun. '84

King, Chris, "Tips On Cleaning Cymbals"—Jan. '83

Kotsky, Frank, "The Care And Feeding Of Drums:
Part I"—Oct./Nov. '80

"The Care And Feeding Of Drums: Part II"—Dec.
'80/Jan. '81,

"The Care And Feeding Of Drums: Part III"
—Feb./Mar. '81

LaFlame, Thomas, "First Aid For Snare Drums"
—Aug./Sep. '79

Lake, Steven J., "Soundproofing The Practice
Room"—Oct. '81

Lauria, Michael, "Electronic Accessory Pedals For
Mattel's *Synsonics*"—Mar. '84

Lemonakis, Steve, "Custom Designing"—Jan. '77

Lewis, Steve, "How To Tune Your Drums Properly"
—Apr. '77

Matcott, Paul, "Understanding Drums"—Jun. '85

MD Editors, "Dream Product Contest Results"—Oct.
'86

Mezines, Ken, "Collecting Drums For Fun And
Profit"—Sep. '84,
"Owning A Legend: Slingerland *Radio King*
Drums"—Jul. '85

Montgomery, Gary, "Tuning Your Snare Drum"
—Oct. '78

Murphy, James E., "Getting The 'Noise' Out Of Your
Set"—Aug./Sep. '82,
"Drum Anchoring"—Jul. '83,
"The Broken Drumhead"—Mar. '85

Myers, Mike, "How To Make Your Own Wind

Chimes"—Dec. '86

Piekarczyk, Jim, "How To Weather-Proof Your
Cases"—Dec./Jan. '79

Quade, Donald, "Cappella: Quietly Sticking With It"
—Nov. '85

Rogers Drum Co. (Reprint), "Testing And Selecting
Cymbals"—Jan. '78

Saydlowski, Bob, Jr., "Guide To Drum Maintenance"
—Jan./Feb. '79,

"Snare Drums: The Main Voice In The Choir"
—Mar./Apr. '79,

"Different Heads For Different Drummers"
—Feb./Mar. '80,

"Different Cymbals For Different Drummers"
—Jun./Jul. '80,

"Drum Muffling Techniques"—Jul. '81

Shaughnessy, Ed, "Drumset Tuning"—Jul. '77

Smith, Douglas A., "Removing Plastic Coverings"
—Jun. '82,

"Creative Refinishing"—Jul. '86

Teeter, Rich, "Being Prepared"—Apr. '82

Terry, Jon, "Choosing Drums, Heads, And Cymbals"
—Jul. '78

Van Horn, Rick, "International Percussion"—Jan. '84

Show And Studio

Bogner, Jerry, "The Cruise-Ship Drummer"—Jan.
'84

Deni, Laura, "A Conductor/Arranger Talks To
Drummers"—Feb./Mar. '81

Elias, Shelly, "Show Charts"—Jan. '78

Goodwin, Simon, "Backing The Club Show"—Jul. '83

Iero, Cheech, "Chris Parker: A Day In The Life Of A
Studio Drummer"—Jun. '82

MD Editors, "Show And Studio"—Jan. '77,
"Show And Studio"—Oct. '77

Miller, Fred, "How To Get 'That' Drum Sound"—May
'82

Peart, Neil, "Notes On The Making Of *Moving
Pictures*: Part 1"—Dec. '82,
"Notes On The Making Of *Moving Pictures*: Part 2"
—Jan. '83,
"Notes On The Making Of *Moving Pictures*: Part 3"
—Feb. '83

Pucillo, Danny, "Backing Singers"—Jul. '78,
"Adjusting To Studio Conditions"—Jan./Feb. '79,
"Developing A Musical Concept"—Mar./Apr. '79,
"The Show Band Drummer"—May/Jun. '79,
"A New Approach Towards Improving Your
Reading"—Apr./May '80,
"Music Cue"—Aug./Sep. '80

Stephans, Dr. Mike, "Rehearsal Drumming"—Mar.
'83

Villani, Gabe, "Becoming A Percussionist: MD Talks
With Fred Wickstrom"—Apr. '77

Show Drummers' Seminar

Goodwin, Simon, "The Drummer As Musical
Director"—Mar. '84

Grassi, Lou, "Dance Accompaniment"—Aug. '84

Pfiffner, Pat, "The Professional Show Percussionist"
—Oct. '84

Slightly Offbeat

Education

Baccaro, Rich, "So You Want To Write A Drum Book?"—Feb./Mar. '81

Larcombe, Karen, "Flipped Over Drums"—Dec./Jan. '79,
"Driving Utopia"—Dec. '80/Jan. '81

MD Editors, "MD Trivia/MD Bloopers" (contest)—Jan. '86,
"MD Trivia/MD Bloopers" (results)—Apr. '86

Morton, James, "Drum Trivia #1"—Jun. '86,
"Drum Trivia #2"—Jul. '86

Equipment

Iero, Cheech, "Pioneering Progressive Percussion"—Jun./Jul. '80

Other

MD Editors, "Great Moments In Advertising"—Dec. '83

South Of The Border

Amira, John, "Congas And Caribbean Percussion"—Aug./Sep. '82

Cordy, Ernie, "Combining Conga And Drumset"—Apr. '84

Goldberg, Norbert, "Brazilian Drumming: The Samba"—Jul. '77,
"Reggae"—Apr. '78,
"Calypso"—Jan./Feb. '79,
"Afro-Cuban"—Mar./Apr. '79,
"The Cha-Cha"—May/June '79,
"The Mambo"—Aug./Sep. '79,
"Brazilian Percussion"—Oct./Nov. '79,
"New Directions In Latin Drumming"—Feb./Mar. '80,
"Brazilian Rhythms"—Oct./Nov. '80,
"Latin Fills"—Jun. '81,
"The Samba"—Dec. '83

Iero, Cheech, "Jopa: Old World Craftsmanship"—Nov. '82

Jones, Desmond, "Reggae"—Jul. '83

Latham, Rick, "Latin Rock Patterns"—May '82

Rae, John, "Getting The Latin Flavor"—Apr. '81,
"Mambo On The Drumset"—Dec. '81/Jan. '82

Sanabria, Bobby, "The Songo"—Apr. '86

Staying In Tune

Blaine, Hal—Apr. '81,
Aug./Sep. '81,
Nov. '81,
Apr. '82,
May '82,
Nov. '82,
Feb. '83,
Apr. '83,
May '83,
Jun. '83,
Aug. '83,
Nov. '83,
Feb. '84,
Jun. '84,
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Strictly Technique

Albrecht, Paul R., "Focus On Bass Drum"—Dec. '83

Bailey, Colin, "Bass Drum Control"—Aug./Sep. '81

Beck, John, "Warm-Up Exercises"—Jul. '83

Brace, Brent, "The Three-Stroke Roll"—Oct./Nov. '80,
"Triplets With Paradiddles And Doubles"—Nov. '82

Branscum, Bradley, "Cross-Sticking"—Mar. '85,
"Fun With Flams And Ruffs"—May '86

Bush, Glen A., "Individual Hand Control"—Jun. '85

Cheetham, Maurice, "Stretching Your Single Bass Drum Technique—Part 1"—Jun. '84,
"Stretching Your Single Bass Drum Technique—Part 2"—Jul. '84

Clark, Forrest, "Wrist Versus Fingers"—Aug./Sep. '80

Delpino, Louis, "Paradiddles For Three Drums"—Apr. '78

Doland, Lee, "Accented Press Rolls"—May '83

Edan, Fred J., "Warm-Ups"—Jan. '77

Ellis, Stanley, "Flam Rudiments Around The Drumset"—Apr. '83,
"Double Paradiddles Around The Drumset"—Nov. '83,
"Back To Back Rolls"—Oct. '84

Fransen, Ray, "Extending Stick Control"—Dec. '81/Jan. '82

Haddad, Jamey, "South Indian Rhythmic System"—Jan. '86,
"South Indian Rhythmic System: Part 2"—Feb. '86

Hurley, Mark, "A 20-Minute Warm-Up"—Aug. '86

Jeffords, Darryl, "Developing Chops Through Rudimental Exercises: Part 1"—Jun. '82,
"Developing Chops Through Rudimental Exercises: Part 2"—Jul. '82

Jordan, Ron, "Sextuplets: Variations On A Theme"—Mar. '84

Kettle, Rupert, "Towards More Musical Practice Routines"—Oct. '78,
"Understanding Flams"—Aug./Sep. '79

Lester, Dennis, "Foot Pedal Technique"—Jul. '86

Lonardo, Tom, "A Musical Approach To The Single-Stroke Roll"—Jul. '78

Meligari, Bill, "Strictly Technique"—Mar./Apr. '79

Meyer, Paul, "The Technically Proficient Player"—Apr./May '80

Morello, Joe, "Triplets With Buzz Rolls"—Oct. '83,
"Table Of Time"—Jun. '86

Olmi, Ron, "Triplet Warm-Ups"—Oct. '85

Outlaw, Charles, "Creative Flam Taps"—Dec. '86

Plainfield, Kim, "Advanced Application Of Paradiddles"—Jul. '85

Princen, Tom, "The Always Available Drumset"—Dec. '80/Jan. '81

Pucillo, Danny, "Perfect Practice"—Dec./Jan. '79

Sanderson, Dean, "Stretching Cymbal and Double-Bass Technique"—Sep. '86

Stephens, Dr. Mike, "Open Roll Exercises"—Feb. '83

Stephenson, Jim, "Stretching Your Technique"—Apr. '82

Walden, M. Rupert, "Practice Techniques For The

Creative Drummer"—Feb./Mar. '80,
"A Sticking Code For The Creative Drummer"—Dec. '85

Watson, Jim, "Super Slow Practice"—Jan. '83

Welch, Michael, "Quadragrip"—Apr. '81

Taking Care Of Business

Bevan, Bev, "Rock Touring: Then And Now"—May '85

Eisenberg, Stuart, "Legally Speaking"—Dec. '82

Fish, Scott K., "Creativity Vs. Business"—Jan. '84

Gennaro, Sandy, "Your First Big Break"—Sep. '84

Goodwin, Simon, "Buying Equipment: A Basic Understanding"—Sep. '85,
"The Drummer As Leader: Part 1"—May '86,
"The Drummer As Leader: Part 2"—Jun. '86

Iero, Cheech, "An Introduction"—Dec./Jan. '79

Murphy, James E., "Safeguards Against Theft"—Mar. '83,
"Buying Drums On Credit"—Apr. '84

Saydowski, Bob, Jr., "The Professional Drummer"—Feb./Mar. '80

Stevens, Michael, "A Guide To Full-Time Employment: Part 1"—Sep. '86,
"A Guide To Full-Time Employment: Part 2"—Oct. '86

Van Horn, Rick, "Neil Appel: Manager On Management"—Nov. '84

Vogel, Lauren, "Mail Order Percussion"—Jan. '85

Washburn, Charlene, "Dealing With Insurance"—Nov. '85

Teachers' Forum

Baccaro, Richard, "The Local Drum Instructor"—Mar./Apr. '79

Bock, John, "Teaching Roll Pulsations"—Jan. '84

Breithaupt, Robert, "Drumset Applications Of Ted Reed's *Syncoption*"—Aug./Sep. '81

Clark, Forrest, "A Logical Approach To Teaching The Roll"—Jul. '77

Fransen, Ray, "Listening To Learn"—May '83

Hannum, Susan, "The Student/Teacher Relationship"—Jul. '84

Magadini, Peter, "Finding The Right Teacher"—Oct./Nov. '79

Marvin, Harry, "Introducing The Drum Solo"—Feb. '83

Mattingly, Rick, "Joe Morello On Clinics, Symposia, and Seminars"—Oct. '82

Meligari, Bill, "The Gladstone Technique"—Aug./Sep. '79

Murphy, James E., "Establishing A Teaching Practice"—Nov. '83,
"Getting The Most From Drum Clinics"—May '84

Perry, Charlie, "Forming An Approach"—Apr. '78,
"Dealing With The Older Student"—Feb./Mar. '80,
"Teaching Jazz Drumming"—Apr./May '80,
"An Overview"—Aug./Sep. '80,
"Technique"—May '81,
"Practice And Jazz Drumming"—Jul. '81,
"Accent Conversations"—Feb./Mar. '82

Richardt, J.A., "Communication In Teaching"—May '86

Sellers, Paul James, "Guideposts For Success"—Apr. '77

Sims, Rodman A., "A Balanced Approach"—Sep. '84,
"Creating Professionalism At Home"—Oct. '84,
"The Money-Minded Teacher"—Jan. '85,
"Should My Students Practice With Records?"—May '85,
"The Drumset Player: A Special Talent"—Sep. '85,
"What Are You Worth?"—Jul. '86

Wallis, Robert D., "Choosing A Drum Teacher"—Dec. '81/Jan. '82

The Jobbing Drummer

Goodwin, Simon, "The Fine Art Of 'Faking'"—Mar. '83,
"Off The Record"—Jun. '83,
"The Other Guy's Sel"—Sep. '83,
"Dressing For Drumming"—Dec. '83,
"Playing Music You Don't Like"—Feb. '84,
"The Non-Musical Aspects Of Jobbing"—Jul. '84,
"Getting Playing Experience"—Dec. '84,
"The Show Must Go On"—Feb. '85,
"Checking Out The Room"—Apr. '85,
"Avoiding Wrong Notes"—Jul. '85,
"Auditioning"—Oct. '85,
"Creativity Or Conformity"—Mar. '86

Price, Tim, "Avoiding Overplaying"—Sep. '84

Smith, Tim, "Drumming For The General Business Scene"—Dec. '82

The Machine Shop

Goodwin, Simon, "Living With The Machine"—Nov. '86

The Musical Drummer

Molenhof, Bill, "The Scale"—Apr. '84,
"Intervals"—May '84,
"Chord Changes"—Jun. '84,
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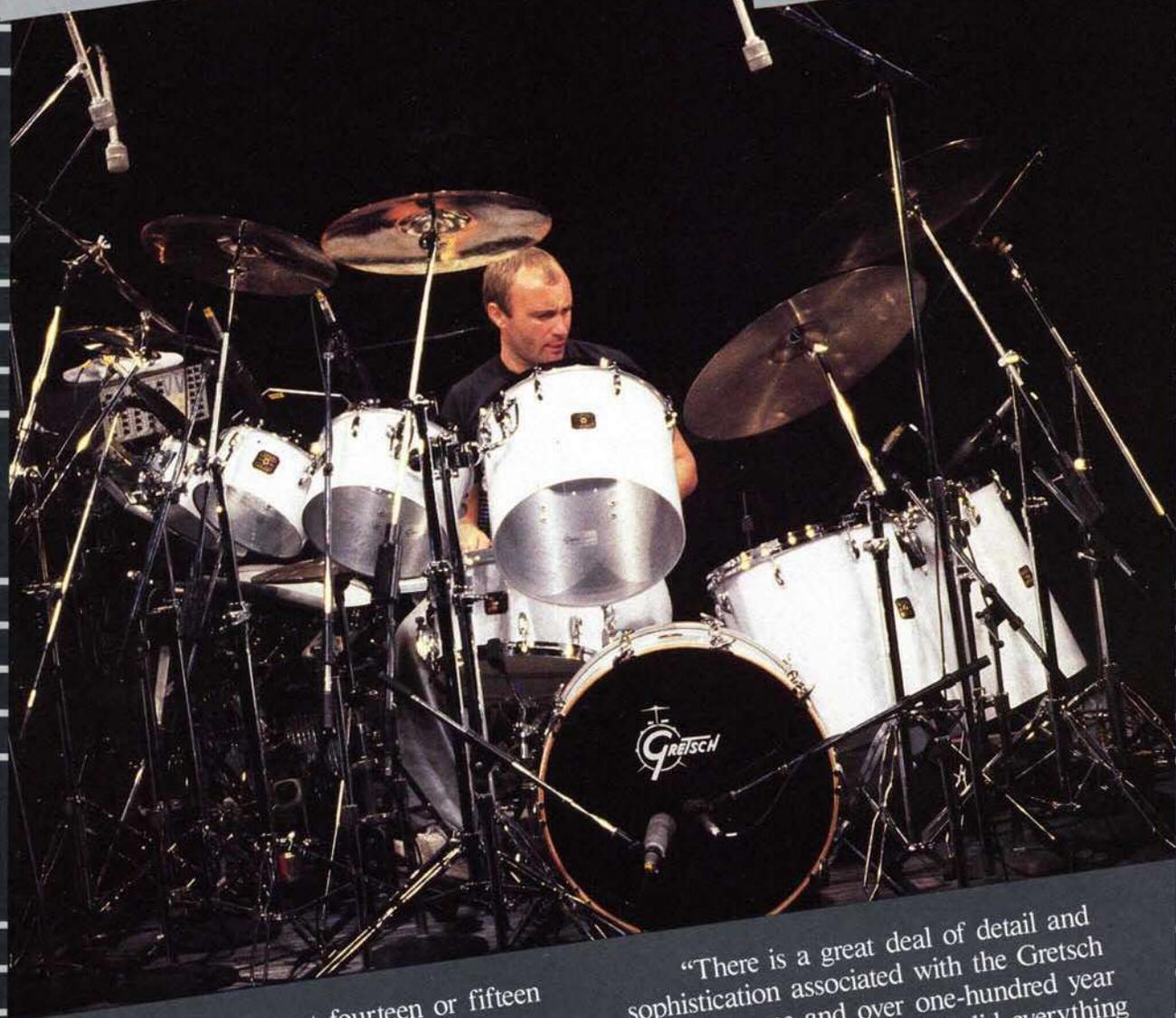
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