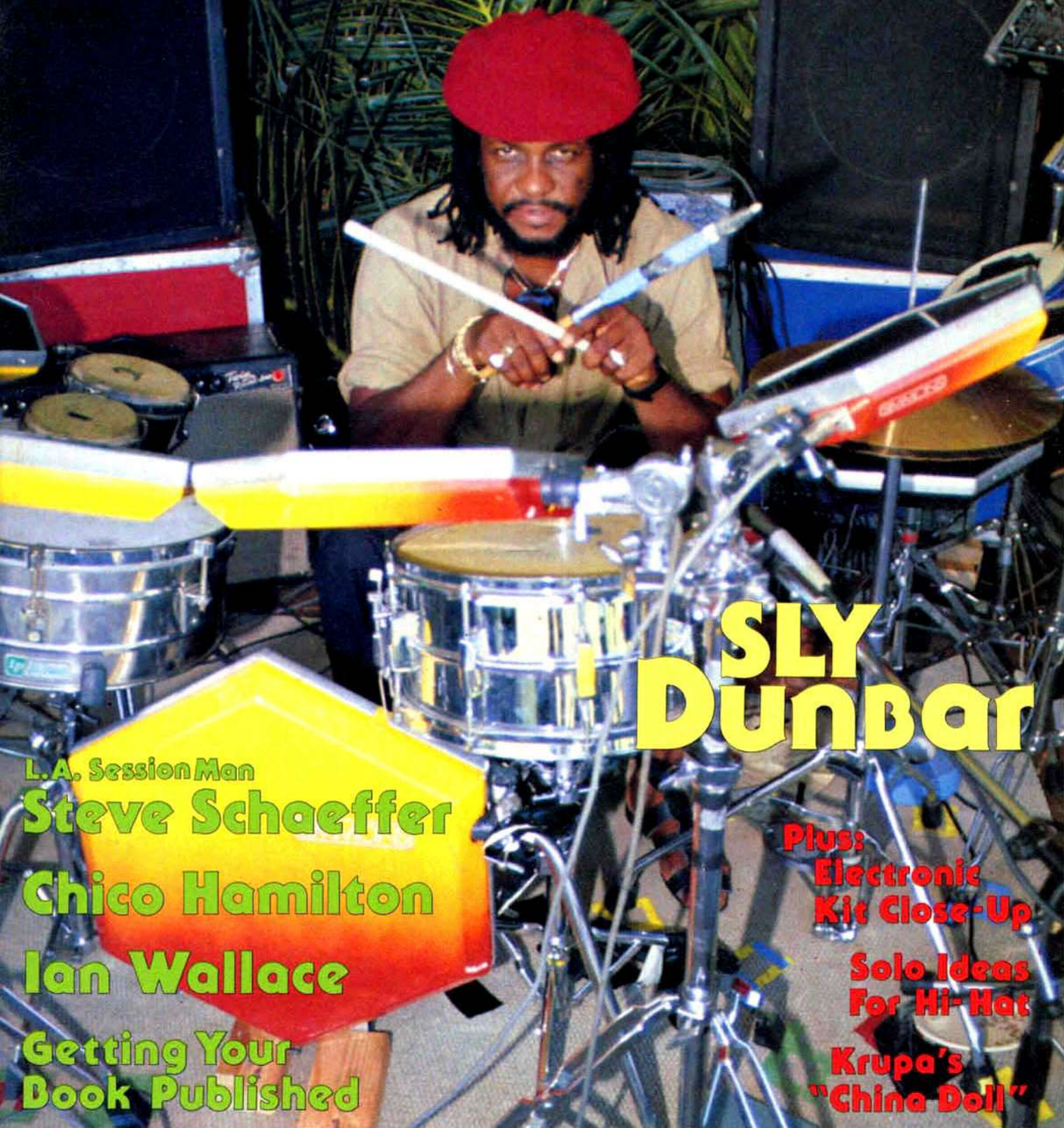


MODERN DRUMMER

The International Magazine Exclusively For Drummers



\$2.50
(In USA)
APRIL 1985



SLY Dunbar

L.A. Session Man

Steve Schaeffer

Chico Hamilton

Ian Wallace

Getting Your
Book Published

Plus:
Electronic
Kit Close-Up

Solo Ideas
For Hi-Hat

Krupa's
"China Doll"



Scurry to a Ludwig dealer.

As far as Bobby Blotzer is concerned, there's only one way to ratt 'n roll:
With the sound of Ludwig 6-ply maple shells, the durability and response of
Ludwig heads, and the stability of Ludwig hardware.

Ludwig – A Selmer Company • P.O. Box 310 • Elkhart, IN 46515

CONTENTS

Cover Photo by Ken Barr

FEATURES

SLY DUNBAR

Max Roach contends that whenever there's a new trend in music, it's the rhythm that sets the new style apart. That's certainly true of reggae, and the drummer whose "riddims" have been setting the direction for the past several years is Sly Dunbar. Here, Dunbar discusses the development of reggae drumming, his work with reggae groups such as Black Uhuru, and his projects with such artists as Bob Dylan and The Rolling Stones.

by Robert Santelli 8



Photo by Lisa Wales

STEVE SCHAEFFER

His name may not be familiar, but Steve Schaefer is one of the most in-demand L.A. studio drummer/percussionists, and his credits include a number of TV and movie soundtracks. In this informative conversation, Schaeffer delineates the various aspects of a studio career, and explains the techniques he employed to prepare himself for this profession.

by Robyn Flans 14



Photo by Rick Malkin

CHICO HAMILTON

Known primarily for his unique style of jazz drumming, Chico Hamilton has also been active in the scoring and performance of many TV, radio and film projects. In this candid interview, the originator of "chamber jazz" discusses his years as Lena Home's drummer, the formation of his own quintet—which has become a jazz institution—and the drummer/singer and drummer/bass player relationships.

by Jeff Potter 18



GETTING YOUR DRUM BOOK PUBLISHED

by William F. Miller 22

IAN WALLACE

Keeping The Customer Satisfied

by Rick Van Horn 26

COLUMNS

EDUCATION

DRUM SOLOIST

Gene Krupa: "China Boy"
by Tim Smith 34

ROCK 'N' JAZZ CLINIC

Phrasing With Triplets
by Steven Kellner 48

CLUB SCENE

Where We've Been—What We've Heard
by Rick Van Horn 66

JAZZ DRUMMERS WORKSHOP

Solo Ideas For Hi-Hat—Part 1
by Chuck Kerrigan 76

THE JOBBING DRUMMER

Checking Out The Room
by Simon Goodwin 78

CONCEPTS

A New Look At Technique
by Roy Burns 82

THE MUSICAL DRUMMER

Melodic Analysis
by Bill Molenhof 84

DRIVER'S SEAT

Fills—Part 2
by Nick Ceroli 96

EQUIPMENT

PRODUCT CLOSE-UP

Electronic Kits—Part 1
by Bob Saydlowski, Jr. 36

JUST DRUMS 114

PROFILES

UP AND COMING

Kenny Washington
by Burt Korall 30

NEWS

IN MEMORIAM

Kenny Clare And Kenny Clarke 64

UPDATE 108

INDUSTRY HAPPENINGS 112

DEPARTMENTS

EDITOR'S OVERVIEW 2

READER'S PLATFORM 4

ASK A PRO 6

DRUM MARKET 100

IT'S QUESTIONABLE 106

EDITOR'S OVERVIEW

Surveying The Past



I recently heard from a reader who was rather annoyed with *MD*, and as a result, was canceling his subscription. Being an older gentleman, the essence of his complaint centered around the selection of artists we've presented in the feature section of the magazine. "Overemphasis on the young, rock drummer," in his estimation, had taken precedence over our coverage of "the great players who've made an indelible mark on the world of drumming." These are the people we should be talking drums with in every issue; this was the cry that came through loud and clear.

Nine years ago, in our original conception of the type of magazine we wanted *MD* to be, it was decided that we would never disregard any particular area of modern drumming. It was also our thinking that *all* drummers should be presented in our pages, and that would include newcomers, current leaders, and all-time greats, as well as the legendary artists of the past. And yet, this reader's reaction prompted me to glance at a random selection of back issues to determine if, in fact, we *had* strayed from the original concept and had begun to favor one over the other.

Well, just from the sampling I reviewed, I was reminded that over the years, we've presented full-length feature interviews with great all-around players such as Louie Bellson, Ed Shaughnessy, Don Lamond, the late Kenny Clare, and two interviews with both Mel Lewis and Buddy Rich. From the jazz idiom, we've spoken at length with Jimmy Cobb, Roy Haynes, Philly Joe Jones, Ed Thigpen, Billy Higgins, Alan Dawson and Joe Morello, to name a few, and we've conducted two major interviews over the nine-year span with the likes of Art Blakey, Max Roach, Tony Williams, Jack DeJohnette, Elvin Jones and the late Shelly Manne.

Of the great studio drummers who have made lasting impressions, there were Jim Keltner, Gary Chester, Jim Gordon, Earl Palmer and Hal Blaine, all of whom have been included in our coverage. And from the list of legends who've made significant contributions to drumming, we've presented Fred Below, Sonny Greer, Kenny Clarke and Papa Jo Jones in feature interview format, and published in-depth profiles on Baby Dodds, Big Sid Catlett, Dave Tough, George Wettling and Chick Webb. We also published a special tribute to Mr. Billy Gladstone, another issue almost entirely devoted to the memory of Gene Krupa, and a chronological perspective of *all* the influential players in a comprehensive four-part series entitled *The Great Jazz Drummers*.

Of course, we cannot deny *MD's* ongoing presentation of the young players who are leading the way in the world of rock drumming. A wide segment of our readership tends to lean in this direction, and it would be editorial suicide for us to ignore this fact. However, to claim that we've played down the importance of the "great players," in preference for the younger talent, simply because these people don't turn up in every issue, is a bit unfounded. We've always been firm in our belief that the all-time greats can and will offer us a wealth of insight, and that young drummers must constantly be reminded of what came before, and develop an appreciation for the rich history and tradition of the instrument. I'd like to think we've been successful in getting this point across. It's certainly a point we'll continue to stress as long as we continue to publish *Modern Drummer*.

PUBLISHER

Ronald Spagnardi

ASSOCIATE PUBLISHER

Isabel Spagnardi

EDITOR

Ronald Spagnardi

FEATURES EDITOR

Rick Mattingly

MANAGING EDITOR

Rick Van Horn

ASSOCIATE EDITORS

Susan Hannum

William F. Miller

EDITORIAL ASSISTANT

Elaine Cannizzaro

ART DIRECTOR

David H. Creamer

ADVERTISING DIRECTOR

Kevin W. Kearns

ADMINISTRATIVE DIRECTOR

Isabel Spagnardi

ADMINISTRATIVE MANAGER

Ellen Corsi

DEALER SERVICE MANAGER

Janet Gola

CIRCULATION

Leo Spagnardi

Tracy Kearney

SALES PROMOTION MANAGER

Evelyn Urry

MODERN DRUMMER ADVISORY BOARD

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

CONTRIBUTING WRITERS

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

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

SUBSCRIPTIONS: \$21.95 per year; \$39.95, two years. Single copies \$2.50.

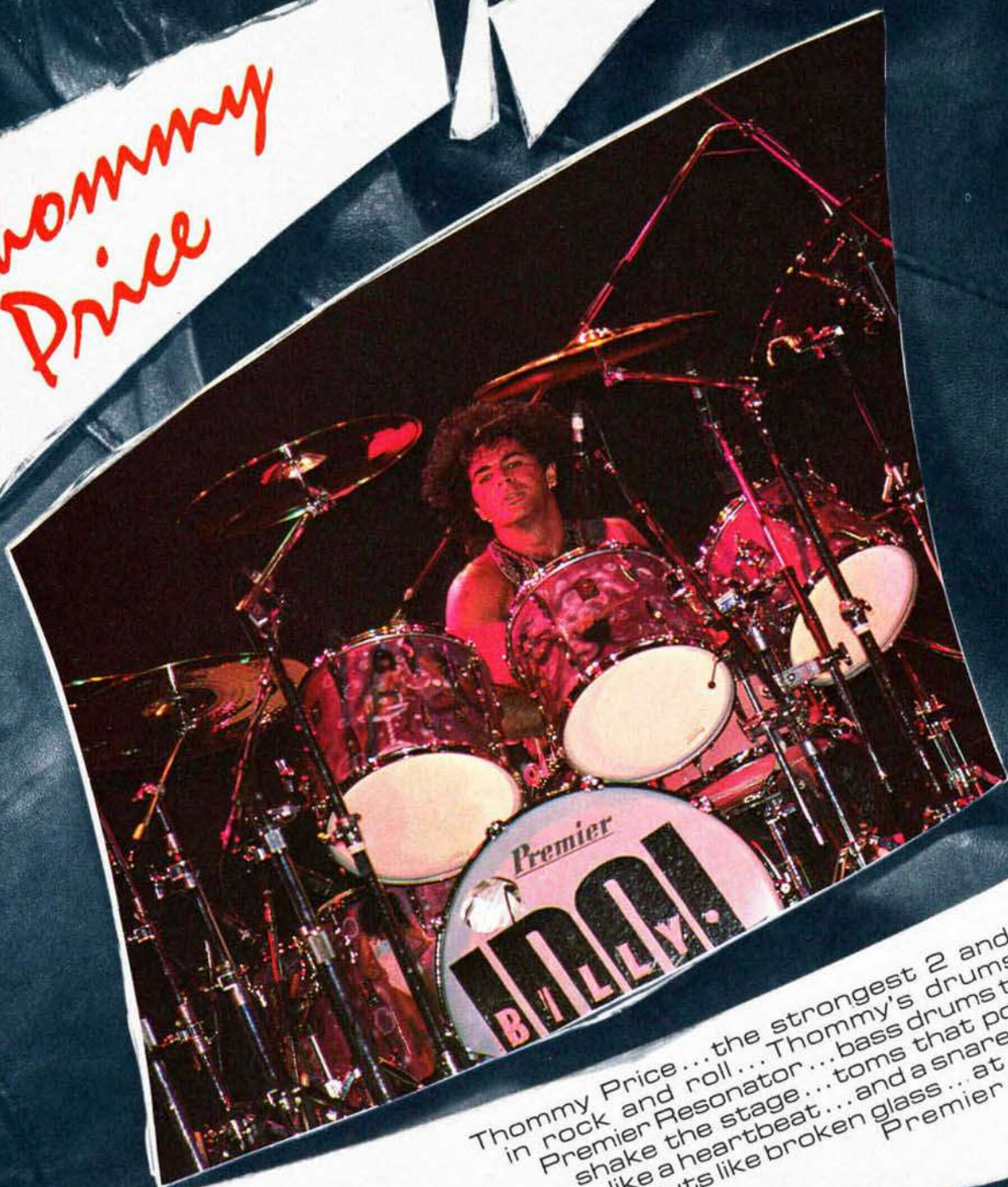
MANUSCRIPTS: Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed, stamped envelope.

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

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

POSTMASTER: Send address changes to Modern Drummer, PO Box 1176, Dover, NJ 07801.

Thommy
Price



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

Premier

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

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

READER'S PLATFORM

TERRY BOZZIO

As an avid reader of *Modern Drummer* magazine, I would like to thank you for the enlightening and enjoyable interview with Terry Bozzio [Dec. '84 MD]. His rhythmic variations with Zappa, as well as Missing Persons, are truly original and tasteful. Thank you, Terry and MD for a sensational article.

Glenn R. Greber
Sarasota, FL

ALAN WHITE

Thanks for the interview with Alan White in your January issue. I think it was 1972 when I first saw him on the *Yessongs* tour. He has remained my mentor ever since. Not because he has "great chops" or can play mind-bending time signatures, but because he plays from his soul. I realize that term is a loose and overused one. However, it seems as though Alan has found an area that few of us find. He takes those inner feelings from his heart and soul and transcribes them exactly, displaying them with power and finesse. Forget technique for a minute and listen and watch Alan White play from his heart and soul. He beams.

Tony Pond
Costa Mesa, CA

SHELLY MANNE

I have never written a letter to a publication to show my response to an article. This time, however, I immediately had to do so regarding the excellent article on the late, great, Shelly Manne [Jan. '85 MD].

I am 32 years old. I first heard Shelly's playing on a record when I was four years old. I wrote to him years later to tell him that he was the first drummer that I ever listened to, and the one who got me interested in drums. A week later, he sent me an autographed picture and a very kind letter, thanking me.

To me, Shelly Manne will always be the most tasteful, sensitive drummer that I ever heard—plus a great human being. I've had the opportunity to meet a lot of great jazz drummers, who've given me their autographs and sticks. Sadly, I never got to meet Shelly, who was the one I wanted to meet most of all. May he rest in peace.

Timmy Smith
Silver Springs, MD

IN PRAISE OF THE PART-TIMER

I am one of the thousands of part-time musicians who couldn't handle the road life-style of lonely hotel rooms, hoping for the big break. I've been playing for 16

years in the Twin Cities, taking jobs like weddings, parties and special occasions that the full-time players haven't the time for. I've played with many excellent musicians who still want to play, but also want the luxuries of a home and family, and who just couldn't cut it full time with music. We all take great pride in our music and our performance at our weekend gigs. We may not be playing in front of thousands in an auditorium or stadium, but we still get musical satisfaction in our performance.

Being a jobbing drummer, I've had to study and practice just about every style of music that exists. I take great pride in jobbing or filling in with a group of musicians with whom I've never played before, but who have confidence enough in my drumming to know I can do the gig right, just from the reputation I've developed among other musicians I have worked with. Many times, if you're not familiar with the tune to be played, the leader of a group will tell you the song has a samba beat or a shuffle rhythm; the rest is up to you! Some drummers might find this frustrating, but I find it quite challenging and a true test of your talent and experience as a musician. I've also found that playing a wide variety of songs and styles takes away the melancholy feeling one sometimes gets from playing the same structured sets of one style of music six nights a week. I have as much freedom—if not more—to incorporate my own individual feel and style of drumming, without the hassle of being a human jukebox and having to sound like "so-and-so's drummer."

I'm not knocking the road musician or the full-timer. In fact, I have great respect for a person who can dedicate his or her life to the hard role of a full-time musician. But I feel that the jobbing part-time musician also plays an important role in keeping live music in the American scene, and in showing people that no matter what the special occasion, live music is where it's at!

Don LaPitz
Minneapolis, MN

IT'S QUESTIONABLE: REBUTTAL

We take "umbrage." In your December '84, issue you had a question put to your *It's Questionable* department regarding Royce drums. You promptly dumped Royce into a category of stencil brand drumsets, some of which we have never heard of. In fact, Royce drumsets were manufactured by the Pearl Drum Co., and imported under the name Royce by the Westheimer Corporation from 1973 to 1981. During that eight-year period, Royce consistently accounted for not less than

28% and as much as 45% of the total U.S. imported drums, according to U.S. Commerce Dept. statistics. In 1981, because Pearl had made major improvements on this line, upgrading it to professional status, Pearl made the decision to put the Maxwin by Pearl name on the line. Maxwin still attains by far the largest unit market share of any imported drum line.

Based on the above information, and due to the fact that Pearl and Westheimer guarantee a parts supply for 10 years on any Royce or Maxwin drumset, and that the Royce quality was substantially higher than any other imported set, we feel that your reply to the question was a disservice to your readers, owners of Royce drumsets, and our company. If we can give you any other information regarding Royce, we would be most happy to reply promptly.

Jack L. Westheimer
President
Westheimer Corporation
Northbrook, IL

In your December '84 issue, there were some questions asked about inexpensive import drums, and the status of some of the names they were marketed under. One of the names mentioned was Kent, and I'd like to bring a small error to your attention. Whereas you stated that Kent was among a number of import brands, Kent drums and fretted instruments were made, up until 1968 or so, in the small town of Kenmore, New York. The company was E. W. Kent, which did make a line of what can be called less expensive drums. I happen to collect Kent equipment, and I know from personal experience that they were not junk. The shells were three-ply maple and of very good construction. The hardware, although not too impressive by current standards, was still of very good quality; the lugs were made from heavy chrome-plated brass, and after 20 or more years still work perfectly. I have never had to replace any parts, although I do have a fair assortment. Every lug works perfectly, all the tuning screws are factory original, and the rims are still true. I have a collection of classic snare drums of various brands, as well as a modern Premier 2000. In all honesty, I prefer a refinished 1963 5 x 14 *Uni-Lug* Kent. I don't mean to rave, but I just couldn't stand by and see Kent berated and clumped in with all those pitch pine, pot metal refugees from the fireplace. Kent made a damn good little drum, and I'll never cringe at the mention of their name.

Joseph J. Fitzgerald
Schenectady, NY

BILL BRUFORD'S MEDIUM FOR EXPRESSION: TAMA ACOUSTIC DRUMS

When it comes to "sound" as a fundamental of creating music, no one takes the subject to heart more than Bill Bruford. Bill's musical excursions have run the gamut. From the raging intensity of King Crimson to the subtle nuances of his duet performances with Patrick Moraz, Bill's primary concern is always sound. It's easy to see why Bill plays Tama Superstar. "For me, Superstar drums represent the very core of my sound. No matter what style of music I encounter, they provide a pleasing medium of expression."

At Tama, we also believe that sound is a primary concern. That's why Tama

offers such a wide variety of drums and percussion accessories. From the top of the line Artstar set, to the affordably priced Swingstar set, you can be assured of the finest sounding drums money can buy.

If you're interested in learning more about how Tama drums can contribute to your sound, see your authorized dealer. He has the answers.



Music for Piano and Drums
MORAZ-BRUFORD

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

TAMA®

SUPERSTAR 5PC
Lists under
\$1801.00

SWINGSTAR 5PC
Lists under
\$876.00

IMPERIALSTAR 5PC
Lists under
\$1606.00

ARTSTAR 5PC
Lists under
\$2526.00



ASK A PRO

CHESTER THOMPSON



Photo by Lissa Wales

Q. Lately I've been very concerned with tuning my drums. I've spent hours on end experimenting with different head combinations, trying to get even volume and tone throughout my set. Recently, I heard a recording of some of your drumming. Your drums sounded just the way I'd like to be able to tune mine. How do you do it? Please include head types, relative tightness, and damping devices (if any).

Aaron Schurger
Miami, FL

A. It's difficult to answer you precisely, since you didn't mention which recording you heard, and my tuning has varied on different records. But in general, my preferences are as fol-

lows: On my toms I've been using Remo FiberSkyn 2 heads on top and clear Ambassadors on the bottom. The FiberSkyns are warm and punchy. When I need a little more attack, I use clear Ambassadors on the top as well, because they give a more aggressive sound. When I've needed a really aggressive, sharp sound for really rocky music, I have used coated Ambassadors, but they accent the attack and don't have the warmth of the other heads. On my snare I also use the FiberSkyns, unless I need a more piercing sound, when I'll use a coated Ambassador. The same goes for my kick drum.

As far as tuning and tensioning go, I think the most crucial thing is that the

drum be in tune with itself. I tune each drum carefully, tapping it just inside the rim at each tension rod, making sure the pitch is the same all around the drum. This prevents a need for any muffling. You can't have presence without ring, but as long as the drum is in tune with itself, the ring is no problem. It's when one of the lugs is out, and there's a weird frequency happening in the drum that you get problems. I tune my top heads fairly tight to get a good attack sound, and then go for a fat sound and control the pitch with the bottom head, which I generally run a little looser than the top. As I said, I generally don't muffle the toms, either live or in the studio—I haven't for about seven or eight years. If I absolutely have to have dead toms, then I use an "apron" created from a folded paper towel covered with a fairly thick layer of gaffer's tape. The tape extends over one side so that it can be stuck to the rim of the drum, allowing the "apron" to rest on the head without being taped to it. This way, the impact of the stick is muffled, but the drumhead can "breathe" because the "apron" jumps off immediately after the head is struck, then settles back down for the next strike.

For my snare, in the studio I use a "doughnut" cut from an old batter head, and although that's much more natural than taping, sometimes even that is too much. I prefer no muffling at all, and I don't use any when playing live. The kick drum has a cutout front head, and a down pillow inside the drum. I've found that a down pillow is much better than foam.

BILL BRUFORD



Photo by Rick Maikin

Q. In the June '84 MD you did a sample record, demonstrating Paiste cymbals, which I enjoyed immensely.

Could you describe what drum setup was used? Also, are there manuscripts available for your duo with Patrick Moraz on *Music For Piano And Drums*?

Steve Riley
Spring Hill, KS

A. The drumset used for the demo record was a straight-ahead Tama Superstar set with a 5 1/2" chrome snare drum, 13", 14" and 16" toms, a 22" bass drum, and Tama Titan hardware, all of which seemed to function admirably.

As yet there are no manuscripts available for my album with Patrick Moraz, but it's possible that if there is enough demand, the people at E.G. Music Publishing, 63A, Kings Road, London, SW3 4NT, England, who publish all King Crimson and Bruford music, would be able to comply.

NEIL PEART

Q. I'm a right-handed drummer and I have a weak left hand. Can you give me any suggestions or exercises to build up that hand?

Norman Wallace
Seligara, MS

A. It sounds strange, but I think you've really got to make it work. ("Get over there and hit that thing!") I can remember consciously pushing my left hand around, making it do things it didn't like, and playing things that the right hand might have done more easily. It's a long struggle, but it eventually pays off, because now my left hand is actually stronger than my right (which still does more work) and it is happy to go anywhere it can reach!

Alex Van Halen's Cutting Edge:

"...piercing, explosive, dominating!"

"Countless miles, playing for millions of people...and my Paistes have held up to all the abuse."

Every day, more drummers discover the Paiste edge—the clean, powerful attack and razor-sharp definition that make every other cymbal sound a little dull (years later, they'll discover Paiste's amazing durability).

What's our secret? Nothing but three generations of family craftsmen determined to make the best cymbals in the world—using the unique Swiss combination of precision technology and Old World artistry.

Paiste cymbals cost a little more. But then, true works of art always do.

"Ounce for ounce, I think they're the most precious metal on earth."



PAiSte

S D L U Y N

by
Robert
Santelli

IT'S like this: no drummer in the history of reggae has had more impact on the music, its inward structure, its "riddims," and its overall progress. He's a true celebrity in reggae circles around the world—a superstar, to be sure. Include his name in the credits on an LP jacket, and automatically the album attains a degree of respectability.

He's recorded with, and often produced, the greatest names in reggae: Big Youth, Black Uhuru, Gregory Isaacs, Dennis Brown, Bunny Wailer, Jim Riley, Lee "Scratch" Perry, Bob Marley & the Wailers, Peter Tosh, the Tamlins, the Wailing Souls, and others. His drumming talent is such that he's in demand to do almost as many rock sessions as he does reggae. In the past couple of years, he's recorded with Grace Jones, Joan Armatrading, Joe Cocker, Herbie Hancock, the Rolling Stones, and Bob Dylan. Last year, he won the Modern Drummer poll for Reggae Drummer. It wasn't even close.

The drummer I'm referring to, of course, is Sly Dunbar. There are those who call him Sly "Drumbar," out of utmost respect, and some of them even insist he should legally change his surname. Dunbar or Drumbar, call him what you will. Put him behind a drumkit, though, and only one word comes to mind: perfection.

One can't really write about Sly Dunbar, however, without also writing about longtime friend and musical cohort, bass player Robbie Shakespeare (aka Robbie "Basspeare"). Jointly, they've been crowned The Riddim Twins, and with good reason. (What's all this business about nicknames, you might ask. Well, Jamaican musicians have this thing about them. Consider a few: Sticky Thompson, Flabba Holt, Mikey Boo, Skully, Sky Juice, Stylee Scott, U Roy, I Roy, Eek-A-Mouse, Yellowman, Dillinger, Nigger Kojak, Ranking Trevor, Chinna Smith, and hundreds more. My favorite? Crucial Bunny Tom Tom.)

Anyway, Dunbar and Shakespeare are virtually inseparable. You'll see them together in the recording studio and out of the recording studio, up on stage, backstage, in hotel lobbies, in hotel rooms, on airplanes, and in airports.

"Sly and Robbie are really one unit, you see—one super-human musical unit. They can't stray too far from one another because their musical lifeblood is the same. If you think you see two people, you're wrong. It's only an apparition," says one reggae producer. "They're a riddim machine. Sly is complexly connected to Robbie, and vice versa," says another.

Simply put, what Sly and Robbie do is depend on each other. And throughout the following interview, you'll read numerous "Me and Robbie's." The relationship the two have epitomizes the best possible drummer-bass relationship. Anyone interested in such a topic should find Sly's words on it particularly enlightening.

Precisely what is it that makes the name Sly Dunbar mean so much to reggae and reggae drummers? As reggae historian Stephen Davis put it in his excellent book, *Reggae International*, "Post-1972 reggae drumming is synonymous with Sly Dunbar."

Prior to Dunbar's arrival on the scene, the basic reggae drum beat was the "One Drop." Very simply, that meant the bass drum was on the 2 and 4. Enter Sly Dunbar. Again Stephen Davis: "In 1975-76, Sly started playing eight to the bar on the bass drum compared to 16 or 32 on the hi-hat cymbal. That's the beginning of the style called 'Rockers.' One got a faster feel from the hi-hat action, but the tempo of the music was actually slowing down."

According to Davis, Sly worked this rhythm until the end of the '70s. By that time, every reggae drummer in Kingston and beyond had incorporated it. For Sly then, it was time to move on. What resulted was yet another new riddim, this one called "Rub-a-Dub." Davis: "Here the bass drum didn't play eight to the bar anymore, and the tempo is sped up almost to that of rock steady [a precursor of reggae] . . . For the first time in reggae, the bass drum comes off 2 and 4."

"Rub-a-Dub" took Sly and reggae into the '80s. "And now," says Sly, "it's time for a new riddim." Everyone in Kingston enthusiastically awaits what's next.

Over the past seven or eight years, I've interviewed Sly Dunbar no less than six times. I know for a fact that he's soft-spoken, reserved, and not usually inclined to chat away an afternoon or evening. However, one morning in Hawaii, of all places (the reggae group Black Uhuru was playing Lahaina on the island of Maui, and I just happened to be visiting friends there), I stopped by his hotel room, said hello, and asked him if he'd mind talking into my tape recorder the next day. Knowing his and the group's tight traveling schedule, I didn't expect an affirmative reply. Surprisingly, he said yes, he'd love to.

Sly was still in the same upbeat mood when I arrived at 10:00 the following morning. Hawaii, he said, reminded him of the best of Jamaica. He was also pleasantly stunned at the hot reception he, Robbie, and Black Uhuru got at a dance party the previous night. I couldn't have asked for a more favorable set of circumstances for our talk.

During the course of the interview, Sly spoke about many things, including recording with Bob Dylan and Mick Jagger, the current condition of reggae, his youth, his relationship with Robbie, and his philosophy of drumming. When we were through, Sly sat back, stretched, and smiled. "Know what? I feel like playing my drums now. What time is soundcheck?"

BARR



Photo by Kenny Barr

RS: The last time we spoke, you and Robbie were considering an offer to become permanent members of Black Uhuru. Judging from the last tour and all the work you've done with the group, I assume the two of you did just that.

SD: Yeah, it's true. We became full-time members of the group.

RS: Yet you still found time to work with Dylan on his *Infidels* album.

SD: Yeah, and that was a great thing—a great experience for me and Robbie.

RS: Did Dylan ask you and Robbie to do the *Infidels* tour with him last summer?

SD: Not really. See, he asked us, when we were recording *Infidels*, what our plans were after the album was completed. We told him that we were going on the road with Black Uhuru. So he never asked us to tour with him. But I think that, if we told him we were free, he would have asked us to tour. That would have been great, too. Robbie and I would have been very excited to tour with Dylan. But unfortunately, things didn't work out that way, y'know.

RS: Does being in Black Uhuru curtail the amount of session work you're able to do with other artists?

SD: No, not really. It's not like Black Uhuru is always on the road. The deal is that me and Robbie are free to record with anyone. So we're continuing to do session work with other artists.

RS: How did you come to record with Dylan?

SD: To tell the truth, Robbie and I were in Nassau, at the Compass Point Recording Studios, and a friend of ours from Island Records told us that Dylan wanted to do an album with us. I said, "Really?" She said, "Yeah, it's true." I couldn't believe it. Me and Robbie are very big fans of Dylan. We asked ourselves why Dylan wanted to record with us. We would always buy all of Dylan's records. So anyway, we told Dylan that we would be very glad to record with him. The date was set and we went to New York to start the record.

RS: Had you met Dylan before this?

SD: No, the first time I met him was when I walked into the studio.

RS: Since you were such a big fan of Dylan, what was that first meeting like?

SD: It was really fantastic, y'know. It was a big thrill to be in the same studio with him. Me and Robbie have recorded with many artists, but we hold Dylan up in a special place, if you know what I'm saying.

RS: Did he pretty much tell you what to play, or were you given the freedom to play what you thought was best for the song?

SD: Dylan just came in the first session and started playing his guitar. Well, Robbie started playing, and I started playing, and that was it. We just got on

in a real natural fashion.

RS: Did you have to make any significant adjustments, style-wise, in order to meet the demands of Dylan's songs?

SD: No, because I used to play his kind of music when I played in club bands in Kingston, before I got a reputation as a drummer. So it was easy to play the way I did on Dylan's record. I just went straight ahead and did it. Dylan lets you play what you think is the right thing to play. Sometimes we did different takes in different keys to see which one was best for Dylan's voice. But Dylan knows exactly what he wants. That's what makes him a great artist. I think he's the greatest songwriter in the world today.

RS: One of the most interesting tracks on *Infidels*, and one in which you shine particularly bright, is "Man Of Peace."

SD: I think that was the first song we did. I also think it was one of the best songs we did, along with "License To Kill." To tell the truth, I love the whole album. I've been waiting a long time for an album like that.

RS: Your fills on "Man Of Peace" are really quite unique, given your drum style. I don't think I've ever heard you play anything like them before. How did you come up with them?

SD: Well, the first time I heard the song and it came to the fill part, in my head I heard a guitar or organ riff. So I played my drums as if I was playing a guitar or organ, and that's how it came out. I could hear it all perfectly in my head, so it wasn't such a big thing.

RS: The thrill of recording with Dylan aside, it seems to me that you and Robbie helped Dylan reclaim some of the ground he lost in the last few years, especially with the critics. And at the same time, a lot of Dylan fans who might not have been familiar with the accomplishments of Sly Dunbar and Robbie Shakespeare now know who you are.

SD: Yeah. I was thinking about that the other day. It's true, y'know. All the Dylan fans who bought the album got the chance to get closer to Jamaican musicianship. Dylan was always into reggae and reggae players, but not all of his fans know this.

RS: In addition to recording with Dylan, you've also recorded with the Rolling Stones—not bad for a reggae drummer.

SD: The Stones are a great band. Playing with them is always a great experience, too.

RS: You're listed in the credits on the LP *Undercover*. How many tracks did you play on?

SD: Well, the tracks were already laid. What I did was overdub tom-tom fills on "Undercover Of The Night" and the snare on "Too Much Blood" along with some fills. I also played on "She Was Hot" and the reggae tune, "Feel On Baby." For those, I did some percussion work and more fills.

RS: Did you have much interaction in the studio with Charlie Watts?

SD: No, he wasn't there. Mick Jagger brought the tapes down to Jamaica and said that I was the only person he would let add some things to the tracks, because he knew Charlie wouldn't mind.

RS: And you also helped Jagger with his solo album.

SD: Yeah, that's true. Me and Robbie played on a few tracks.



Photo by Lissa Wales



RS: What was it like recording with him?

SD: It was cool, y'know, because he works so easily; he was never in a hurry. We took our time and got it right. That's why I think it's a great record.

RS: How far back do you and Robbie go with Jagger and the rest of the Stones?

SD: Well, we backed up Peter Tosh when Peter opened for the Stones in 1978. That tour was an important step in my career, and it was also a big boost for reggae. It was the first time a lot of rock people heard not only Peter Tosh, but reggae, period. It was very inspiring to see so many Stones fans get up and dance when we played. That's what reggae needs—more crossover. Groups like Culture Club, UB 40, the Police, the Clash, whenever they use reggae, personally, I'm very happy because it helps to widen reggae's audience.

RS: Speaking of crossing over, you're the only reggae drummer who has been successful in making the crossover from reggae to rock. Why haven't other reggae drummer been able to follow in your footsteps?

SD: It's a good question, but I don't know the answer. See, there are a lot of good drummers in Jamaica that can play, really play. Maybe, though, they don't like taking chances like I do. When I made the crossover with Grace Jones—that was the first time I recorded with a non-reggae artist—I thought it could work. Chris Blackwell [president of Island Records] thought so too. Actually, before I did the session with Grace, I did a session with a French singer, and his album went platinum in France.

So when Chris and I saw that, we thought it could work with Grace Jones. We went to Nassau [Compass Point] to record, but we had no idea what was going to come from it. Luckily, what did come from the sessions was good, and things just went from there. For a long time I've been interested in R&B, funk and rock 'n' roll. And even though I was a reggae drummer, I used to play Top 40 in Kingston bar bands and up on Jamaica's North Coast. And I'll tell you something: The first beat that I ever played on the drums was the beat that Charlie Watts used in "Satisfaction." That was the first pattern I played on the drums! Back in those days, all the Kingston drummers would listen to American music, take the licks from what we heard and put them into reggae songs. What we came up with was a whole new sound for the people in Jamaica who listened only to reggae. But actually it wasn't new at all.

RS: In the late '60s when reggae evolved out of ska and rock steady, was white rock readily accessible in Jamaica?

SD: No, not really. Sometimes they would play songs like "Satisfaction" on the radio along with some Beatles songs. But the best way to hear rock was to ask the people coming to Jamaica from Miami and New York—Jamaicans living in the States—to bring records home with them.

RS: Without question, you're the most noted reggae drummer in the music's short history and certainly its most influential. Does such prestige ever carry too much pressure and/or responsibility? In other words, do you ever get the feeling that people sometimes expect *too* much from Sly Dunbar?

SD: Yeah mon, sometimes that's the way it is. I think certain people expect me to shine all the time. But artists can't be at their best every day. No one is perfect. If a song is a good song, it's much easier for me to play well. But if it's a bad song or a bad album, then I might not sound so good, no matter what. That's the way of music. And this is true not only in the studio, but in concert, too. Feeling and inspiration have a lot to do with how good a musi-

cian plays.

RS: Do you ever catch yourself trying to outdo your last performance behind the drumkit?

SD: No, because me and Robbie always try to keep something in reserve. If we perform today and play well, in the back of our minds we know we could do even better. But we try to hold a little back, so that the next time we play, there is something extra special. Not too many drummers like to think like this—not too many bass players, either. But that's the way Robbie and I execute the best.

RS: For possessing such a coveted reputation as a first-class drummer, both in the studio and up on the stage, you keep a pretty low profile. Is that intentional?

SD: Well, yes and no. I don't have time for anything but music. I think about music and the drums 24 hours a day. I'm always thinking up new ideas and trying to move ahead. I don't do much socializing, but sometimes I like to go to a disco and watch the people dance. I pick up a lot of ideas that way. I watch for which beats attract the most dancers on the dance floor.

RS: When you're listening to a song and searching out new musical ideas, what exactly do you focus on—just the beat?

SD: No, the first thing I listen to is the production of the record. Not too many reggae drummers listen to the production of songs, but I always do. I think it's very important. But me and Robbie check a song and its sound more carefully than most musicians. A good beat can be a great beat if it has the right sound.

RS: Over the last few years, you've done quite a bit of producing.

SD: True. It's a big challenge to produce a record.

RS: Do you ever think the day will come when you give up touring and session work, and concentrate solely on producing?

SD: No, because me and Robbie—well, we don't even call ourselves producers in the strict sense of the word, y'know. We produce records because we have certain sounds in our heads that have to come out. We'll always play. We'll be full-time players and full-time producers, because we love doing both and need to do both.

RS: You and Robbie own Taxi Productions. How does that

fit into the scheme of things?

SD: Well, Island Records distributes most of the records that come out of Taxi Productions. We enjoy working with Chris Blackwell, because Chris lived in Jamaica, and he has a special feel for reggae that no other record company executive in this country has. But as for Taxi, we started the company when we realized that we were playing for everybody but ourselves. Finally, me and Robbie said it was time for us to make records the way we thought they should be made and to record artists who we thought were worth recording—people like Jimmy Riley, the Tamlins, and other Jamaican singers and groups.

RS: You mentioned Chris Blackwell and his affinity for reggae. Yet, there was a time in the late '70s and early '80s when Island Records sort of cooled its enthusiasm for recording new reggae artists.

SD: That's right. Then when Chris heard Black Uhuru, he got excited about reggae again. We took Black Uhuru to him and he signed them. A lot of people at that time lost interest in reggae. Too many things sounded the same. Bob Marley was sick. Black Uhuru opened the scene up. Nobody sounded like Black Uhuru, and Black Uhuru sounded like no one else when the group first come up out of Kingston.

RS: Let's go back in time for a moment to when you first began playing the drums. Did you ever study the drums formally?

SD: No, I never really studied music like in school or something like that. I just picked up the drums naturally. And it was the best way, because I am able to hear things and sounds without having to deal with limitations. Everything that I play on the drums comes creatively from within. I don't have any boundaries because of music teachers or music lessons.

RS: Did you have a major influence or mentor whose drum style you greatly admired or perhaps sought to recreate?

SD: Lloyd Nibbs. He was the drummer for the Skatalites, the great Jamaican ska band of the '60s. My school friends used to call me "Skatalites." That was my nickname. I left school at 15. Every day after that, I would play my drums. All I would do is practice, practice, and rehearse with local musicians.

RS: When did you begin playing the drums?

SD: When I was six or seven years old, I would always keep time on my desk in school—just tapping out time with a pencil or something. I'd hear beats from songs on the radio and try to copy them. Then I heard Lloyd Nibbs, and I knew I wanted to be a drummer for real, y'know. The best thing about Nibbs was that he had a great memory. He could play some-

thing, and then ten years later, play it back perfectly. Not too many drummers today have that special awareness or talent.

RS: When did you get your first drumkit?

SD: Well, my first kit wasn't really owned by me personally; it was owned by the group I played with.

RS: What was the first band you played in?

SD: Well, let's see. The name of the group was the Yardbrooms. This was in 1968. After that I joined the Invincibles. I knew at this time that I was going to build my life around music and drums. I never thought about college or trade school or anything like that. It was just music that was in my mind all the time.

RS: One of the most intriguing aspects of watching you play drums is the aura of effortlessness that seems to surround you and your kit. Sometimes it almost seems as if you're downright bored.

SD: That's me; that's me! [laughs] Seriously, I think that when drummers play they should be as relaxed as possible. I might look bored, but I'm really relaxing myself. A long time

"REGGAE CANT STAY REALLY HEALTHY BY CLOSING ITS EARS TO WHAT'S HAPPENING IN AMERICA AND ENGLAND. DRUMMERS IN REGGAE HAVE GOT TO GET THE SAME DRUM SOUND HEARD IN POP AND ROCK."



Photo by Lissa Wales

ago I found out that, if I relaxed, everything would just flow out; my playing is smooth because I'm relaxed. It may look effortless, as you say, but I'm concentrating on what I'm playing and hearing. I'm always relaxed when I play.

RS: And undoubtedly very confident.

SD: Oh yeah, confident too. See, Nibbs used to play that way, too. When I sat down and analyzed his style, that's the first thing I noticed. A lot of drummers tense up when they play. Then they wind up hitting the drums harder than they should, and they lose their sense of time. That's a delicate thing, y'know. The harder I play, the less relaxed I am. So I don't play as hard as people think. Take Steve Gadd; he's a very relaxed drummer, and he's on top of the rhythm all the time.

RS: Another great drummer who epitomized the art of relaxed playing and was as sharp as a tack when it came to time was the soul drummer, Al Jackson, Jr. Did you listen to him and pick up things from his style of drumming during your maturing years as a drummer?

SD: Oh yeah. Al Jackson was a great drummer. I always try to get the same snare drum crack that he used to get.

RS: And how do you go about getting it?

SD: Well, for instance, some drummers hit the stick in the middle of the drum. I drop it practically right on the rim. It comes out like a crack, yet I really don't have to put so much energy into it.

RS: Does the height of your drumkit have anything to do with how you play and how hard you hit? You sit quite low behind your set.

SD: That's because I chopped my seat way down low. And you know why? Because it's more relaxing for me to sit down there. It's like I'm in a car and I'm driving down the road. I don't want to sit on top of the steering wheel. That's too uncomfortable. Willy Stewart, the drummer from Third World, told me that he didn't feel as relaxed playing as he thought he should feel. So I told him about sitting lower.

RS: You and Robbie are practically inseparable. You've been playing with him a long time. How far exactly do you two go back?

SD: I think we started playing with each other in early '73.

RS: Did you ever play with another bass player for any length of time during the past 12 years?

SD: I've played a lot with Ranchie McClean and Lloyd Parks, two excellent Jamaican bass players, but not for long periods of time. I played with Ranchie when I toured with the Mighty Diamonds in the mid-'70s, and I've done lots of sessions with Lloyd Parks in Kingston. But see, Robbie has that special creative force that I can just naturally hook into. Together we always try to do things that have never been done before. It doesn't matter if it's reggae or rock or funk that we're playing. Robbie approaches his bass the same way I approach my drums. That's the secret of our success, I think.

RS: The Mighty Diamonds tour you mentioned was, I believe, a turning point in your career, since it was the first time you began to get recognition outside Jamaica. Would you agree with that?



Dunbar with Robbie Shakespeare

SD: Yeah, for me, that was an important tour. Before that tour nobody knew who I was, true. This was in 1976. And it's funny because I didn't want to go to England with the Diamonds. The money wasn't right. But a friend said to me, "Don't mind the money. You can't worry about money all the time." So I said, "Yeah, it's true, y'know." And I went. Well, after the first show, some writer—I can't remember which one, and I can't even remember the magazine—wrote that I was like the leader of the group and one of the stars of the show. I mean, before that I never read anything about a reggae drummer in any magazine outside Jamaica. Well, that made me feel good, y'know. It gave me a big lift and helped my confidence. From then on, I knew I could do a good job, no matter who I played with and where I played.

RS: Judging from the special relationship you have with Robbie, I assume you feel the drummer-bass connection is a critical one.

SD: Oh yeah. The relationship has to be very tight and very cool. Together the two make up the riddim [rhythm] section, which is the most important section of any group. If the drummer plays against the bass player, intentionally or unintentionally, there's a big problem brewing. The same is true if it's the other way around. A drummer should be in control of the tempo and keep it firm, and the bass player should concentrate on phrasing. Now, if the drummer gets away from that, then the bass player must keep the tempo firm. A good drummer-bass team can go back and forth with no problem at all. But sometimes that takes years of playing together. Plenty of people thought we would never last this long when we started. We've proved them wrong. We work hard, we live clean, we lead straight lives, and we're not selfish. You can't play music, set up a connection with another player and be selfish. You have to say to yourself, "How good I sound depends on my partner as much as it depends on me."

RS: Might this be one of the reasons why we never hear drum solos from Sly Dunbar? It's true that, as a rule, reggae drummers don't solo, but surely you hold a position in the music where, if you wanted to, you certainly could.

SD: Well, for one thing, what I play mostly is dance music, and in dance music there's no room for a solo from the drummer. If there was a need for one in a certain song, for instance, then I would do one.

continued on page 40

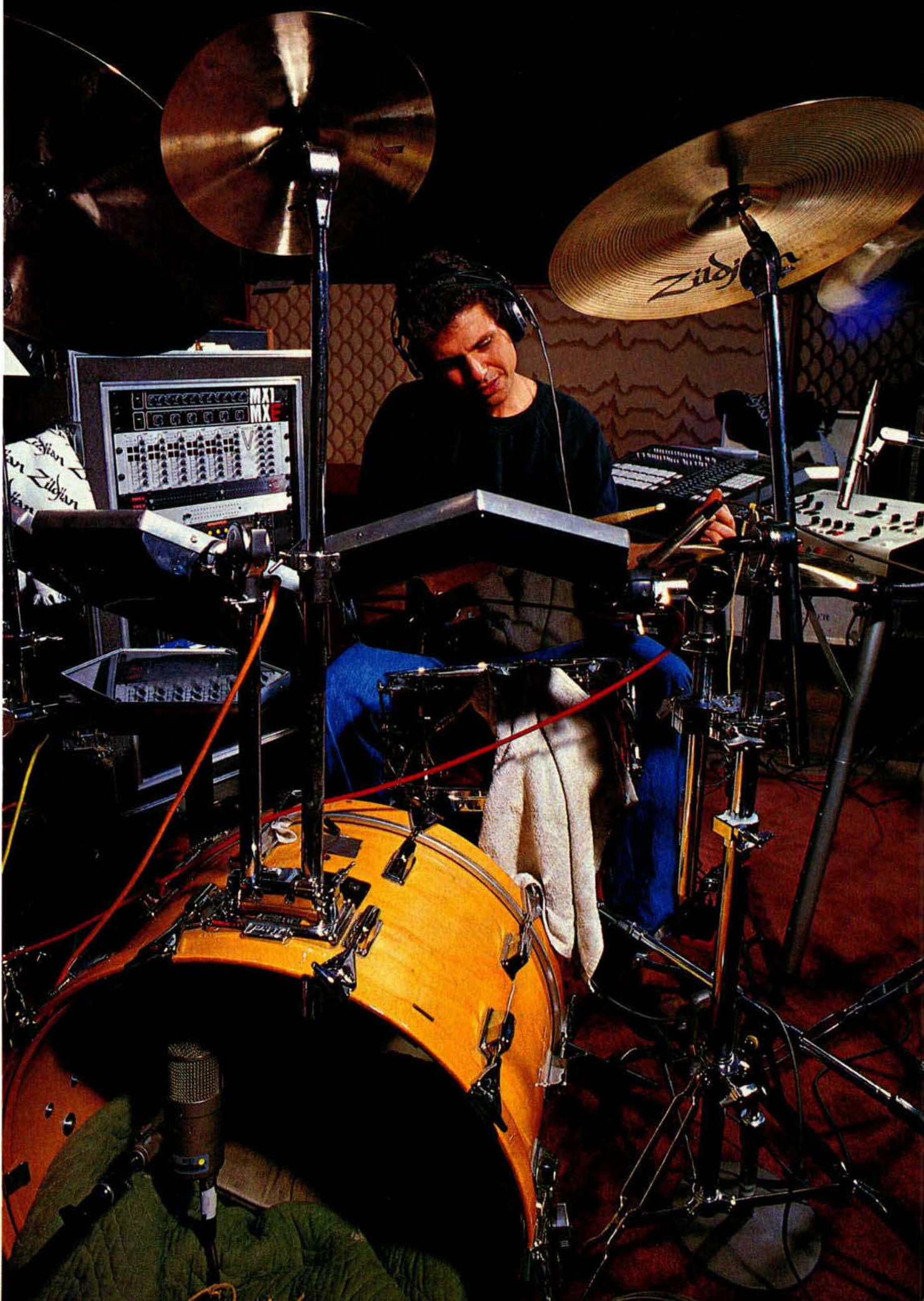


Photo by D. Young

steve

SCHAEFFER

MENTION Steve Schaeffer around L.A., and you will probably hear comments such as these:

Patty Fidelibus (Contractor, Warner Bros.): "Steve makes me feel very safe. If we have a 2:00 downbeat, at 1:30, Steve is already there, set up, ready to go, and totally involved in that project. You have 150% of him. He has a tremendous ability to put himself in a composer's shoes, knowing what that composer wants from him musically. At the same time, he has the ability to read something else into it and maybe develop something that he feels the composer isn't able to communicate."

Pat Williams (Composer): "I've used Steve for quite some time. When I met him, he was playing in A Chorus Line, and I've watched him develop into a really state-of-the-art studio drummer. I think Steve combines a very eloquent variety of abilities. He's very bright, he's an extremely good musician, he's got terrific ears, and he's very well informed about all the high-tech stuff."

Mike Lang (Keyboards): "I think one of Steve's rather unique aspects is his incredible ability to read any situation in terms of what his contribution may be. No matter what the requirements in terms of equipment, sound, approach or style, he's very adept at figuring out exactly what would be the most appropriate thing to do at any given moment."

Chuck Dononico (Bass player): "When I walk into a job and I see Steve there, I say, 'Well, that part of it's covered. 'On every job you walk into, it can always be a terror. When there's terror involved, you want to see certain people around you because there will be a lot less problems. We have magic together. Whenever there's a situation where one of us knows more about what's happening than the other, it takes about a half second to communicate it to the other.'"

Bill Conti (Composer): "It's easy to say he's a good drummer and a good percussionist, but he brings more to a project. In a town like L.A., there are many people who are good, but I don't think anybody works harder at trying to please than Steve. This business is based on smiles. I've got to make a director smile. I can do what I think is very good, but if the director is not smiling, it won't even be in the movie. Steve understands that. He's got to make me smile, so we're all going after the same thing. Those energies that don't have anything to do with music are the most important. Of course he's a great drummer; if there's something new, he's got it and there isn't any kind of music that he cannot play. After all that is taken for granted, he will not stop trying to get the same kind of smile that I'm looking for from the director. It's, 'Should we try this; should we try that? Are you happy? Are you smiling?' And if I'm not, he really cares."

Dan Wallin (Engineer): "You need a lot of communication and cooperation in order to get the sound they want today, especially

when you're dealing with all the electronics. Steve is real dedicated. He always comes in early enough for me to get the Simmons and the rack all plugged in, and to get the sound on the acoustic drums. Steve happens to be one of my personal favorites simply because he is so helpful to me all the time."

Neil Stubenhaus (Bass player): "The reason Steve is the number-one call for all motion picture and TV dates is that, on top of the fact that he's a great player, he probably cares more than most people about everybody being pleased. That's what makes it easy to work with him on a date. He knows how to interpret every composer."

What made the above comments especially interesting to me was the fact that I spoke with those industry people totally independently from my interview with Steve Schaeffer. They didn't know what he had spoken to me about, and he did not know about their comments. Yet, their statements mirrored his. What that says to me is that Steve Schaeffer knows exactly what is needed in the area of TV and film recording, and contractors, engineers, composers and players know that Steve is the one to give it to them.

Certainly, the amount of work Steve does reveals his expertise, but it wasn't always that way. Steve lived in L.A. seven years before he had any luck with the film recording scene. However, he had done very well for himself in New York. As a youngster, Steve took lessons on both piano and drums. By 15, he had done his first jingle and was playing in the Catskills during summer vacation. He got a job in the Half Note's house band at age 17 with Al Cohn and Zoot Sims, working opposite John Coltrane (with Elvin Jones) at times. A couple of years later, he got a job with Doc Severinson, and then with Robert Goulet.

Simultaneously, Schaeffer was always studying. He began lessons with Stanley Krell at age 12 1/2, which continued throughout high school. He then attended Hunter College and, at the same time, studied percussion with Morris Goldenberg, who was affiliated with Juilliard. He enrolled in the Manhattan School of Music and also studied with Hall Overton until he was 21, at which time he worked with Sarah Vaughan for three years, followed by Leslie Uggams, and Herb Alpert & The Tijuana Brass (the second incarnation). When he moved to L.A. to pursue a broader recording career, he worked in a variety of musical situations, as well as taking a job as a music copyist to help support himself through the lean years.

Although his love of recording was immense, he never imagined himself a studio musician while he was growing up. "I wanted to be an innovative musician," he recalls. "I did not predict that I would become a Hollywood studio musician. That was the furthest thing from my mind."

Steve believes that experience makes a good studio musician,

H B U T A R D
E U T N O T
S e e n

by Robyn Flans



and relates that, when he taught at Cal State Northridge a few years ago, he had an eye-opening experience: "I had a preliminary meeting with these kids, and all but one wanted to be studio musicians. We sat around a table and I said, 'That's great, but you can't expect to go from college into being a studio musician.' I asked them if they'd be interested in playing a show, but the answer was, 'No, we don't want to play shows; we want to play in the studios.' I asked, 'What if an act called you to go on the road?' They said, 'No, we don't want to do that.' All of a sudden, it seems to be a bad to want to be a studio musician, because somehow the monetary thing has outweighed the musical thing. That makes me mad because that's not what it's about."

And what it's about is not always glamour. As Steve points out, drummers in his position do not always get the recognition due them. Even though Steve does a major portion of the film and TV drumming we hear, he still remains anonymous; film and TV credits, as well as soundtracks, don't list the musicians. In fact, it's possible that you didn't even know about Steve Schaeffer before today.

So who is this "masked man"? Aside from all of the kudos spouted above by the prominent figures of the TV and film industry, he's conscientious, caring, warm and most pleased to take off his mask.

RF: How did you finally get your break in L.A.?

SS: I was working out here, trying to meet people, and an interest-

ing thing happened. I would call people to introduce myself and they would want to hear me play. But I didn't have a job where they could hear me play, so they couldn't recommend me. It was the old Catch-22 situation, which I understand so well because I get calls from people and I'm put into the same situation. So I kept going out on the road and back to New York. An ironic thing happened on one trip. I was with Michael Franks, who was promoting his *Art Of Tea* album. We were working two shows a night at the Bottom Line in New York. I went out on a break and ran into this guy named Bobby Thomas, who was the original drummer on *Promises Promises*, and also the drummer on *The David Frost Show* in New York. He said, "I thought you lived in California." And I said, "I do." He told me that he had become the musical coordinator for the show *A Chorus Line* and that they were looking for somebody who had Broadway experience to do the show in California. So he said, "You'd be perfect for the situation. Would you sign a run-of-the-show contract?" And I said, "Certainly." I was staying at my folks' house in New York. Marvin Hamlisch called me there and we set it up. I agreed to do a two-week stint in San Francisco, where they were breaking in some new people, and then come to Los Angeles. That was 1976 and I took the show, which ran two full years. During the period of that show, things started happening for me. The irony is that I got the show when I was touring in New York, and the drummers who were living here in L.A. didn't get it. There were a lot of drummers here who had the experience, but psychologically the people in New York wanted a New York musician. There's always been this East/West thing, so I got the break by being a displaced New Yorker.

A lot of people came down to see that show, and the drums were featured throughout. I played nonstop for a couple of hours with all these dance montages and pieces. I stayed pretty close to what I had to do, but I was creative enough and the sound was so good that some of the composers who came to see the show with their families heard me and inquired as to who was playing drums. I got some breaks that way. The contractor, Stan Fishelson, understood the business, so when somebody called me, he allowed me to take off. He knew the show would come to an end at some point. He was unbelievable because he made it possible for me to work other jobs that would have conflicted with the show. So by the time the show ended, I was doing a couple of regular TV shows.

RF: Even as a young person, did you know you wanted to record?

SS: Oh yeah. I used to play along with records when I first started playing in our basement in Queens, New York. I would put the record on one side of the tape, then set up a small microphone and tape myself on the other side of the tape, so I could hear myself playing along with the record. I always wanted to sound good. When I recorded myself, I could really look at myself under a magnifying glass, and get to hear it from a perspective other than sitting behind the drums. I could be real critical of what I was doing, and I could analyze what I was doing. I would tape it over and over again until I found things I liked to hear. Whenever I played with a group or something, we would always tape what we did and compare it to the record. The kids I grew up with always wanted to be as good as the records we heard. I'd record myself practicing and listen to it for hours. Then I would try to figure out what I liked about it and what I didn't like about it.

RF: What kinds of shortcomings did you see that you had to work on?

SS: Basically, you never get used to hearing yourself talk or play on tape, because you never really think you sound like that when you speak or play. The sound was real important to me—the articulation and how even it was. So I got one of the first multi-track recorders, and I talked to engineers right away. I found out that, if I played the bass drum, I had to make sure that needle always hit the same spot every time that I hit it. I had to think about that while I was playing, until it became natural and I didn't have to think about it.

RF: How do you work on something like that?

SS: I taped it and watched the meter. The bass drum would get softer somewhere in the 20th bar, because I'd be concentrating on

my hands as opposed to my feet. I'd play that passage over and over again, and re-record it. When it was at the standard where I liked it, it became automatic. I'd practice maintaining that while I played from a rudimental snare drum book. I wanted to make my foot automatic, so it would always play evenly. I did the same thing with my hands, so that one crash wouldn't be ten times louder and I'd ruin a take. Without knowing it, I was already preparing myself for the studio. Everything was mixed into one channel. I was trying to balance myself with a band and also trying to make everything sound even, so that I wouldn't have to go back and do it over.

RF: What about working on time?

SS: I've always played with records. You can't make somebody who has bad time have good time. You can't make somebody feel a beat who can't feel a beat. There are great technical players who don't have very good time. Probably one of the premier prerequisites for working in the studio is being able to play with click tracks that are regular metronome tracks, or variable tracks to sync up to film.

You can work with a metronome to help your time, but I associate time and feel as one thing. You can play real metronomic, but if you don't have feel, it's not good time. It has to have a certain kind of elastic quality within the evenness. If it's *just* even, it can be metronomic and stiff, and that's not good. I don't think you can teach somebody how to feel good with a metronome, or feel good in a certain kind of musical context. If you take somebody who has good time, can play evenly, and also feel good, then you can develop it to a keener point, but you have to have a certain amount of natural ability to start with.

RF: Do you recall any of the drummers you were playing along with as a youngster?

SS: Sure. There was a guy who just killed me the first time I heard him. When I was in high school, it wasn't a big deal for me to go into New York. I used to cut out of school with some of the other musicians and we would go into Birdland to see the groups rehearsing there in the afternoon, or I'd go into the "Peanut Gallery" where they didn't sell liquor. I saw Philly Joe Jones, who was the consummate showman. His feel was just beyond comprehension. I had never heard anybody play the drums like that. There were a few others I loved tremendously, but he was magic. There wasn't a jazz record he was on that I didn't buy, including the most obscure. I set up a mirror in front of my drums, and I would have given half of my torso to know what it felt like to play like that guy.

My feeling about drummers has changed as my career has changed. When I was much younger, my favorite drummers were Philly Joe Jones, Elvin Jones, Tony Williams, Roy Haynes and a very little-known drummer by today's standards, Pete LaRocca.

continued on page 53



"YOU CAN PLAY REAL METRONOMIC, BUT IF YOU DON'T HAVE FEEL, ITS NOT GOOD TIME."

A Month In The Life

Date	Time	Hrs.	Type	Production
Apr. 2, 1984	7:30 P.M.	4	TV Film	<i>The Ferret</i>
Apr. 3, 1984	6:00 P.M.	3	Motion Picture	<i>Karate Kid</i>
Apr. 4, 1984	9:00 A.M.	6	Motion Picture	<i>The Natural</i>
	7:30 P.M.	2	Jingle	McDonalds
Apr. 5, 1984	9:00 A.M.	3	TV Film	<i>Midas Valley</i>
	2:00 P.M.	3	Motion Picture	<i>Ghostbusters</i>
	7:00 P.M.	3	TV Film	<i>Dallas</i>
Apr. 6, 1984	8:30 A.M.	3	TV Film	<i>Paper Dolls</i>
	2:00 P.M.	3.5	TV Film	<i>Rose Petal</i>
	7:30 P.M.	3	TV Film	<i>Just Married</i>
Apr. 9, 1984	2:00 P.M.	3	TV Film	<i>Midas Valley</i>
	7:00 P.M.	3	Theme Session	100 Center St.
Apr. 10, 1984	10:00 A.M.	3	Motion Picture	<i>Last Starfighter</i>
	2:00 P.M.	4	TV Film	<i>Earthling</i>
	7:30 P.M.	3	TV Film	<i>Bounder</i>
Apr. 11, 1984	2:00 P.M.	4	TV Film	<i>Just Married</i>
Apr. 12, 1984	9:00 A.M.	4	TV Film	<i>V</i>
	2:30 P.M.	4	Motion Picture	<i>Karate Kid</i>
	8:30 P.M.	3	Motion Picture	<i>Ghostbusters</i>
Apr. 13, 1984	9:00 A.M.	6	TV Film	<i>Goldie & The Bear</i>
Apr. 16, 1984	9:00 A.M.	3.5	TV Film	<i>Never Again</i>
Apr. 17, 1984	7:00 P.M.	7	Video Show	<i>Agony</i>
Apr. 19, 1984	7:30 P.M.	1	Jingle	Atlantic Bell
Apr. 20, 1984	10:30 A.M.	7	Motion Picture	<i>Karate Kid</i>
Apr. 21, 1984	3:00 P.M.	2	Jingle	Adam/Grace/Honda
Apr. 23, 1984	10:00 A.M.	6	Multi-Use	Disneyland
Apr. 24, 1984	9:00 A.M.	4	Motion Picture	<i>Pope/Greenwich Village</i>
Apr. 25, 1984	10:00 A.M.	6	Motion Picture	<i>Pope/Greenwich Village</i>
Apr. 26, 1984	10:00 A.M.	6	Motion Picture	<i>Pope/Greenwich Village</i>
Apr. 28, 1984	10:00 A.M.	2	Jingle	Honda/Dayona
	2:00 P.M.	4	TV Film	<i>V</i>
Apr. 30, 1984	9:30 A.M.	6	TV Film	<i>Street Heat</i>



Photo by Rick Malkin



Photo by Tom Copi

“I’m as original as one can get in my approach to music.” These are the first words offered to me by Chico Hamilton, even before I can pose an interview question. Is this the start of a brash, indulgent expose? No. It’s the voice of a man who sees his uncompromising musical identity not as a stubbornly extroverted statement, but as a natural, inevitable fact. It’s just that Chico feels he has no other choice but to be Chico.

“Whether that’s good, bad or indifferent, I don’t know. It all depends on what you like and what you don’t like. But it’s safe for me to say that I only play ‘myself,’ and that’s all anyone can do. I’ve never been fortunate enough to be able to play like any one of my peers, so I virtually had to invent a way of playing that was more conducive to me. The bottom line is that I ended up having this particular style of playing. If I had to describe my way of playing, I would point out the fact that I more or less caress the instrument as opposed to hitting it. I guess that’s the difference. I couldn’t care less about being the world’s fastest or whatever. I’m more interested in achieving a sound out of the instrument.”

Chico is careful with the words that are most important to him. The drums are reverentially dubbed “the instrument.” The word is intoned with a sense of history. It’s one of the key words in his vocabulary that pops up frequently. Anyone who has seen Chico play can’t forget how he carefully coaxes music from the instrument. He draws his audiences inward toward the instrument, rather than hitting them over the head with a chops barrage. A motif is developed, counterthemes dance over it, and the cymbals swirl above in a textural blend demanding that the listeners focus their concentration as the volume of the whole descends to an impressionistic hush and then gradually crescendos to an orchestrated storm.

“Each instrument I play on the set is an individual instrument as far as I’m concerned. One cymbal isn’t the same as another cymbal. In my case, I use three top cymbals, and I approach each one of them differently. My whole premise is to get a sound, and the only way to achieve a sound is to acquire a touch. The touch gives you the sound. That’s what I’ve always gone for: getting a sound and approaching it gracefully—not so much in the movement or motion *towards* the instrument, but extracting *from* the instrument. As you know, you don’t have to hit that sucker hard to get a sound out of it or even to get volume. That has always been my thing.”

Chico’s respect for artistic integrity extends to all the arts. He speaks passionately of the originality, professional purity and immediacy of ballet (“They’re still doing fundamental dancing—no short-cuts”), live theater, and jazz. In his Manhattan penthouse, gourmet magazines lay

on the glass coffee table, fine paintings and photographs adorn the walls, including a famous print of black mine workers once featured in *Life* magazine. The canvases and prints are, of course, originals.

Most jazz buffs think of Chico’s trademark style in the framework of the various groups he has organized and composed for over the years. A small-group format is a premium vehicle for Chico’s brand of expressive drumming. But Chico’s identifying sound has also remained undiluted, even in commercial contexts that would normally dictate artistic restrictions.

Many jazz musicians who made the pilgrimage to New York lost the battle between the conviction to make their own statement and the need to meet the harsh financial realities of The Apple. Some jazz innovators, prejudiced to any venues outside of Greenwich Village, assumed that skyscraper-lined Madison Avenue was a confining corridor to the lion’s den. Not Chico—after establishing himself in California, he moved to New York City in 1966, and made the Madison Avenue scene just another vehicle for his own sound. His first jingles in New York were the beginnings of Chico Hamilton Productions, which bloomed into a steady business of scoring/playing for television and radio commercials, films, and television specials.

“I was very fortunate when I came to New York and got into the jingle business. At that time, producers were some of the most creative people around, for the simple reason that producers, directors and copywriters would reach out. They *wanted* something different. So when I came out here, they reached out. My reputation had preceded me as far as a particular jazz sound is concerned. They reached out and employed me to do commercials because they wanted my sound. They knew what my sound was going to be. So I never had any hassle about conforming. It wasn’t a question of, ‘Hey, I want you to sound like Chico Hamilton.’ They *got* Chico Hamilton!”

“In a sense, I introduced the flute and guitar to TV. Previous to the time I came here, they had 20-, 25-, or 35- piece orchestras doing commercials. They had to have that huge sound. I came in and did my first commercial with a quartet including flute, guitar and cello. It caught on to the extent that people loved the sound. The sound was intimate enough. It became personalized and it identified with the product very easily. And that was the name of the game.

“So, I didn’t have to alter my way of musical thinking; I didn’t have to alter my way of playing. But I would say those were the good days for Madison Avenue. They were very inventive, and not only in music. During that time there were a lot of fantastic cinematographers and directors who worked at places like MPO and other studios. There were people like Mike Cimino

pater to win Academy Awards for Best Director and Best Film in 1978 for *The Deer Hunter*] and Jerry Schatzberg [who directed such highly acclaimed films as *Panic In Needle Park*, 1971, and *Scarecrow*, 1973]—people who graduated from being cinematographers on Madison Avenue to the big screen. Those were people who were very inventive. They had open minds. Also, a lot of jazz musicians in New York were in the studios making commercials at that time.”

Another one of Chico’s key words is “blessed”—blessed to do what one does, blessed to carry on, and blessed to be what one will be. His first musical blessing was an inspirational childhood moment, which he recalls to this day with a youngster’s joy. “Sonny Greer was the first drummer that I ever saw. My mother took me to the Paramount theater in Los Angeles to see Duke’s band, and when that curtain opened up and that band hit, I didn’t see Duke at all. I just saw Sonny. The band was arranged in a pyramid up on the risers and on the very top was this *drummer* with about a zillion drums—a whole drum store. Man, that was the most magnificent thing I had ever seen in my life. That was it! Sonny Greer was perhaps one of the greatest percussionists ever—not drummer, but *percussionist*. The things that he could do, the sounds he could get, and the things that he did with his touch were miraculous.”

I reminded Chico that I’m too young to have seen Greer in his heyday. But I recalled to him a night I’ll never forget when I saw Sonny play in the last years of his life. I caught him at the West End Cafe, a very casual New York Upper West Side spot. It was a duet of Sonny with piano—just a small, informal gig. Very few people were in the place. Nevertheless, here was Sonny decked out dapper in spats and double-breasted pinstripe, lilting brushes in his 80-some-odd-year-old hands. Chico grinned wide, settled back, folded his arms decisively and concluded, “He played to the end. You can’t be any more blessed than that.”

As a young man growing up lugging his kit around Los Angeles, Chico found a fertile music scene in which to nurture his talents. Between the ages of 13 and 14, he played with a group that included later-to-be-famous schoolmates Buddy Collette on sax and flute, Ernie Royal on trumpet, and another local kid on bass—Charles Mingus. Dance-hall dates with a local trumpeter/bandleader gave Chico steady work, during which he developed stamina and brush technique.

“The leader hired me for about 75 cents a night. He wouldn’t let me use sticks. He would yell, ‘Get them brushes! Put the sticks down!’ I’ve always been very fluent with brushes from that time on. I’ve always been able to swing with them—to get that lilt. On the gig, I learned ways of

by Jeff Potter



keeping a good stroke without burning my wrist out or getting tired. At that time, we played taxi dances. They would charge ten cents a dance and it was continuous music. You never stopped. We would play four, five, or six hours a night straight. Every so often, you would take an intermission and someone would keep time for you. It helped develop strength and ingenuity with regard to relaxing."

At only 16 years of age, Chico found himself waiting for the curtain to rise, "nervous as hell," on stage with a legend and sitting in the place of the man who started it all for him. "There I was with Duke Ellington. Sonny Greer got sick and I always felt that they couldn't find anyone else. [laughs] I played with Duke for about a month. I used to have to burn a match and draw a mustache on my face.

"Unfortunately, a lot of drummers today don't have the chance to get that experience of playing with big bands, which they need. Playing with a big band is fulfilling—nothing like it. Knowing how to make the hits, then come back and recoup and—BOOM!—lay the thing down. You have all that brass shouting down over your shoulder. Man, you're hearin' it, holdin' it—nothin' in the world like it."

The rocketing progress continued. While just entering his 20's, Chico worked with Lionel Hampton, sax great Lester Young, and then later toured with Count Basie and Jimmy Mundy. Even his four-year period of army service turned out to be an unexpected rare musical opportunity, in that he studied with Papa Jo Jones. Like many of Chico's influences, the guidance from Jo was as much spiritual as it was musical. "I met Jo before I went into the army, when Count Basie's band first came to California. Man, I was nervous. Lester Young's brother, Lee, who was a drummer, asked me if I would like to meet Jo Jones. I said, 'Are you kidding?' [laughs] I was only in high school. I'll never forget it. The first thing Jo said was, 'Finish high school and go on to college.'

"I was drafted before he was and stationed in Alabama. When he came through there, I had the chance to really work out. We talked a lot. Jo is a very intelligent, worldly man. We would talk about religion, people, the world, and it eventually all ended back at the instrument because drums encompass the world."

Chico's growing reputation as a drummer who could hard-drive a big band or gently accompany soloists lead him to be in

hot demand with singers. He swung with the vocal elite including Ella Fitzgerald, Billie Holiday, Tony Bennett, Billy Eckstine and Nat Cole. But his most cherished partnership with a vocalist was with Lena Home. Chico's on-and-off eight-year association with Lena began in 1948 when he auditioned for bandleader/pianist/composer Lennie Hayton, who was married secretly to Lena at the time because of the public intolerance for interracial marriage. During his stay, Chico grew to "tremendously respect" Lennie and the music as well. The importance of the drums in Lena's act was dramatized by the stage setup. The drummer had to be physically, as well as musically, right behind the singer. "I was hired by Lennie because he liked the way I played and the sound that I got. I could read and swing at the same time, and I could do it very subtly with brushes. I had the right touch for her sound, yet I was strong enough to move a band at the same time. There was always a 15- or 16-piece band. Playing as an accompanist for Lena called on every ounce of musicianship you had.

"Every singer in the world sings with the drummer. Do you know what they sing to? They sing to your bass drum. For all hip singers—every singer that you have ever liked—you'll find that the bass drum plays a very important part in the way that they phrase, or do anything. Any singer that's hip will go for that—not so much the chord structure laid down by a piano or guitar, but by the drummer. The band was set up in back and I was in front of them, right behind Lena. No singer ever did that before."

In 1952, while still playing dates with Lena, Chico helped form and became a member of Gerry Mulligan's quartet. That fruitful partnership continued for a year. Then, in the mid-'50s, Chico took a risk—a big leap that marked his turning point. He had played for the best, and the time had come to form his own group with his own sound, concept and compositions. Because Chico's drumming concept is a unique, textural approach, it naturally followed that his own group would breathe with a fresh new coloration. The resulting format was a quintet of guitar (Jim Hall), cello (Fred Katz), sax/flute (Buddy Collette), bass (Carson Smith), and "the instrument."

The ensemble sound was as original as Chico's solo sound. Some critics, groping for labels, called it "chamber jazz." A landmark appearance at the 1956 Newport Jazz Festival sparked growing national attention, and boosted the group's tours and records. Over the years, the quintet grew to be a jazz institution. The multi-reeds position has been filled by such inventive talents as Paul Horn, Eric Dolphy and Charles Lloyd. Larry Coryell, Gabor Szabo and Howard Roberts have graced the band with their guitar magic.

Guitarists especially found the format to be a boon. Few jazz groups at the time featured guitar. Chico employed the instrument in an unusual manner that gave the guitarist wide freedom and, therefore, great responsibility in the band's sound. But the prime influence in the sound was, of course, the source.

"The reason every group I've organized has an original sound is because of me. I'm my own gimmick. It's not due to the fact that I might have odd instrumentation. It's the sound that I get from the drums that achieves the sound, the timbre and flow in the arrangement of a particular composition. I feel that all drummers really determine the sound of the bands that they are playing with. The band's sound belongs to the drummer.

"Everything I write has long, fluid lines so that it gives a drummer a chance to move—to dance. I combine the textures of smooth to rough to smooth to rough. With the right combination, you'll get something happening without becoming boring. All drummers' bands tend to be excellent bands because one of our idiosyncrasies is to be able to hit rhythmic articulations. When you want the band to hit an 8th note, you want it to *be* an 8th note. Our musicianship won't allow us to be sloppy in these things.

"You get the biggest sound out of what you're working with. Once you hear my band, you're going to realize that I don't use guitars like others use guitars. I don't have such a thing as lead or rhythm guitar. The rhythmic articulations we use give the band a real fullness.

"The most important thing to a drummer is a bass player. Good ones who you can relate to and who can relate to you are few and far between. A bass player who understands your way of playing is priceless. You'll start making music. I had this kid, Albert Stinson, in my band. He was 16 when he joined my band, man. He was a young genius in ability and musical knowledge—one of those few bass players who would pick out the best notes in a chord to play. The bassist with me now, Paul Ramsey, uses electric bass, but he sounds as close to upright as you can get when he walks."

After several versions of the original quintet instrumentation, Chico's band metamorphosed into various formats. Recording sessions and performances under his skillful leadership featured a parade of creative notables such as reedmen Harold Land, Charlie Mariano, Jerome Richardson, Sadao Watanabe, Arnie Lawrence and Arthur Blythe, bassists Ron Carter and Richard Davis, and percussionist Willie Bobo.

"Regarding the term 'chamber jazz,' I understand the commercial aspect. Anything to be sold has to have a title. That comes under the heading of marketing. I understand that, having worked on Madi-

son Avenue. That's alright. But if people are going to refer to my music, I would like for them to refer to it as 'Chico's Music,' just like Duke wanted his music to be known as 'Duke Ellington's Music'—not 'jazz.' This is Chico's Music. That's all I'm doing—playing the way I feel."

In the tune "El Moors," a sinuous Eastern-flavored legato line of flute and trombone weaves above the delicate but insistent pulse of Chico's mallet work on pitched toms. The descending toms motif unifies the piece, acting as a melodic/rhythmic ostinato and the accompanying "tuned" cowbell serves as a pedal point. Rarely is the melodic drumming concept more literal. Some agile wrist work is involved in the piece, but what lingers with the listener is the sound—in this case, an exotic, haunting chant. The sound is the goal and so Chico shows only mild interest in discussing the means—technique.

"I maintain a triad in tuning. You've got three drums; get three different sounds. The biggest drum tends to be tuned as the root. I go by my own ear. I'm very inter-

ested in intervals. I'm more interested in constructing a composition or superimposing on a composition—working backwards towards it. I don't think about the rudimental aspect—whether I'll use a seven-stroke roll, flams, or whatever. In my solos, it's just whatever it takes to duplicate the sound I hear. I want to do what any other instrumentalist would do who composes while playing; I try to keep the solos interesting.

"I never had a problem about being ambidextrous. I can lead off with my left or right. It doesn't matter to me. I think it was always there but I developed it too. I figured that anything I could do with my right hand, I had to do with my left. Even now, when I practice, I probably don't practice like the average player would, because once I've played something, I don't want to play it anymore. That's why, during the course of my band's set, we're going to run the gamut. We're going to take you on all kinds of trips. I don't stay in one groove. From tune to tune I change the groove, the mood, the feeling—everything. In practic-

continued on page 68



Photo by Veryl Oakland

As you walk through any drum shop or music store, you will see racks, filing cabinets, or even rooms full of drum books. Many of these books have constructive, valuable information for drummers, while others may not be worth much more than the paper they're printed on. But regardless of whether these books are valid or not, they *have* been published. A publisher somewhere, for whatever reasons, thought that there was a potential for profit on these books.

What do these publishers think about when they're deciding whether or not to publish a book? What do they look for in manuscripts? Will they only publish materials from certain authors or can anyone with a good idea for a book be published? I discussed these questions and many others with some of the major music publishers and with some of today's most successful drum book authors in the hopes of finding out something about drum book publishing, and how it is possible for someone to turn a good idea into a commodity that a publisher will be interested in.

The first point to keep in mind about the drum book publishing business is that it is a business. There is a bottom line, and that is profit. That is not to say that publishers are not interested in anything but profits. Many publishers are equally as concerned with publishing subject matter that is unique and valid to the drumming community as they are with earning profits. Obviously, a publisher must publish books that have some validity in order for them to sell. However, in the publishing business there are basically two sales strategies which publishers follow. One strategy is to publish a book that has a timely release. This is called a fad or fashion sell. This type of publication is employed to sell a large quantity of books in a short period of time, but the book is not expected to have a lasting value. The other strategy is called the long-term sell. Publishers who have limited catalogs are generally attempting to turn out this type of product. These books have slow, steady sales over a long period of time. Of course, a publisher has no control over the consumer, so there is no precise way of categorizing a work. However, these strategies are considered when a publisher reviews your manuscript.

If you are interested in submitting a work for publication, be sure to realize that the image you present of yourself and your work is very important. You will be dealing with these people on a business level, and they are professionals. You *must* be the same. Particular items will be discussed later in this article, but for now, understand that you are trying to have a book published. This means that you are trying to find a publisher who will make an investment in your ideas *and* in you. The more professional you are, the better your chances of success.

Where To Begin

After years of drumming, you come up with a number of ideas that you believe are unique and valuable. You start writing down these ideas until, before you know it, you think you have the potential for a good drum book. How do you know if your ideas will make a good book? Anthony Cirone, percussionist, percussion consultant for The Belwin-Mills Publishing Company and author of such successful books as *The Orchestral Snare Drummer* and *Portraits In Rhythm*, uses this approach to writing: "My philosophy has always been to find a need and fill it. In the final analysis, the books that succeed are the ones that have presented a new and unique approach to an old problem, or those that have created new techniques for the instruments. There is always a need for technical material, but the trick here is to present it in a more desirable format than what has been done."

Now that you are confident in your ideas, how do you develop them into a complete work in a way that will interest a publisher? According to Chuck Kerrigan, drummer and author with more than six published works to his credit, "I feel there should be a *system*—an organized way of presenting ideas. I also feel that presenting concepts in a progressive manner is helpful. Start with a basic idea, and develop that idea in a step-by-step manner, that allows the drummer to progress gradually and with confidence." As you develop your ideas into an outline form, be sure to be as specific and as clear as possible. Keeping things clearly organized at this point will make the entire project run more

smoothly, and that will come across in the flow of the book. Also, when you are discussing a particular topic, don't assume that the reader will know what you mean. Be specific.

When writing a drum book, there are a few "pointers" that can improve the quality of your work, and thus increase your chances of being published. Notable drum author Charlie Perry suggests that the budding author go through many different method books and take the lead from the most successful ones. Taking ideas from outside sources is fine, as long as you do not plagiarize someone else's work. Chuck Kerrigan also suggests that a standard dictionary and a music dictionary are very helpful.

At this point, your first rough draft should be completed. Even at this early stage, you should be aware of mistakes such as misspellings and incorrect music notation. The sooner you correct these problems, the less chance there will be that they will appear on your final manuscript. When writing a book, you must be honest with yourself. If your book has a lot of text and your abilities in English and grammar are not what they should be, find a proofreader who can check these items. The more organized and error-free your manuscript is, the better its chances are of being published.

The musical examples in your work must also be error-free. Take the time to write the music out neatly and spaciouly and to check it. As you include the musical examples in your manuscript, leave space around each exercise. This makes your examples easier to read and much more pleasing to the eye. One other point about leaving space around your musical examples—hand-copied music may fit perfectly on a page; however, when those examples are typeset, the notes may end up being too crowded. Some authors have their musical examples professionally set before they send the manuscript to publishers. Although this may look good, it is not necessary. In fact, this added step can cause more problems for you. Music setters can make mistakes, and this will force you to proofread their work, as well as correct any mistakes they may make. As long as your examples are written legibly, there is

no reason for you to go to the added expense of having your music set before you send it to the publishers.

After many rewrites and countless proofreadings, your manuscript should be ready for mailing. There are a few basic items that should accompany the manuscript. The most important item, besides the manuscript itself, is a cover letter. This letter should introduce you, briefly describe the contents of the manuscript, and list the reasons why you feel that your manuscript should be published. The cover letter must make the publisher interested in your manuscript. Many of the major music publishers receive an average of five drum-oriented manuscripts per week, either in the form of method books, solos or ensemble pieces, and this doesn't even take into account the submissions for other instruments. What all of this means is that the amount of time a publisher can take reviewing your manuscript is very limited. The publishers I spoke to indicated that 15 minutes is the average time given to the initial review of submitted manuscripts. This is why the cover letter becomes so important. It must be brief, and yet contain enough information to interest a publisher.

When sending out a manuscript to a publisher, be sure to send the work in its entirety. Many writers only send outlines to publishers in order to see whether or not the publisher is interested in the basic idea. To quote Chuck Kerrigan, "An outline may be sufficient for discovering the publisher's degree of interest in an idea. However, it is my feeling that a completed manuscript is a better idea, since the interested publisher will eventually want to see the finished work anyway, and the manner in which a writer develops the basic idea is an essential part of the final product."

Along with the entire manuscript and the cover letter, a brief resume on yourself should also be included. This should contain items that give you credibility in regard to your knowledge of the subject of your manuscript. Also, any recommendations from noteworthy individuals on either yourself or your manuscript should be included. Remember that professionalism and credibility are very important. Your manuscript, resume and cover letter

should be as legible and neatly organized as possible. You may want to place all three within some type of folder which will keep all of your information in order. Don't send anything loose or that can somehow be separated from the rest of the package. Again, realize that you want a publisher to make an investment in you, so be sure your packaging of this material is neatly done.

Perhaps the attitude of James Morton, drummer and author with six books to his credit published by Mel Bay Publications, best illustrates the care you should take in preparing your manuscript: "When I wrote my first book (*Killer Fillers*), I had no idea whether or not a publisher would be interested in my manuscript. Therefore, I wrote the manuscript slowly and patiently *as if I were going to print it myself*. I was prepared for that possibility if the manuscript was rejected, so I could at least use it in my teaching practice. Fortunately, it was accepted, and I feel in retrospect that the neat and error-free manuscript that was presented helped greatly in the 'selling' of it."

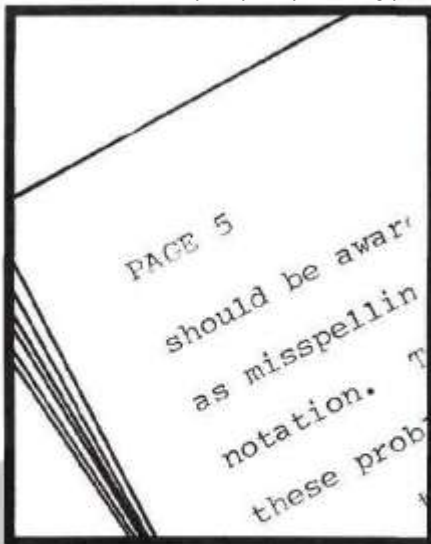
Sending The Manuscript

Now that your job as writer is completed, the next item to concern yourself with is the sending of the manuscript. Your first question should be, "How do I find out who the drum book publishers are and which ones should I send my manuscript to?" There are a few different ways of finding out who the major drum book publishers are. One easy way is by visiting your

local drum shop or music store, and taking the publishers' names from the books there. Another source for finding publishers is to check different music magazines for advertisements. Two other sources for locating the names and addresses of the most active publishers are the Music Publishers Association, 130 W. 57th Street, New York, NY 10019, and "The Publishers Guide To The Music Trade," published by *Music Trades Magazine*, 80 West Street, Englewood, NJ 07631.

Once you have compiled a list of publishers, it is a good idea to send your manuscript to only a portion of the list at a time. This keeps your expenses down if one of the initial publishers does accept your manuscript. On deciding which particular publishers to submit your work to, James Morton suggests, "Write to the major publishers for their catalogs in order to get a sense of what is already on the market. You should try to avoid submitting something that would be redundant to the publisher. For instance, you would not want to send a beginning snare drum method to a publisher who already has one."

One final point before sending out the manuscript: It is a good idea to understand your rights in regard to the copyright of your manuscript. According to current copyright law, a book is automatically copyrighted upon completion. If you do decide to apply to the U.S. Copyright Office (Library of Congress, Washington, D.C.) and do copyright the work under your own name, the copyright will have to



Your manuscript should be typed with double spacing. There should also be a one-inch margin all around each page. Most importantly, it must be neat.



Hand write your music on printed manuscript paper in black ink only. Do not have your music set; the publisher may want to have it set differently for the final product.

ED

by William F. Miller

be transferred from you to the publisher who publishes your book. Of the writers interviewed, opinion was divided. Some suggested to wait before filing the copyright, while others said to do so before sending the manuscript.

Publishers

Once a manuscript is received by a publisher, it may travel through several different people, depending on the publisher. In general, publishers either have in-house music-editing personnel who initially review incoming manuscripts, or the publishers work with outside consultants. In either case, the initial amount of time given a manuscript can be as little as 10 to 15 minutes. Therefore, publishers don't have time to try to make sense out of a manuscript which may be cluttered, poorly organized, or which contains mistakes in either the grammatical or musical areas. As Kevin Jonas of Music For Percussion commented, "It's hard to believe some of the manuscripts we receive. Some aren't even typed; they're just handwritten on notebook paper. We try to be fair and look for the essence of the piece, but when something arrives in that condition, we're immediately turned off, whether there was a good idea in the piece or not." The easier it is for a publisher to understand and evaluate your work, the better.

In general, once a publisher has turned down a writer's work, the manuscript is returned with a form letter which basically says, "No thank you." However, in some cases where the publisher feels a work has

potential, suggestions are made to the writer for improvements in the work. As Anthony Cirone explains, "If a book comes in with definite potential, but lacks organization and clarity, the publisher may assign an editor to work with the writer in developing the book. In this case, the writer may have to share a percentage of the royalties with the editor." Kevin Jonas takes the opposite attitude, however. "We really don't have time to help develop ideas that are submitted. We basically have to take what is given to us and evaluate what we have. Obviously, we do make some minor editorial and musical suggestions once we do decide to publish a work, but we don't rework someone's manuscript. Many authors would even be offended if we offered suggestions." Nadine Gardner of Kendor Music Publications said that, because Kendor is so selective in the drum books they publish, they turn many submissions away. However, they will, on occasion, suggest other publishers.

Once a manuscript is submitted, it generally takes four to six weeks before any reply is given. If your work is turned down and is accompanied by suggestions for improvement, try to develop the suggestions, and try not to be frustrated. To quote Chuck Kerrigan, "One important point to keep in mind here is to *never give up*, no matter how many rejections you might receive. Always try one more time." That next try may be successful.

With all of the different publishers questioned, it was rare when they all agreed on

the same points. But one point they did all agree on was that neatness and organization of the manuscript are very important to their ability to judge a work. Another point of agreement was that they prefer to receive tapes that demonstrate some of the musical examples written in the manuscript. George Hotten of the Theodore Presser Company explained that tapes help to convey the musical ideas of the work faster, and can therefore be a help in regard to determining whether to publish a book. Kevin Jonas cautioned that a cassette can only be of help if the sound of the tape is of a good quality and it corresponds with the manuscript easily.

Once a manuscript passes the initial screening, it may be seen by many different people before the final determination to publish is made. In the case of the larger publishers, the manuscript may be looked over from an editorial standpoint, an advertising standpoint, and an artistic standpoint, as well as a musical standpoint. With each of these departments, another person must decide on the validity of a work, as well as its cost-effectiveness. Although this sounds as if it would be hard to have a manuscript published, keep in mind that publishers must make a considerable financial investment in order to publish a work; therefore, they make their selections carefully.

With all of the care and concern that publishers put into reviewing submitted manuscripts, it would seem that this industry would be a difficult business to get into as a "new" writer. According to some



The neater and more professional your manuscript looks, the better chance it has of being reviewed. A presentation folder with a cover letter, resume, and your manuscript can give you that extra edge. Be sure to include a business card, if you have one.



Make up about six presentations and mail them out on a rotating basis. As they come back, cross that publisher's name off your list. If one gets bent or damaged in the mail, replace it. Be sure to include an S.A.S.E. of the appropriate size to get them back.



When that acceptance letter finally comes, and you agree to let them publish your book, call any other publishers that still have your manuscript and ask them to return it.

publishers, it can be difficult for a new, unpublished writer to get published. Fortunately, there are a few publishers who are only interested in the content of the book, not who has written it. Kevin Jonas at Music For Percussion explains: "We review everything that comes in, whether it be by an established writer or a newcomer. Many times the new writer has the freshest ideas, and new approaches to writing. That is something we are very interested in."

Acceptance

You have succeeded! Your work has made it through the rigors of a publishing house, and you have the satisfaction of knowing that drummers will soon be learning from your idea. At this point it would seem that your troubles are over, but there are a few more considerations you should be aware of.

"There are legal ramifications that every writer should know before signing a contract," explains Anthony Cirone. "First of all, once a contract is signed, the writer has turned over all rights of the material to the publisher. This gives the publisher the right—and control—either to publish the work, sell or assign it to another publisher, or return it to the writer. Once the work has been published, the publisher also has the right to remove it from print. In return for this, the writer usually receives a royalty agreement as payment for any copies sold during the lifetime of the publication. Most of the contracts in the publishing industry contain similar language and con-

ditions. However, if this is your first book and it has been accepted by someone other than an established publisher, it might pay to have the contract reviewed by a lawyer." Chuck Kerrigan agrees: "In regard to signing a contract, it would be wise to have a lawyer review the contract, and help you determine whether or not you agree to all of the provisions therein."

Once a work is accepted by a publisher and a contract is offered, an advance *may* or *may not* be involved. Some companies simply do not give advances as a matter of policy. With those that do, this consideration has to do with the publisher's opinion as to the value of the book. If you are new to writing, without a proven track record, your chances of receiving an advance are slim, or the advance will not be very sizable. Only name writers can command large advances. Some writers include conditions as to exactly how large an advance they feel they deserve. That is a mistake. All of the publishers questioned viewed this as an immediate turn-off, and it definitely hindered the chances of a work being published.

Another consideration involves the royalty agreement. The percentage a writer commands depends on many things. One is the projected sales of the book. Another is the cover price. Probably the largest factor that affects the royalty percentage is the writer's experience. Once again, the more experienced writer can command a higher percentage. However, the standard rate is 10% of the retail price. Any percentage points above or below that depend on the

factors previously mentioned.

Before you start seeing dollar signs, keep in mind that having a drum book published will probably not increase your income a great deal. When a book is first released, sales are good, especially since the publisher should be placing more emphasis on promoting your work. However, once the initial rush to buy your book is over, the number of books sold annually is not large. In fact, according to the publishers interviewed, a good-selling book will move approximately 200 to 300 copies annually. At 10% per copy, that's hardly enough to retire early.

Although the monetary rewards of writing may not be large, there are other benefits to being a published author. First of all, if you are a drum instructor or are involved in education in any way, having something published adds a great deal of credibility and prestige to your credentials. As you can imagine, the more respected you are, the more students will want to study with you. Another benefit to being published is that, once one of your books is published, you have a "foot in the door" as far as having more works published. The main reason for writing a drum book *should* be that you feel you have something to offer the drumming community.

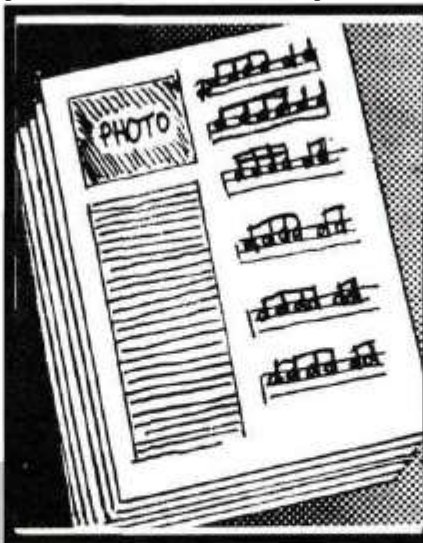
Writer Responsibilities

Now that a contract is signed, the publisher may make suggestions as to what changes may be necessary for the writer to make in the initial manuscript. This may

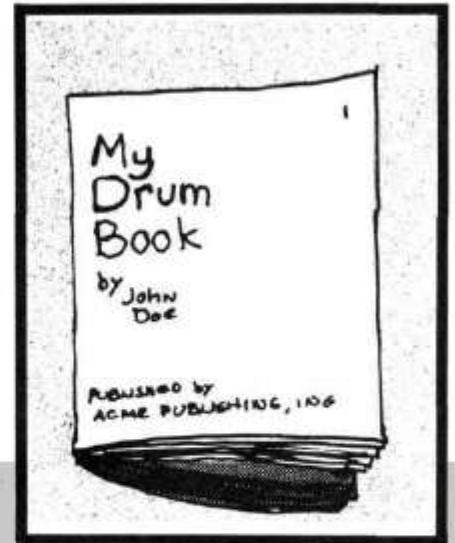
continued on page 80



When you proof your book, you will get copies of the typeset manuscript called "galley." These are for small changes and misspellings only—no rewriting. You will also receive proofs of the set music. Printers usually have a tight schedule, so be sure to read the galleys and return them right away.



Next will come the "page proofs." This is a copy of the mechanicals of each and every page used in printing. Page proofs will have the copy from the galleys, and all photos and music in place. The only corrections that are made at this stage are misspellings, and positioning of photos and music. Again, be sure to have them back on the date that the publisher asks for.



The last proof before printing is called "book blues." You may or may not see these, depending on the publisher. Book blues are made right from the final film made from the mechanicals. Only emergency corrections are made here. If your cover is in color, it will have a separate proof called a color key. You should have a chance to see this before it is printed.

I • A • N • • W •



K • E • E • P • I • N • G • • T • H • E • • C • U •

A • L • L • A • C • E



Photo by Lissa Wafes

IT would probably be easier to list all the musical things that fan Wallace hasn't done than those he has. This unassuming Englishman has covered every aspect of pop drumming, beginning with pre-Beatles rock 'n' roll in England, and progressing through gigs in top rock, blues, country, R&B and even reggae bands. Ian is one of those drummers whose name you may not know, but whose career has included albums or tours with such artists as Alexis Korner, Alvin Lee, Lonnie Mack and Bonnie Raitt, memberships in such notable groups as King Crimson and David Lindley's *El Rayo-X*, and a legendary tour with Bob Dylan. Interviewed during the recently completed 1984 Crosby, Stills & Nash tour, Ian is at once a contemporary drummer of the highest caliber, and a walking compendium of pop history. The associations he has shared with top musical artists over the years have provided him with a wealth of experience, an amazing attitude towards professionalism and the role of a drummer, and an almost unlimited supply of anecdotes.

RVH: Let's get the background on how you started drumming.

IW: Well, I was interested in music as a kid, so I was always up with the pop tunes that were happening in the '50s. Then I became interested in traditional jazz while I was at school. On one occasion, I went with the school's jazz society to see Acker Bilk and his Paramount Jazz Band at the local cinema. I remember that I looked up and saw this kit of drums, and that was it; it was almost like a spiritual experience. I knew that's what I was supposed to do.

I got a little band together at school, and we used to play all the Shadows things. Then the Beatles came out. I remember seeing them before they were a hit. They'd play the Oasis club in Manchester, and of course the Cavern in Liverpool. I also remember the first time I saw the Beatles after they had suddenly become monsters. In England there used to be midday radio programs, where they'd feature a couple of rock 'n' roll groups every day. I got tickets to this one particular show on which the Beatles were the featured group. They came on and the place went just absolutely nuts. I couldn't believe it—the girls screaming and all. Of course, they were incredible; they were just really, really exciting. So naturally, we started to play Beatles stuff, and I was the singer as well as the drummer. I think I played my first gig when I was about 15. We played the Women's Co-op Society, and got 10 shillings each, which in those days was a couple of dollars.

RVH: Did you ever have any formal

instruction at all?

IW: I had a couple of lessons when I was a kid, but nothing really formal. That's why I play left-handed, like Phil Collins and Ian Paice. Nobody ever told me it was wrong. And in fact, it isn't necessarily wrong, but it gets a bit awkward when I want to sit in with people.

RVH: Let's talk about your early pro days, with the English clubs and the Hamburg scene.

IW: The band that I was playing with originally was called the Jaguars. We used to play the local dance hall, in Bury, in Lancashire. We'd open for a lot of groups who used to come in there, including one called the Warriors. The Warriors were very, very good, and they were just about to turn professional. They saw me play, and asked me if I wanted to join them. There wasn't a snowball's chance in hell of my mother ever allowing me to be in a pro band, but the Warriors persisted in convincing her. They had just been signed by Dick Rowe, who at that time was the head of A&R for Decca. He's probably still famous today as the man who turned down the Beatles. Consequently, he signed every other band in England—hoping! Anyway, the Warriors were due to cut their first record, they had an appearance on the big pop TV show, *Thank Your Lucky Stars*, and they had this manager in London who had just signed them up. So my mother told me to go ahead. I was 17 then, and that very weekend I went down to London and cut this record. Of course, the record flopped, but it was too late then, because I was in the band.

While I was in the Warriors, we used to open up for a lot of American rock acts at a place called the Nelson Imperial Ballroom in Lancashire. One night Little Richard was playing there, and he was enormous at the time. His drummer just quit suddenly, right at the theater, and wouldn't play the show. So Little Richard asked me if I'd sit in. It was just incredible. Fortunately, I knew all the Little Richard numbers, because I used to sing and play them in my first band, so it was great. Most of the band was an English pickup band, but he had brought these two black guitarists from America with him. I often wonder if one of them was Jimi Hendrix. This was in '65, so I doubt it.

When I was 19, we got an offer to play some clubs in Germany. It was the first time I had ever been away from home, and I was really miserable for a long time. We used to play from seven in the evening till one or two in the morning—generally six sets per night. On the weekends, we'd do seven evening sets after three matinee sets!

T • O • M • E • R • S • A • T • I • S • F • I • E • D

by Rick Van Horn

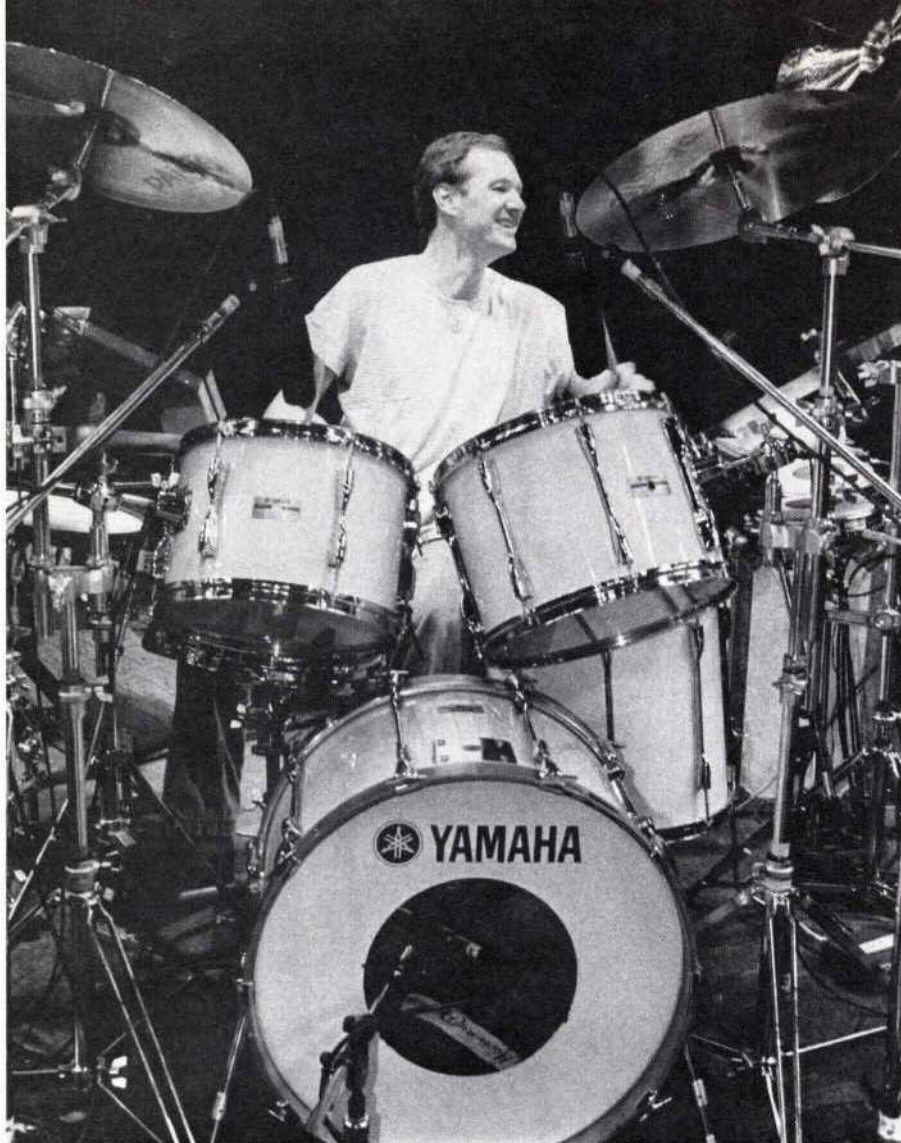


Photo by Lissa Wales

We'd do that every day for a month, then pack up and go to the next club. We did that for 18 months, in which I had one day off for Christmas Eve in 1966 and another on Easter Sunday of 1967. The hardest gig was the Top Ten Club in Hamburg. There would be two bands, and you'd alternate sets. I think we'd finish about five in the morning. You'd have to decide on a number for the end of your set. The other band would be set up right beside you on stage. They would come on during that tune and take over, so there'd be no break in the music at all.

We finally came back home, and I got another offer from a Manchester band called The Big Sound, which was backing a Danish soul singer. So I joined them, went to Denmark and lived there for six months. That band broke up in early '68. I returned to London and spent quite a few months sleeping on people's floors and starving, trying to make a bit of money here and there. I started doing a lot of backing jobs behind American singers who came over, like Lou Christie and Marvin Johnson. I became pretty well-known in London, and

eventually was offered a gig with the Bonzo Dog Doo-Dah Band. Their drummer, "Legs" Larry Smith, was coming out front more and more, so they'd use guest drummers. Aynsley Dunbar and Keith Moon each did it for a few months. Keith had to leave to go on tour with the Who, so they asked me to do it. The Bonzos were on the verge of breaking up, but the singer, Vivian Stanshall, was forming another band for when that happened, called Vivian Stanshall's Big Grunt—strictly a comedy band. So I played the last few months with the Bonzos, and then I played with Vivian's band. I was just playing the music; I wasn't particularly involved in the comedy part of it, although we once did a Marty Feldman comedy special on TV for which I wore a duck suit. Then Vivian had a nervous breakdown, and everything fell apart. So Neil Innes, who was also in Vivian's band, and who is famous now for writing all the material for the Rutles and a lot of the music for Monty Python, formed this band called the World. We did an album on United Artists, and went around playing, just hanging in there. I

was living in the same building as Keith Emerson at the time, in London. That happened to be the time when King Crimson had broken up the first time, after Michael Giles' term with the band. Keith recommended me to Robert Fripp, who came to see me play and offered me the job. Of course I said, "Wonderful!" because I was a big Crimson fan.

RVH: What was the band into at that point?

IW: Very progressive, very instrumental.

RVH: Who was in the band then?

IW: Robert Fripp, of course; Peter Sinfield, who did lyrics and mixed the sound and the lights; Mel Collins, who sort of joined in transition; and myself. Then we started to audition bass players—four dozen of them. We taped all of the auditions, and some of them ... I know it's sad to say, but they were *so* funny. We had one kid who was so nervous that halfway through the first number he stopped, went completely white, and passed out. Of course, Fripp used to delight in all this. We'd play back the tapes and roll over screaming with laughter at some of these poor guys. It was very cruel, and a horrible thing to do, but at the time I was very cruel and horrible. We were also auditioning singers, and this guy called Boz Burrell got the gig as the singer. We carried on auditioning bass players, and one had left his axe for some reason. One day when we were just sitting around, Boz picked it up and started doodling on it. Fripp went, "Well that's it! I'll teach Boz how to play the bass!" So Fripp taught Boz how to play the bass, I taught him the rhythm-section thing, and Boz became the bass player with Crimson. Later, he went on to play bass with Bad Company, and now he's very rich. He has his own studio and is living in London, God bless Mm. So that was the band: Boz, Mel Collins, me, and Fripp, with Peter Sinfield doing the sound and lights. I did that from '70 to '72.

RVH: How did you see your role in a band like Crimson?

IW: When I first joined King Crimson, Fripp said to me, "There are no rules in this band. You can play absolutely anything you want. If you decide that in part of the music you want to go to the front of the stage and nail a shoe into the floor, you can do that." And for a while I did that—till I ran out of shoes. [laughs] Not really, but I did do a lot of strange things in Crimson. One of the things that broke it up was the fact that, although Fripp said I could be as free as I wanted, when I just tried to play something simple, he didn't like it. He wanted me to be *always* free and *always* outside, which is *not* free, because that immediately tied me down to not being

able to play anything basic. I found that to be very difficult and frustrating. Instead of being able to play what I wanted, I couldn't play at all what I wanted, and although I have recordings of some pretty amazing stuff we played—a lot of odd-meter things, even in those days—it did get awkward.

With a band like Crimson, the accent was on being as unusual as we could, and we were certainly unusual. I used to do this drum solo which included the first synthesized drums ever, to my knowledge. It was in the beginning of 1971, and we had a VCS-3 synthesizer, one of the first things to come out. It was basically what was called a Ring Modulator, and at one point in the solo, Peter Sinfield would put the mic's from the drums through the Ring Modulator into the mixer. What I used to do was to do a takeoff on Carl Palmer, when he was with ELP. He used to do a solo with this very fast bass drum thing—a 16th-note roll, actually—and at the same time he'd take his shirt off over his head, and throw it to the audience. So at one point in my solo I'd do the same bass drum pattern—which would be the signal to turn the synthesizer on—and start to take my shirt off. But I'd get into trouble! I'd get all stuck up in the shirt, and then I'd fall off the stool behind the drums, so you couldn't see me. Then I'd climb up on the back wall or an amplifier with a load of drumsticks, and throw 'em at the drums. They'd hit the toms and bounce off into the audience, and when they hit the toms the drums would go "DOOOOOooooo" through the synthesizer. It was rather a satire, which must have come from my Bonzo Dog Band influences. I think it's dangerous to take oneself too seriously sometimes.

RVH: According to your resume, from '72 through '80 you had basically one project per year, each of which was pretty different from the preceding one. For example, from Crimson, which was progressive rock music, you turned around and went with Alexis Korner in '72. Wasn't Korner a blues artist?

IW: Yeah. Very, very basic.

RVH: Then that gig led to the Streetwalkers in '73. What was that?

IW: The Streetwalkers was a band that was formed from another big British band called Family. The lead singer, Roger Chapman, and the slide guitar player, Charley Whitney, were a songwriting team as well, and they formed the Chapman-Whitney Streetwalkers. The album we did is still one of my favorite albums that I've ever played on.

RVH: What was the style of music?

IW: It was rock 'n' roll, but very melodic,



Photo by Rick Van Horn

with a lot of little solos. There was R&B in there, and a little jazz here and there. There was some really nice playing in it; it was a really great band.

RVH: Why did you leave?

IW: I left to join Alvin Lee in '74.

RVH: He's the British blues/rock guitar ace. That must have been quite different from the Streetwalkers.

IW: Right—another style jump.

RVH: What are your thoughts about playing behind an instrumental soloist, such as Alvin Lee?

IW: When artists play solos, you have to keep the solo flowing. It's important to listen to soloists, because they may play a passage where you can join in—where you can put in the accents of the riff they're playing. That builds it a little bit. It's not quite so much staying out of the way as you would with a vocalist; you can perhaps underscore some of the things they're playing.

RVH: Buddy Rich has said that, when playing behind soloists in his band, his job is to "Kick 'em in the ass"—to actually push them to play better.

IW: Absolutely! But another important thing to remember is, when you're working for somebody, you have to play what they want, whether you think it's right or not. I used to find it very difficult to do that, because I was a very opinionated person, and I always used to think that what I was doing was right. I don't do that anymore. In fact, I've found that, by actually trying to play exactly what they want the best I can, I've discovered some things that I've been able to use in other situations.

RVH: In '75, you joined Steve Marriott's All-Stars, which sounds as if it would have been more into straight hard rock, *a la* Marriott's group Humble Pie.

IW: Right again. In fact, I played four tracks on Humble Pie's last album, which I never got credit for. Andrew Loog Oldham produced it, and he paid me 50 pounds. I co-wrote the title track with Steve too, which I never got anything for.

RVH: So what did you do with the All-

Stars?

IW: We went over to L.A. and cut an album, and then we did a couple of tours in England, one in Europe, and a two-month tour in America. That was when I decided to move to America. When I left Steve I never went back to England; I moved to L.A.

RVH: What prompted that decision?

IW: I was in love with Southern California, and I did think it would be a good career move for me. Besides, I had always played American music: jazz and rock 'n' roll. All my influences had been American, apart from the Beatles, and their influences had been American.

RVH: So there you were in L.A. in '76 or so, and in '77 you joined Lonnie Mack and Pismo. What was that about?

IW: It was country and country/rock. Lonnie had a few instrumental hits—one called "Wham" and another called "Memphis"—and he's also a very fine singer.

RVH: There's another stylistic change for you.

IW: Oh, yeah!

continued on page 86



Photo by Rick Van Horn



Photo by Laura Friedman

Kenn

At 26, Kenny Washington is something of a contradiction. Unlike the majority of drummers his age, he is not obsessed with today; his interest and knowledge reach back to Baby Dodds and the beginnings of jazz, and extend forward to the present. The sweep and depth of his concerns are reflected in his playing. An excellent historical foundation combines with a basic talent for the instrument, along with stable, often impressive technique, an uplifting "time" feeling and a good set of instincts. He's a contemporary drummer with strong roots. Kenny's love for his instrument and the music he plays is apparent the moment you meet him, and becomes even more so when you listen to him play, both in person and on recordings—with Johnny Griffin (his primary employer), Betty Carter, Frank Wess and Johnny Coles, Bobby Watson, Walter Davis, Jr., and Ronnie Matthews. There is a distinction in Kenny's work—an open quality, a sense of freedom within a set of disciplines that bring to his playing a vivid sense of life, swing and interesting touches.

It takes time and unusual talent to grow to the fullest extent possible, but Kenny has ability; he works hard and has admirable aspirations. Now in the midst of his development, he shows signs of what's to come. As Vernel Fournier, his first idol, says, "Kenny constantly makes that extra

effort. He tries not to cheat when he plays. He has real potential."

BK: How did you become so deeply interested in the traditions of jazz and drums?

KW: My father was responsible. He's a record collector who truly loves music. Coming up, I heard all kinds of jazz in the house—Ellington with Sonny Greer, Basie with Papa Jo and Lester Young, Philly Joe with Miles, Roy Eldridge and Chu Berry, Sid Catlett, and people like that. One recording was very important to me: *The Soul Of Jazz Percussion* on the Riverside label. It's the best anthology having to do with drums that I've heard. It includes peak performances by 12 drummers of the modern period, including Kenny Clarke, Elvin and Philly Joe. Because my dad knew so many musicians and was very deeply involved with jazz, and because I found myself strongly drawn to the sound and feelings of this music, there never was any doubt about what I'd do with my life.

BK: Okay. Let's go back to the beginning. Where were you born and raised?

KW: I was born in Brooklyn, on May 29, 1958. For a short time, we lived in the Bronx before moving to Staten Island, where I grew up. It seems I've always wanted to play drums. I remember loving the instrument when I was a tiny kid in kindergarten. The first drummers I heard and cared about were Vernel Fournier and

Papa Jo Jones.

Dad has all the "live" Ahmad Jamal Trio albums: *At The Pershing*, Volumes 1 and 2; *At The Penthouse*; *At The Alhambra*. Vernel was so much a part of the Jamal sound. The way he was miked gave him unusual presence; his brush strokes could easily be heard. He fascinated me; I felt I had to learn to do what he did. Then when I heard Jo Jones playing with brushes, on a duo album with Milt Hinton, and with trumpeter Ruby Braffon another LP, I really got caught up in drums and jazz. I was young, man. This was before I went to school—no exaggeration.

BK: Did you have any other significant musical experiences when you were a kid?

KW: Jazzmobile! That's the organization that brings jazz on wheels to various parts of the city. Being under age, I couldn't go to clubs, but Jazzmobile provided the opportunity for me to hear so many great people, like Mingus, and Art Blakey & The Jazz Messengers. One night, my father caught sight of Max Roach, listening to the music. I was too short to see him, so my dad lifted me up and there was Max. I rushed to get his autograph. I really was into Max at the time. And, you know, just seeing the man was something! I was nine years old. I also remember digging the Dizzy Gillespie Big Band in Spanish Harlem. Mickey Roker was the drummer. He tore things up; the guy can really play with a big band.

BK: Obviously, you were intensely interested in jazz and wanted to participate. What did you do about it?

KW: I began to play. My dad bought me a set of drums and gave me tips about what I had to do as a drummer. He has very good insight when it comes to jazz and drumming. Before long, I was practicing with Music Minus One recordings and a number of other albums.

BK: That's good for development of chops. But the feeling of a live band is so very different and calls for another set of responses altogether. I'm sure you were aware that you unconsciously come to depend on the drummer on the record.

KW: To bring the situation closer to reality, I would knock off the channel that had the drums. And there I'd be in rhythm sections with bass players like Paul Chambers and Sam Jones. It was fantasy time: I'd practice with Stan Getz, Oscar Peterson and Herb Ellis, and with Ahmad Jamal LP's, featuring only Israel Crosby [bass]

y Washington

and Ray Crawford [guitar]. I tried to bring that very special Vernel Fournier "feel" to them.

You know, when I went to Chicago so many years later with singer Betty Carter, the first thing I did after I checked into the hotel was to try to find Fournier. I wanted to call to tell him how much I admired him and what his playing meant to me. Unfortunately, I couldn't find his number. When he came to New York a few years ago, I followed through, searching him out at the various clubs. Finally, I did get a chance to meet him, and we've since become good friends. He's a beautiful and warm person.

BK: Did you study formally as well?

KW: Yes. My first teacher was Dennis Kinne, on Staten Island. He helped me out with reading and rudiments. Because I had memorized so many records, with people like Philly Joe and Arthur Taylor on drums, I could play rudiments. But I didn't know what they were called.

When I was about 11, Rudy Collins, who played with Dizzy, became my teacher. He was involved with a program in Brooklyn called MUSE. The Brooklyn Museum was behind it. Other than Rudy, there were a number of fine musicians who taught classes and gave private lessons. I met with Rudy once a week in both a classroom situation and one-to-one until I got to high school. I'd leave Staten Island right after school, go to Brooklyn, and follow Rudy through his beginners, intermediate and advanced classes. Then I'd have my own private lesson. He cleared up several of my reading problems and introduced me to a lot of different rhythmic patterns. Rudy moved me right along; we went through Jim Chapin's *Advanced Techniques* book and Ted Reed's *Syncopation*.

BK: How much time did you spend practicing?

KW: During the school term, I would practice several hours a day—all on drums. But I had to stop between 8:30 and 9:00 P.M. That's the agreement we had with our neighbors. They were very understanding. I also would practice violin, which I played in the school orchestra. In the summer, it was music *all day*. My parents were great. I guess they figured I had something good to work on that was going to take me through life. And because of it, they had no worries about my getting into trouble. I was just too busy.

BK: When did you really begin to involve yourself in record collecting and, through

that, the historical aspects of music and drums?

KW: After I had been playing and studying a little while, I looked into finding ways of getting records my father didn't have. He became too busy to give it as much time as he had in the past, and I took up the slack. I made contact with other collectors, and we would swap records. That's how I found out about Charlie Parker. I also read the good writers and critics; they led me to other artists and records. As I moved more and more deeply into it, I became increasingly curious about *all* music, not just drums and drummers.

Listening to various types of jazz, and to pop artists like Nat King Cole, Sam Cooke, Johnny Moore & The Three Blazers, Charles Brown and Ray Charles, helped me learn the vocabulary, and develop my conception and understanding of music. I believe the more you know, the more you bring to your performances.

BK: What about your playing experiences?

KW: All the time I was studying and practicing, I rehearsed and gigged with different bands on Staten Island. Several older musicians took an interest in me. I worked with trumpeter Don Josephs, a guy everyone respects, and I met Jimmy Knepper, the trombonist who worked with Mingus for so many years. He did what he could to help me get started a few years later.

Things became pretty intense when I entered Music and Art, the special high school in Manhattan. I auditioned on drums and violin, thinking I would study both instruments. But as it turned out, I landed in the percussion department and became a member of the percussion ensemble. I had a marvelous teacher, Justin DiCioccio; he heads the jazz band at M & A and teaches percussion as well.

Before I began at the school, I was solely interested in playing the drumset. I didn't know much about other aspects of percussion. I had no idea, for example, how important triangle, cymbal and timpani parts could be. Justin showed me these things, often during his own time after school hours. Other young percussionists, who were way ahead in terms of knowledge, also made things easier and more understandable, particularly when I felt discouraged. I had three years of marvelous training at the school. One more year and I would have graduated. But it was a complicated time. I wanted to get out and play jazz on a regular basis. Finally, I left.

My parents weren't too happy, but they knew I had a head on my shoulders and made it easy for me to go my own way.

BK: You had been playing around town all along. But now it became very concentrated.

KW: Exactly. I joined Lee Konitz in 1976 and played in his various groups, including the nonet. Knepper told Lee about me; that's how I got the job. Then I worked with Bill Hardman and Junior Cook, Cecil Payne, Walter Davis, Jr., Walter Bishop, Jr., and Ronnie Cuber. The work thing snowballed. For a while, I didn't do much. And before I knew it, I was out there all the time, playing with a variety of people. My parents stood by me during the down times. They never said a thing when I was around the house a lot. Some parents might become impatient and say, "Why don't you get yourself a real job and make some money?" I never heard any of that. They made it possible for me to grow at my own rate.

BK: Were there any music people who were particularly helpful to you when you were getting started in New York, other than Knepper?

KW: Jazzmobile executive director Dave Bailey, who used to be an excellent drummer, was terrific. He opened a few doors. Mel Lewis, one of my main men, got me on the right track. He came in to hear me one night when I was with Lee. He listened for a good part of the evening, and suggested I come to his house and hang out. He explained how to play in different situations, how to adjust to the size of a band, various kinds of musicians, the room in which you're playing, and other things as well.

BK: Mel had a major influence on you; that's obvious. But there certainly must have been others who helped shape your thinking. We know about Vernel Fournier and Jo Jones. Let's go from there.

KW: Max Roach, Philly Joe Jones, Kenny Clarke.

BK: What was it about Max that attracted you?

KW: Max's solos killed me every time out. The way they were set up and structured could only be described as tremendously musical. He was one of the first guys to make me aware of the 32-bar chorus and its many possibilities. I also loved his time behind other players; it was supportive and firm. He remained the supreme accompanist while keeping things interesting.

WHY IS JAMIE SMILING?



JAMIE OLDAKER OF THE ERIC CLAPTON BAND

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

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

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

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



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

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

Max was such an influence when I was a kid that he almost got me in trouble. I dug the way he had his drums tuned—high, each of his three drums with its own tonality. I attempted to tune my inexpensive set like that. The only way I could approximate what he did was to tune my drums very tightly. Well, my floor tom-tom sort of caved in from the pressure. I thought my father would kill me. He used to take a look at the drums every Sunday to see if I was taking good care of "our investment." When he saw the condition of the tom-tom, he asked, "What happened here?" I just told him the truth. And he started laughing. I thought he'd be angry but he let it pass, saying I could do worse than be dedicated to Max's way of doing things.

BK: How about Klook, Philly and the others?

KW: Kenny Clarke and Philly Joe always offer something special to a group or large band. If you listen closely, it doesn't take long to feel their energy and note how subtly they color the music. And you always know who's playing; both are immediately identifiable. I discovered these masters as a little kid. As the years pass, I keep finding new things in their playing that escaped me the last time I really listened.

Louis Hayes helped me get closer to Klook, while teaching me a bunch of things. Hayes's cymbal beat really impressed me. I asked him, "What kind of exercises do you do that make it possible to play so fast, using so many unusual accents in your right hand?"

"Actually, it's simple," he told me. "Just practice time on a practice pad—all kinds of tempos. It's a matter of developing the right muscles."

We spent whole days listening to Kenny Clarke records. Hayes is a Kenny Clarke freak. You know, that's where he got his cymbal beat. So not only did I learn about time from Louis Hayes, but I also came to understand Klook better.

BK: There's one drummer who means a great deal to you, right? It's an enthusiasm we share.

KW: Yes, sir: Shadow Wilson. I heard him on records with Lee Konitz, Monk and Coltrane, and with Sonny Stitt as well. His time feeling was something else. When I began working on the road and got to London, early in 1980, I ran into Joe Newman, the great trumpet man who worked with him on Basie's band. I had dug Shadow since high school but hadn't gotten to the heart of his playing. I mentioned several small-band recordings to Joe, including "A.M. Romp," a track on a Jazztone LP that featured him and Shadow. I was very impressed with what Shadow did, and I said so. Joe smiled and asked, "Have you heard Basie's 'Queer Street'?" I said, "No, man. I'm not hip to that." He looked almost angry and snapped, "Then you don't know about Shadow Wilson!" He didn't speak to me for the rest of the

night. Of course "Queer Street" is one of the wonders of the 1940s. It includes a classic Wilson four-bar break that's got to be one of the great short statements of all time. It's so right, it's historical!

A few weeks later I found the record in Paris, with an alternate take, on the French CBS label, *The Complete Count Basie*. I bought volumes 11 through 20; there's more than a little bit of Shadow on those albums.

Listening to Shadow, Mel Lewis and Charli Persip gave me a pretty good idea of what playing in big bands is all about. Max, Philly Joe, Klook and Elvin sharpened my view of small-band performing. From them, I determined what I wanted to do and be. Each time they play, a lesson is given. Check out Elvin on the Lee Konitz Verve album, *Motion*; he's not playing loud but intensity is there—so strong but under control. He makes you feel as if a truck were coming at you.

BK: From what you've said and what your playing indicates, it would seem that you'd like to take the torch from the masters and carry on in the great tradition.

KW: That's it, man. I feel I'll find myself more and more by knowing the literature and just playing. My instincts push me toward the time feeling—the natural pulse of jazz. Free music? If you can play "inside," with the disciplines, you can take care of yourself when you move "outside" into the freer places. That's my philosophy. It's worked for me since I came out on the scene in 1976. I've made the necessary adjustments to each job. I play one way with the Mingus Dynasty, another way with Jon Faddis, and still another way with Griff, Milt Jackson, Lou Donaldson, Betty Carter, and Bobby Enriquez. In each case, the music has demanded something different.

But there's one thing all this music—all jazz—has in common. *Swing. Pulse.* Whatever the style, there is a kind of movement that is your responsibility. You have to be able to take care of this kind of business. Getting the groove—keeping the right kind of time—should be emphasized by those who teach drums.

BK: Would you like to get into teaching?

KW: There's a lot that is not currently being taught. Let's put it that way. I might be able to bring something to younger drummers. They should know more about the instrument, its history, about the music they play, and certainly the structure of tunes. It's surprising how little some musicians know.

BK: How about the future, Kenny?

KW: Straight ahead. Listen, study, play, play some more, and practice as much as possible.

BK: It must be difficult to practice with your wife and young son in the house.

KW: No, it's easy. You make music a family thing. I keep my boy with me while I'm listening to records and practicing. It works. It's the way I grew up.

VINNIE COLAIUTA

A TEXTURAL APPROACH TO CYMBAL PLAYING

Vinnie Colaiuta's endlessly inventive drumming has imparted a special kinetic energy to the music of Frank Zappa, Joni Mitchell and others. The basis for Colaiuta's approach is textural; he connects to the sound sources around him by creating a shifting panorama of unexpected textures from his drums and cymbals.

"I don't think mathematically when I play anymore. You count out what you do initially, but that becomes part of your vocabulary. I'm not just dealing with rhythms, I'm playing *sounds*. I'm a reactive drummer. I listen to other sound sources and respond with my own textures.

"It's really a 'drum set' way of thinking, instead of just hearing rhythms. Especially those bizarre rhythms you hear in your head... I know what sound source they're gonna go to right away. I'll hear different explosions on the cymbal that might fall into a place where no one expects it. I don't think about the rules, just how it's going to sound. I'll play rim shots on the tom toms; it's the way I play."

Playing the cymbals brings Colaiuta's style into even greater relief. Signature techniques like "punctuating" on the bell of the ride cymbal let him maintain the rhythmic pulse while commenting on it.

"It's a real articulate sound that doesn't seem to wash out as much for straight 8 time as playing on the body of the cymbal does. I might play full 8th notes on the body of the cymbal and in

between those notes on the bell. Not even steady ride time, just broken-up things. Sometimes I break them to make them purposely sound jagged. Other times I try to make them sound fluid."

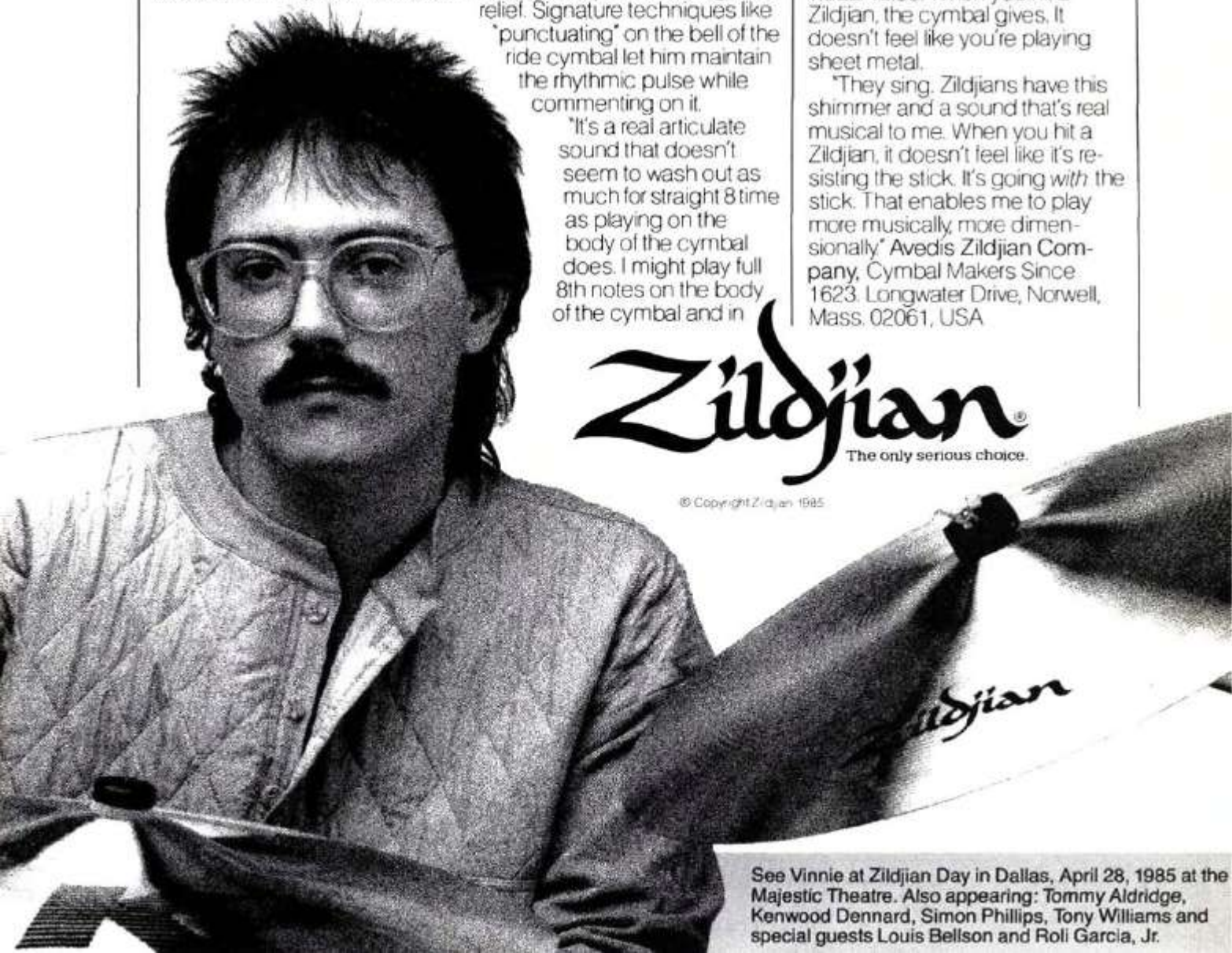
Colaiuta's definite opinions about playing cymbals that feel

exactly right are the reason why he invariably chooses Zildjian.

"Zildjian cymbals are real personal to me. They're all consistent to a

point — a Medium Ride is a Medium Ride — but at the same time, each one has its own individual voice. When you hit a Zildjian, the cymbal gives. It doesn't feel like you're playing sheet metal.

"They sing. Zildjians have this shimmer and a sound that's real musical to me. When you hit a Zildjian, it doesn't feel like it's resisting the stick. It's going *with* the stick. That enables me to play more musically, more dimensionally." Avedis Zildjian Company, Cymbal Makers Since 1623, Longwater Drive, Norwell, Mass. 02061, USA



Zildjian®

The only serious choice.

© Copyright Zildjian 1985

See Vinnie at Zildjian Day in Dallas, April 28, 1985 at the Majestic Theatre. Also appearing: Tommy Aldridge, Kenwood Dennard, Simon Phillips, Tony Williams and special guests Louis Bellson and Rolí Garcia, Jr.

Transcribed by Tim Smith



Gene Krupa: "China Boy"

This month, *Drum Soloist* features a solo by Gene Krupa that demonstrates some of his identifiable trademarks, such as his use of accents, rolls, and rimshots, and his driving straight-four on the bass drum. This solo is from a compilation album entitled *Gene Krupa* on Metro Records (MS-518).

TT: Rimshot
SD:
BD:

A series of seven musical staves representing a drum solo. The notation is written in bass clef with a 4/4 time signature. The first staff includes a 'Rimshot' label above the first measure. The notation uses various rhythmic symbols: vertical stems for snare and cymbal hits, and 'x' marks for bass drum hits. Accents (>) are placed above many notes to indicate emphasis. The solo is divided into measures by vertical bar lines, with some measures containing a percentage sign (%). The notation shows a complex, driving pattern characteristic of Krupa's style, featuring a mix of eighth and sixteenth notes, rolls, and rimshots.

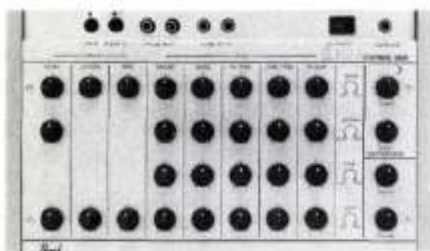
The image displays ten staves of musical notation for a bass line. The notation is complex, featuring various rhythmic patterns, dynamic markings, and articulation symbols. The music is written in a bass clef with a key signature of one flat. The notation includes various rhythmic patterns, dynamic markings (mf, f), and articulation symbols (accents, slurs, and percentage signs). The music is written in a bass clef with a key signature of one flat.

by Bob Saydlowski, Jr.

ELECTRONIC KITS- Part 1

The introduction of the Simmons *SDS5* back in 1981 started a new wave of sounds for drummers. The *SDS5* went a step beyond the early Synare and Syndrum "drum synthesizers" to create a drumkit's worth of sounds, to be set up and played like a normal kit. Since then, other companies have joined in, creating their own versions of the now-popular electronic drumkit. This special *Product Close-Up* looks at some of these manufacturers. Part 2, to follow in a future issue, will inspect even more new electronic kits.

Pearl Fightman



Pearl has stepped into the electronic drumkit field with the introduction of their *Fightman* setup. The basic *Fightman* is a blue-finish, five-piece kit, incorporating round, metal-shelled practice-type pads. The pads have regular pressed hoops, replaceable *Black Beat* heads, a soft rubber inner disc, and are drumkey-lensionable. Ten-inch pads are used for the snare and floor tom; eight-inch pads are used for the bass drum, hi tom and lo tom. Each pad has its own phono jack for cable connection; the bass drum has two (for double-bass pad connection). The bass drum pad screw-mounts onto a free-standing metal post, exactly like the one used with Pearl's *TD-5* practice pads (see *MD*, July '82). This post is braced at the back, and

has a platform for pedal mounting, along with two sprung spurs at the bottom. A ribbed rubber stabilizing floor mat is also included.

The snare and floor tom pads have their own separate single-braced tripod stands with one adjustable tier and a right-angle ratchet tilter (somewhat of a modified 700 *Series* stand). The pads have threaded holes underneath, and mount onto the stand's tilter post. The same type of stand is used for the hi and lo toms, but this time, the stand has a metal adaptor bracket, which enables both pads to mount onto a single stand. The adaptor has flat C-slot arms on both ends. After the pads are mounted on with wing bolts underneath, the flat arms will move in the slot radius, bringing the pads closer to, or further from, each other. They are tiltable together, but not separately.

Electronic cymbals are also available for the *Fightman* kit: 14" hi-hats, plus 18" ride and crash. These cymbals are made of a hard yellow plastic, and are grooved like real cymbals. A rubber wedge is attached to a section of their playing surfaces. (On the test unit, these pads kept coming unglued.) Underneath each cymbal is a small connector box with a phono jack to accept the cable plug. The bottom hi-hat has a liny sensor at its edge which creates the electronic "chip" sound when the cymbals are closed with the foot pedal. I found one problem with the hi-hats: There is no hole for the top hi-hat's cable to pass through comfortably, and because of this, the cable gets squashed each time the cymbals are closed. (Thankfully, the top cymbal has a fell ring on its underside to cushion some of this.)

The *Fightman* control board is an AC-powered metal-cased box measuring 13 1/2" wide by 3 1/4" high by 8 1/2" deep, and weighs in at only seven pounds. Rotary knob controls are used for overall master volume, pad sensitivity, individual pad volumes, tuning (drums only), and sustain (drums and hi-hat). A control is also given for line input level. The *Fightman* also has a built-in electronic metronome with tempo and volume controls, along with an LED that flashes on the downbeat. The board has two 1/4" line-out jacks for stereo left and right; however, each jack can produce a mono signal. There are two line-in jacks (for mixing in records or tapes to play along with), and a headphone jack, whose level is controlled by the master volume.

All drumpads connect to the board via a multi-line cable. The snake-type cable has

five separate color-coded phono plugs at one end for the pads, and a six-pin plug on the other end for input to the board's single jack. The cymbals, as well, have their own input jack and separate cable. The *Fightman* does not allow for individual outputting or external triggering.

The *Fightman* pads have a realistic feel, since they use genuine heads and hoops. The snare is capable of tight or loose sounds, and does manage to sound pretty authentic. Of all the toms, my favorite is the floor tom. While the other two toms have a bit of "boing" to them, the floor tom has nice depth with the right amount of downward pitch bend, giving a very forceful sound. The bass drum is thumpy at times, but still comes close to an acoustic drum. The ride and crash cymbals leave something to be desired; an analog reproduction of a shimmering cymbal is difficult to do, anyway. They have a buzzy, pitched tone, and can become annoying after a while. The hi-hat, though, had a good "chip" sound, and was not as harsh-sounding as the others when the cymbals are opened. Sustain of the top hi-hat can be adjusted at the control board for tight or loose sounds.

Since the controls on the board are limited, you can really only go with what Pearl has given you, being able only to change pitch on the drums, and decay rate on both the drums and cymbals. The sensitivity controls work dynamically, but the drums do not drop pitch when played softly, as real drums do—only their volume changes, depending upon force of impact.

Pearl's *Fightman* is great for home practice without bothering the neighbors, and may even have a place in certain live and studio applications. If properly EQ'd, it can come mighty close to a real acoustic drum sound. Its sound is quite different from units like the Simmons, and it is a good alternative, as well as a nice, audible practice kit. The basic five-pad *Fightman* retails at \$899.00. The complete setup with cymbals (no cymbal stands or pedals) retails at \$1,169.00. A separate bass drum pad is available for double-bass use.

Tama Techstar



CLICK to the BEAT

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



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

MULTI TRIGGER — 6 Credible Channels, 1 Incredible Price!

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

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

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

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

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

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

Technology from One Musician to Another.

Garfield Electronics

The Home of DOCTOR CLICK

P.O. Box 1941, Burbank, CA 91507
(818) 840-8939

Our Only Business Is Getting Your Act Together.



Another major drum company getting into electronic drumkits is Tama, with their *Techstar* TS500 and TS600 units. The TS500 is a five-piece drumkit setup; the TS600 is basically a percussion "add-on" kit using six mountable pads, but no bass drum.

Both setups employ six-sided, hard plastic-shelled pads, each with a round center. This round center is actually a real black-film drumhead, fitted over a foam-isolated plate. The head is tensionable and replaceable via a standard drumkey, and provides for a real drum "feel."

The free-standing bass drum pad with the TS500 does not use a drumhead for its striking surface, but instead, a round raised foam disc. At the bottom of the pad is a large plate for pedal mounting, which also has adjustable spike spurs for stabilization. The main spurs on the pad are two individual large steel tubular legs with spike tips, which locate into side-mounted clamp brackets. The pad is edged off with aluminum and has a large Tama logo screened on its front.

The snare pad on the TS500 is unique in

that it offers both a snare drum sound plus a rimshot sound. On the edge of the pad body, Tama has fitted a curved block of high-impact plastic to be used as a separate rimshot trigger. This trigger block can be used in conjunction with the regular snare sound, or, independently. To accomplish this, the pad has two 1/4" jacks.

All the other pads have one 1/4" jack each. The jacks are located on the side of the pads near their mount brackets, except for the bass drum, whose jack is placed near the bottom corner of its back side. Individual color-coded cables are supplied to connect each pad to the central brain.

The *Techstar* pads use mount brackets consisting of a hinge clamp with a diamond-shaped opening. These brackets will fit onto L-arm type holders, using a wing bolt to secure the pad clamp. Strangely enough, the snare pad has no mount bracket, but will fit comfortably on any basket design snare stand.

The TS500 and TS600 differ not only in their pad configurations, but in their control boards as well. The TS305 brain (packaged with the TS500) is rack-mountable, as is the TS600's TS306 brain, and has separate channels for snare, bass, tom 1, 2, 3, and rimshot. Each channel has rotary controls for adjustment of level, pitch, decay, attack, pitch bend, sensitivity, noise brightness, and noise/tone balance. There is also a special control at each channel labeled "Emphasis," which adds on some bottom end for a fuller sound. The noise brightness control is not present on the rimshot channel, since the tone level and noise level are split into separate dials. Sensitivity controls both dynamics and pitch of the pads; a softer hit produces a lower pitch, as well as decreased volume.

The *Techstar* kits offer a choice of two sounds per channel: one internal factory pre-set, and one manual sound, which is controllable by the user. These sounds are selectable via a tiny toggle switch near the top of each channel row. Unfortunately, there is no facility for instant switching of all channels simultaneously (like with the Simmons SDS8 [MD, Dec. '84]). Each channel also has an LED which flashes

when its particular pad is struck.

Completing the array of dials on the face of the board is a stereo headphone jack with level control, plus a control for line input level. There is no master volume control; perhaps Tama will see fit to include one next time. The rear of the board has individual pad inputs and outputs (all 1/4" jacks), as well as a master output XLR jack, plus left and right stereo outputs (1/4" jacks) which are pre-panned. There are also left and right line-in jacks, and each channel has its own external trigger input.

The TS500 has an enjoyable sound. Its presets are very comparable to the old Simmons SDS5 kit, perhaps a bit fatter. The tom-tom sounds have a solid impact and good presence, with a tiny bit of noise mixed in the background. Though some may like the bass drum the way it is, I feel it could perhaps use more attack in its preset to match the other drums. The factory snare setting sounds a bit too much like a tom, so I would personally go for setting up my own sound. At first, the rimshot block is a strange thing to get used to, but it clearly gives a different, fatter snare sound. Using it alone or in conjunction with the snare pad gives some interesting sounds. The control dials allow the player to produce "custom" sounds, and I was able to get many likable drum sounds, as well as tuned and "Syndrum-type" electronic sounds. It should be noted that, while on memory (factory) setting, only the sensitivity, level and emphasis controls are operable.

The TS600 uses six pads, all with mounting brackets. Its board has individual channels for toms 1, 2, 3, 4, synth, and handclaps. The controls for the four toms are the same as the TS500 setup. "Synth" channel controls are for: level, sensitivity, tuning, decay, modulation, tone bend, noise bend, noise/tone balance, and triangle wave/square wave. The handclap controls are: level, sensitivity, brightness, reverb level and reverb decay. All other controls and input and outputs are identical to the TS500's brain, and all channels also have the memory/manual selector switch.

The tom-tom presets on the TS306 brain are the same as the 75305, and the channels can be manually controlled throughout the same parameters. The preset for the synth channel is a quick, upward modulation *a la* Syndrum. Using the dials manually can create some wild percussive sounds—thunder, pitched tones, sweeps, etc. Tama's handclaps have quite a good tuning range enabling loose or sharp claps. For an analog sound, they sound pretty realistic.

Tama's *Techstar* is an impressive contender in the electronic kit market, and like all other Tama products, is well constructed. The pads are available with white or black shells. Either setup, without stands, retails at \$1,299.00.

NEW JERSEY PERCUSSION

80 Rt. 46th East
Dept. MD
Rockaway, NJ 07866



CENTER

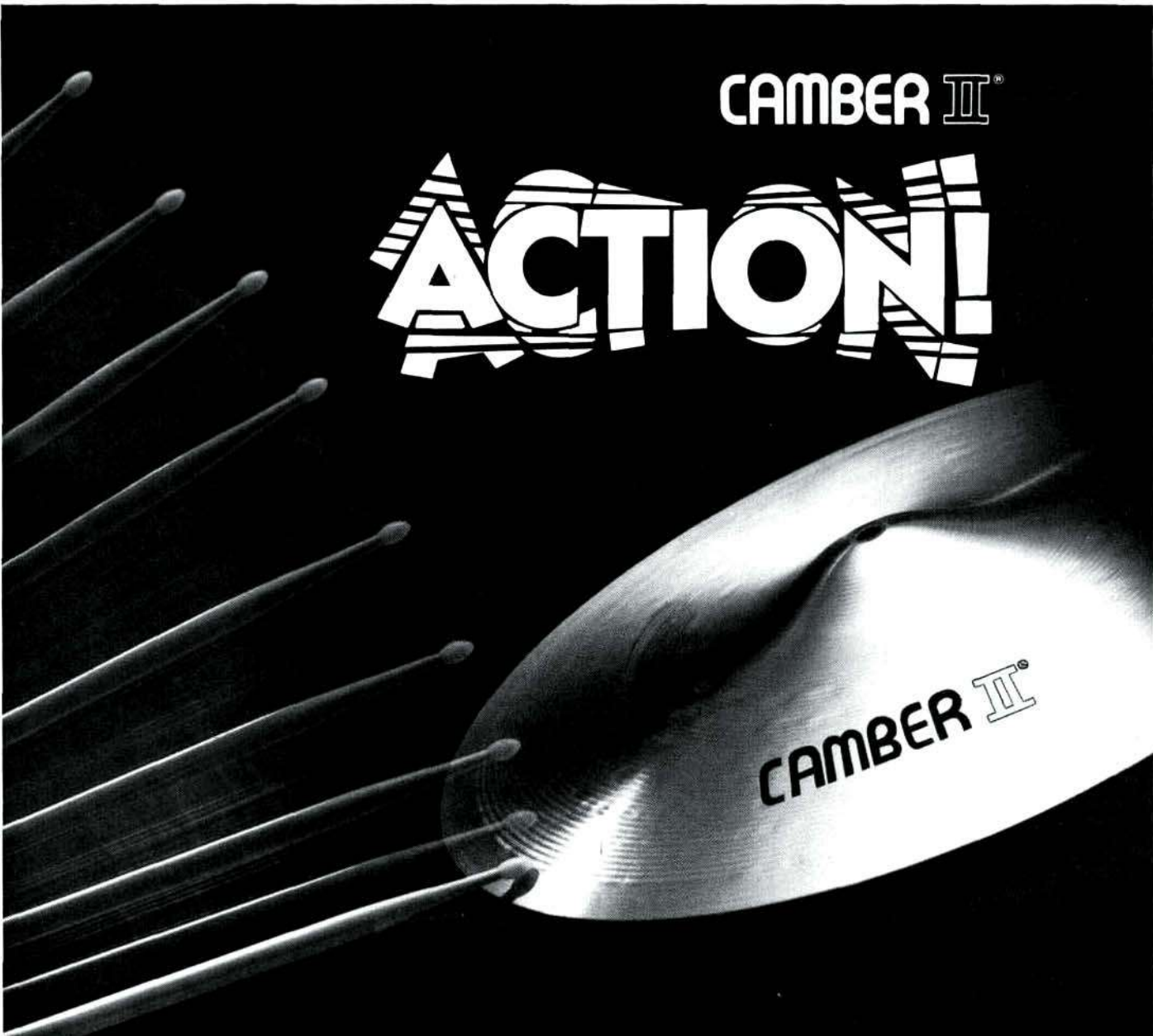
(201) 625-8134

SEND FOR
MONTHLY SPECIALS

"For Your Drum and Percussion Needs"

CAMBER III®

ACTION!



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

CAMBER III®

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

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

Name _____ MD-4-85

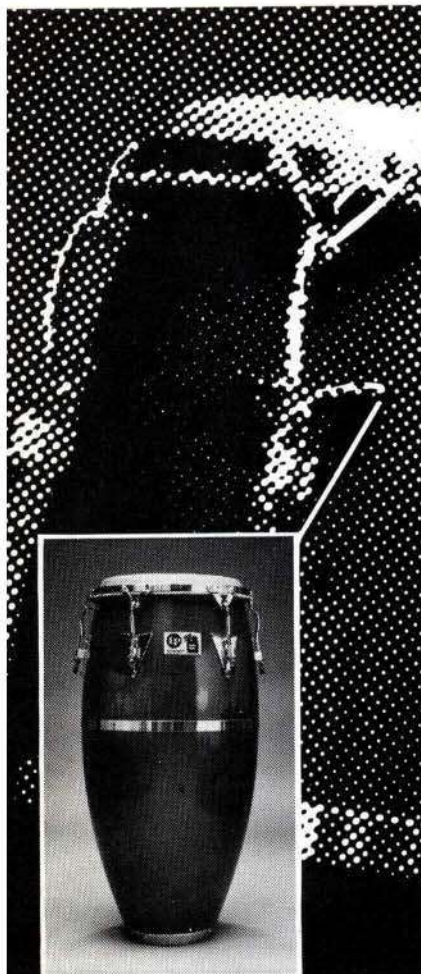
Address _____

City _____

State _____ Zip _____


My favorite music store is _____

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



**THE LP[®]
FIBERGLASS
CONGA.
THE ONLY
CHOICE.**

Write for FREE
"The Anatomy Of
A Fiberglass Conga"
for the facts.



LATIN PERCUSSION, INC.
Dept. 116 160 Belmont Ave.
Garfield, NJ 07026



Dunbar continued from page 13

Photo by Ken Barr

If you notice, the English reggae drummers come closer to soloing than Jamaican reggae drummers. I think they get that from all the rock they hear there. In Jamaica, the local drummers don't have that sort of interaction with rock 'n' roll.

RS: I can think of only one other drummer-bass team in reggae that rivals the accomplishments of you and Robbie. I'm talking about Carly and Family Man Barron of the Wailers. Do you see much of Carly on a professional and /or personal basis?

SD: I see Carly around in Kingston. I'll tell you something about him. Carly was playing drums before I started. I used to admire him a lot, because the one thing about Carly Barrett is that he is a very original player. Carly always played drums the Carly Barrett way. He still does, too. Everybody, not just me, admires him for that. He was a big reason why the Wailers' rhythm section always sounded so cool.

RS: Since Marley's death and the fading of the Wailers from the active reggae scene, reggae seems to have settled into a much less adventurous direction. What are your feelings concerning the current state of reggae?

SD: When Bob Marley died, there is no doubt that reggae stalled a little. Maybe it stalled a lot. But it came back up a bit, too. The problem is that there isn't the big artist in reggae today—the kind that Bob Marley was. I don't know if reggae artists today are taking their music as seriously as he did. I don't like to say this, but I think it's true: Me, Robbie and a couple of others have been the only ones to take reggae further on since Bob Marley died. The rest of the progress has come from the white English groups. I'm talking about musicians, songwriters and people in the studio. We're not singers, y'know. But even singers haven't taken reggae far lately. I was at Tuff Gong [Recording Studios in Kingston] a while ago, and somebody came up to me and said this. See, if Bob Marley was still alive, things would be very different today. You know Michael Jackson fever? Well, there would have been a Bob Marley fever to match it. Bob was big around the world. People in Africa and other places, like in Europe and New

York, loved the man. For them he was more than a singer, y'know.

RS: You're absolutely right. There are some places in Africa where the only English known comes from the lyrics of Marley's songs. You have kids in villages saying, "No woman, no cry," and not knowing any other English words.

SD: Yeah, it's true. That's really something. That's really a tribute to him.

RS: One of the biggest post-Marley reggae trends has been DJ music. How do you feel about DJ?

SD: I like the creativity I hear in DJ. You have to give those DJ singers credit. They are the ones that tried to get things going in reggae when a lot of the more established singers weren't doing anything. They kept the music and the riddim going. It was lucky they came along.

RS: Let's switch gears and talk equipment. Describe, if you will, the kit you're presently using.

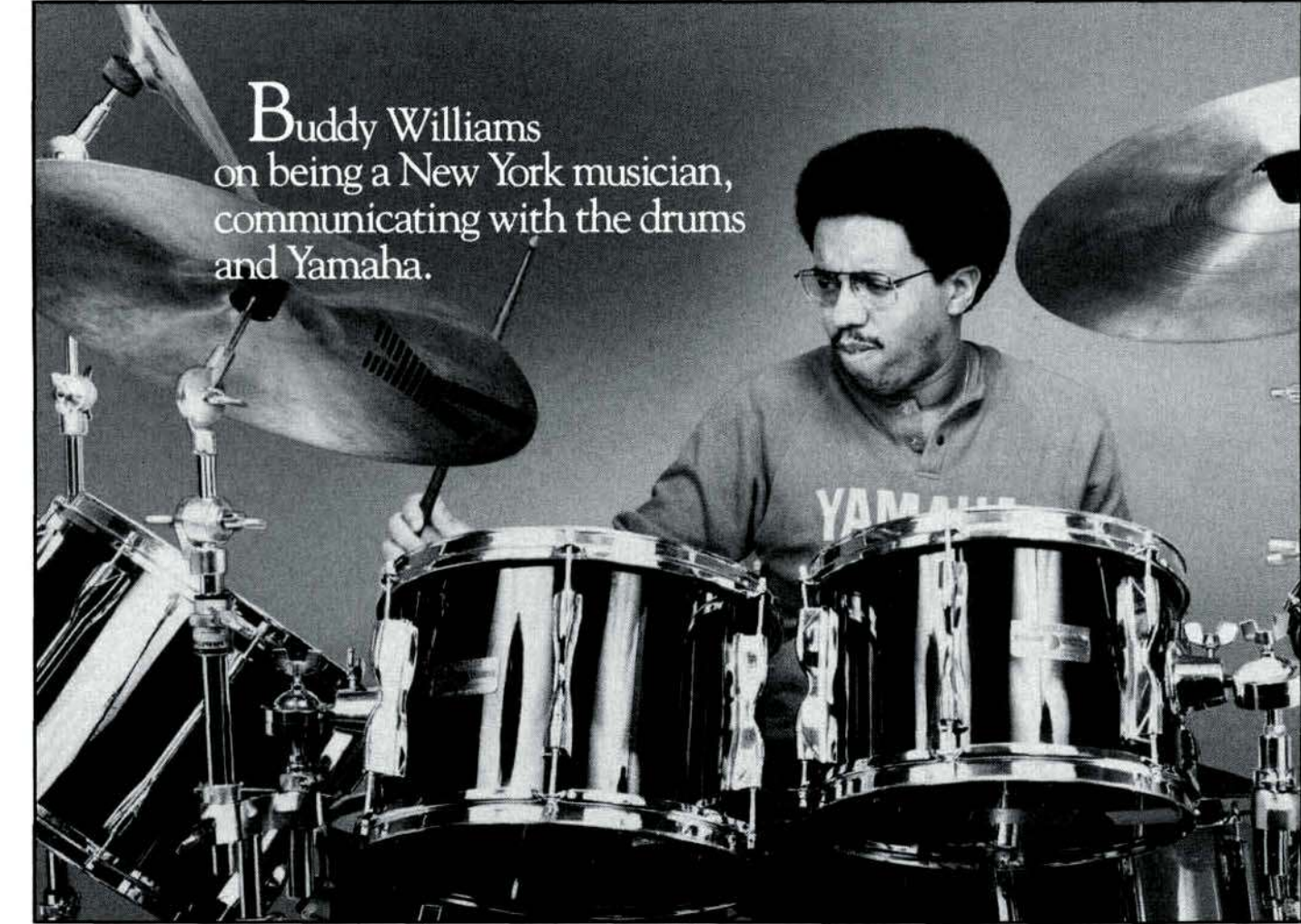
SD: I'm using a Simmons kit with a Ludwig snare. I have a Simmons kick drum, Simmons toms, a Ludwig snare, timbales, a Paiste hi-hat, Zildjian 18" and 16" crash cymbals, and one set of Syn-drums.

RS: How long have you been using a Simmons kit?

SD: I started playing Simmons drums when we did Black Uhuru's *Anthem* album. That was, oh, two years ago.

RS: Some traditionalists have said that they see little room in reggae for anything not acoustic, since reggae is, in its truest form, a roots music. Obviously, you don't agree with them.

SD: No, I don't agree with them at all. And I'll tell you something: Since I've been using a Simmons kit, every drummer in Kingston wants to use one, too. See, reggae music was created in Jamaica, but in order for it to grow, it has to stay on an international level, and compete with the styles and the things that Michael Jackson, Rod Stewart and the other hit makers have in their music. Jamaica is a small country; reggae can't stay really healthy by closing its ears to what's happening in America and England. Drummers in reggae have got to get the same drum sound heard in pop and rock. Rock is going electronic;



Buddy Williams
on being a New York musician,
communicating with the drums
and Yamaha.

"I'm proud to say that I'm a New York musician. My day will consist of a 10, 11 or one o'clock jingle, an afternoon rehearsal for somebody's concert and then I'll either play a club that night or 'Saturday Night Live.' That's four different styles in four different worlds."

"I'm a team person when I play. I don't feel that the band revolves around me. If my part doesn't fit in with the rest of the rhythm section, then I'm not making it. I'm not happy."

"I hear these sounds in my head that should go inside the music, the overall sound that we're trying to get across. As musicians, we're trying to *communicate*. If I'm not communicating with the other guys or I'm not feeling right within the music, then we're not getting it over."

"The sound of Yamaha drums are the closest to the sounds I hear inside my head. They let me get across what I hear and what I feel needs to be inside the music. Sometimes I have to hit 'em real hard for loud situations and I know they'll be there. They're dependable. When I played with Roberta Flack, I had to be sensitive enough to do "The First Time Ever I Saw Your Face" and still get the part across. These Yamahas let me do that."

"Yamaha drums are very personal to me."

I've always felt they were the last of the hand made drums. I went to Japan and visited their factory and they wanted to hear my ideas because I was a drummer who played their instrument."

"I don't know what Yamaha's formula is and I don't want to know. I just play 'em, I'm not in the business of making them. I just know they're more *applicable* for what I do than anything else on the market, and I get to play a lot of different drums."

"Sometimes I'll walk into a studio and have to play other drums, but I'll always ask for Yamaha. I was on the road with Dave Sanborn last year and I had to use a straight-out-of-the-box Tour Series set in an emergency and it worked out fine."

"I think of my drums as my 'kids.' Very rarely do I let other people play them unless it's unavoidable, a bottom line situation. Me and my kids have to lock up and have an understanding. It's a *feel*."

The reason why Yamaha System Drums meet the demands of many of today's top drummers is because they're "Drummer Designed." For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, Division of Yamaha International Corporation, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510.

SPEND A YEAR AT BERKLEE THIS SUMMER.



There's a year's worth of music being made every summer at Berklee. By musicians, students, and teachers of all ages and levels from all over the world.

In our Career Exploration Program, you get a close-up look inside the world of music and the professional musician while learning more about how to make your own

music. In the Skills Development Program, you can concentrate

on Performance, Composing/Arranging, or Performance Syn-

thesis. And, in our full credit accelerated

program, you can take exactly the same courses

offered during the regular school year under the



guidance of the same outstanding faculty of music professionals. Whichever Berklee Summer Program you choose, it will be composed of a rich blend of classes, ensembles, private lessons, faculty and visiting artists, and access to Berklee's superb technical facilities.



Berklee, Boston, and you.

An unbeatable combination.

For complete information, call toll-free 1-800-421-0084 (9 am to 5 pm EST). In Massachusetts

call: 617-266-1400. Or write: BERKLEE, Admissions

Office, Dept. E9, 1140 Boylston Street, Boston, MA 02215.

Berklee
College of Music
Where careers in music begin.

jazz is electronic; pop is electronic. Reggae has to go electronic too if it is to compete. If reggae stays with only an acoustic sound, people would think the music is out of date. And it would be, y'know.

RS: What do you like most about your Simmons kit?

SD: I like the cleanness of the sound. And in the studio, there's no leakage, so each individual track is clean.

RS: How much do you use a drum machine in your work?

SD: Well, all I can say is that I tried it on a few songs, and each of them was a hit song in Jamaica. One song, "Waterbed," was especially good. I also used it on a Black Uhuru song called "Somebody's Watching." Drummers have to be able to use drum machines effectively. It's part of their equipment now. Record companies don't care if you use a drum machine or not. The song must be a hit, and the company must make money. That's all they care about. And the people who buy the records don't care, either. They just want a good beat. They don't care where it came from or who was responsible for it so much. They just want to dance and have a good time with the music. Now, playing live is a different thing. But before you get a chance to play live in front of more than just a bar crowd, you have to get a hit record.

RS: Which do you prefer most—studio work or playing live?

SD: I love them both to tell the truth. But I think in the studio I get to be more creative. When I play live, though, I get a feeling that I'm closer to the music. This is one of the big reasons why reggae took so long to catch on outside Jamaica, y'know. The journalists wouldn't come to the shows, and they wouldn't talk to the musicians, because they couldn't understand the Jamaican pathos. But finally when some writers reached out and felt the music live, well, that's when they began to understand the feeling that's in reggae music.

RS: A while back, I watched you do some recording down at the Compass Point Studios in Nassau. I noticed that you sought out ideas and advice from engineer Alex Sadkin in regard to the tuning of your drums. How much of the way you tune your drums comes from the engineer you're working with?

SD: Well, Alex Sadkin has a good ear, and I trust him. When I recorded with Grace Jones, Alex and I shared tuning ideas and we got a great sound, especially from the tom-toms. Generally speaking, I like to listen to what engineers have to say about drum sounds. It's not good to be close-minded about that sort of thing. I like to stay open to all ideas, but in the end, I make the final decision as to how my drums should sound.

RS: As for cymbals, you seem to be particularly fond of crash cymbals.

SD: Yeah, it's true. That's my favorite

Don't Be Left Out!

The music industry is becoming more and more competitive every day. Drummers can no longer afford to limit their knowledge and expertise to drumset playing alone. As a professional drummer, increasing your knowledge in other areas of percussion will increase your value in many musical situations, and can give you the edge needed to compete successfully in the music industry of today.



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

Each issue covers a vast array of percussion fields:

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

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

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

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

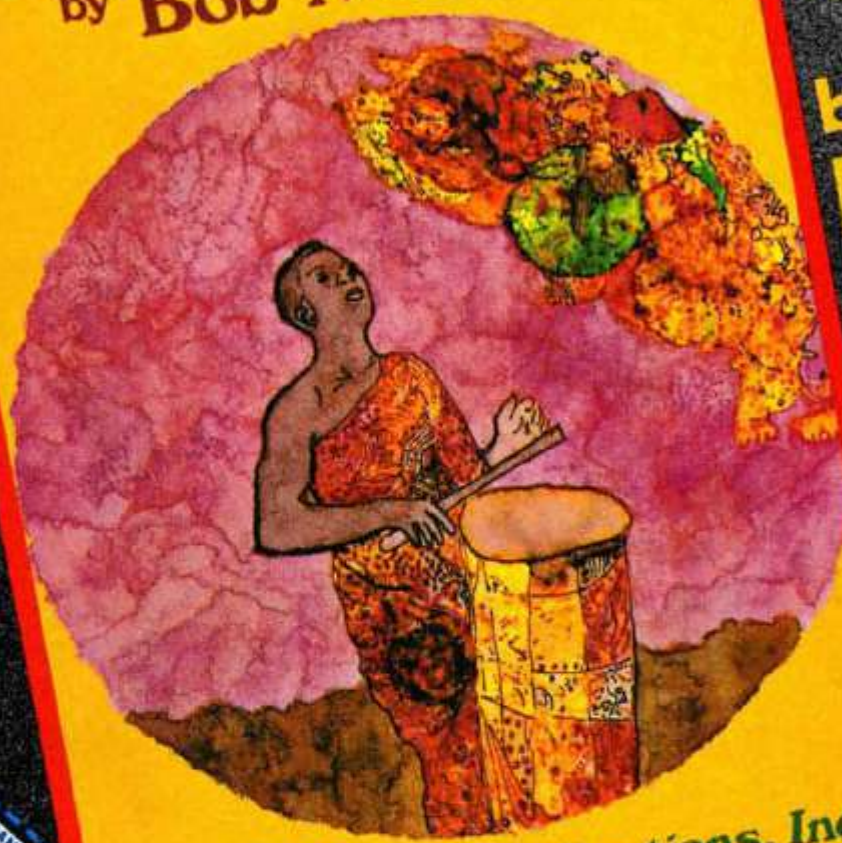
SEE ATTACHED CARD FOR ORDERING INFORMATION

Or Ask For Modern Percussionist Where You Buy Modern Drummer

MODERN PERCUSSIONIST

New From MD's Book Division . . .

Drum Wisdom by Bob Moses



MODERN DRUMMER Publications, Inc.

Serious drumming students should take note. **DRUM WISDOM** is the one book you won't want to miss.

Drum Wisdom

by **Bob Moses**



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

- Learn about Bob's ideas on . . .
- Thinking Musically
 - Internal Hearing
 - Playing Off Of Melodies And Vamps
 - The 8/8 Concept
 - Understanding Resolution Points
 - Drumming & Movement
 - The Non-Independent Style . . . and much more

Order your copy TODAY!!

QUANTITY	DESCRIPTION	UNIT COST	TOTAL
	DRUM WISDOM	\$6.50	
	MASTER STUDIES	\$7.50	
	THE BEST OF MD	\$9.95	
	THE FIRST YEAR	\$7.50	
	MODERN DRUMMER BOOK DIVISION		
	GRAND TOTAL		TOTAL

MAIL TO: MODERN DRUMMER BOOK DIVISION
870 Pompton Ave., Cedar Grove, NJ 07009

NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____

Enclose check or money order (no cash) payable to:
MODERN DRUMMER BOOK DIVISION
Payable in U.S. Funds
Includes postage and handling
Please allow 6 to 8 weeks for delivery
Items may be shipped separately
Dealer inquiries welcome

cymbal. I got that from Lloyd Nibbs, too. He used to make that cymbal sound so good—just right. It sounds real good with a crackin' snare. Now, as for the ride cymbal, well, I don't really play it, say, like a jazz drummer plays it. Reggae songs don't usually call for it to be played in an aggressive way.

RS: A number of rock and jazz drummers have done at least one drum clinic in their careers. Why haven't you ever done one?

SD: I don't know, really. What I do instead of clinics is when kids come to me in Kingston and ask me certain things, I'll sit down, talk to them, and answer their questions.

RS: What kinds of things do they ask you?

SD: Well, questions about technique, style and equipment, and other questions like do I smoke before I play.

RS: What do you tell them?

SD: Well, I don't smoke, so I tell them not to, either.

RS: One of Kingston's most popular recording studios is Channel One. From what I understand, you've played a considerable part in developing the "Channel One Sound." Can you explain how this came about?

SD: Me, Ranchie, and some other musicians were the first ones to really work on the drum sound at Channel One. We used to listen to a lot of rock 'n' roll and a lot of R&B, especially the Philadelphia Sound—Gamble and Huff, that sort of thing. We'd always try to get the same snare drum sound that they got on their records for the reggae records we were making. We worked on it for a long time. Once we got it down pat and then gave it a Jamaican feel, all the engineers who worked at Channel One had to be able to get it, too. So the drum sound became sort of a trademark at Channel One. We put the drums in this corner and then in that one; we turned it around and upside down. We spent days and nights working on the drum sound. Then we spent more time on the bass sound, and finally we put the two together.

RS: How many solo albums have you recorded?

SD: I did one with Derrick Harriott called *Sly And The Revolutionaries*. I did one with Virgin Records called *Simple Sly*. That's the first one that I produced by myself. The second one was *Sly, Slick, And Wicked*. The last one I did was *Sly-Go-Ville*. I haven't done any more since, because I've been so busy. Me and Robbie have an album in the can, but it's not really reggae. It's like a cross between reggae and rock 'n' roll. What we really want to do, though, is create a brand new sound that deals with reggae and rock 'n' roll, but goes in a place that no one has thought of yet. Lately, we've been getting some ideas down on tape, and we might have that sound right now. But I think, before we put it out on record, we have to find a female singer to project it in the right way.

RS: From a drummer's point of view, are rock recording sessions any different from reggae recording sessions?

SD: Not for me. I approach all sessions one way—seriously. I try to feel out the artist and his or her music beforehand as much as I can. I think you can say I do my homework. But after that, just about all else is spontaneous. I'm a flexible drummer, y'know. I can walk into a reggae recording session one day, and a rock or a disco session the next day. What it all comes down to is picking the right riddim for the right artist, and then matching it to the right song. People think that reggae is a limited music form, but it isn't. Me and Robbie have created certain riddims. Bob Marley created different riddims from us. Yellowman's riddims are different, too.

RS: In addition to reggae, you've spoken about and have had much experience with rock, disco, funk, and R&B. What about jazz? Have you played much jazz?

SD: I've played with Herbie Hancock. But jazz is the only type of music I can't play real well. I'm talking about real hard jazz. I just can't get a feel for it. I listen to jazz and like the music, but I can't get a feel inside of me that's strong enough to play off of.

RS: You and Robbie have played with so many great artists. Are there any other artists you especially want to work with?

SD: Yes, Stevie Wonder and Michael Jackson, and producer Quincy Jones. I have to admire their musical creativity. Everybody does. Their music is on a standard that is beyond most others. With Quincy Jones, whenever he produces a new album, me and Robbie rush out to get the tape or the album. He is a big influence on us. And we always look to see what Stevie and Michael are doing next. They are the trend setters. Everybody has to keep up with them in order to be successful.

RS: Stevie Wonder holds reggae particularly close to his heart, and he was close with Bob Marley. Have you ever spoken with him musician to musician?

SD: No, but I would really like to, y'know.

RS: Five years down the road, what do you see yourself doing? Do you have established goals?

SD: Well, me and Robbie would someday like to own our own studio. It doesn't have to be real complex or fancy—just a basic, good studio where we could get our ideas down on tape and do it whenever we wanted. Lots of times we get ideas, and if we can't get them down on tape quickly, we lose them. We can go down to Compass Point and record there, but that's a popular studio these days. It's so busy that we can't get in when we feel the need. So a studio would be nice.

RS: Anything else?

SD: Yeah, I also want to move a little more slowly in the future. Things happen so fast sometimes. It's really against my nature, y'know.

GET A GRIP
ON YOURSELF.



STICK HANDLER II™



stick-control 'Premium' grip tape:

- Provides dry, soft grip
- Increases stick-control & ends slipping without skin irritation or blisters
- Smooth, easy application
- Deep, rich colors: brown, red, black, blue, green, white

"FEEL THE NEW! DIFFERENCE"



*mechanical music
corporation*

622 Hickory Drive • Buffalo Grove, IL 60090
312/459-6727



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

A.J. Pero
Twisted Sister

DURALINE™

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



Zildjian

Bringing together the

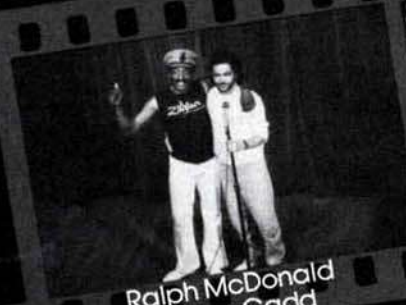


Louie Bellson



Alan Dawson

BOSTON
October 9, 1983



Ralph McDonald
& Steve Gadd



Steve



Joe Poveda



Kenny Aronoff



Larrie Londin



Steve Smith



Kenny

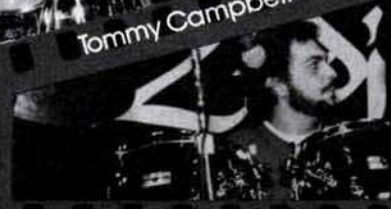
NEW YORK
May 20, 1984



Kenwood Dennard & Drummers Collective
Faculty Percussion Ensemble



Tommy Campbell



Steve Gadd



Tony Williams



Vinnie

Days

Best in percussion



Vinnie Colaiuta
Peter Erskine,
Teri Lyne Carr



Steve Gadd



Zildjian

If you would like more information on the upcoming Zildjian Day
Dallas, April 28, 1985, or a free poster of this ad, please write us:
Avedis Zildjian Company, Dept. P, Norwell, Mass. 02061 USA.
Enclose \$3.00 (check or money order) for postage & handling of p



LOS ANGELES
January 16, 1983

Carm
App

Phrasing With Triplets

This article deals with the use of triplets within a compound phrase to embellish and create more interesting patterns. By inserting the 16th-note triplets into the duple feel, these patterns become more exciting to the ear. Practice each exercise at first without opening the hi-hat. Once that is comfortable, add the open hi-hat parts.

Open
H.H.
H.H.
S.D.
F.T.
B.D.
H.H.
w/foot

① RLLRLLRLRLRLRLRLRL
3 3

② RLLRLLRLRLRLRLRL RL
3 3

③ RRLRRRLRLRLRLRLRLRL L
3 3 3 3 3 3

④ RLRL RLRL RLLRLL RLRL L
3 3

In the following exercise, 32nd notes are added to create a very intricately phrased pattern. Be sure to play the 32nd notes evenly.

R L R L R L R L R L R L R L L L R L L R R R

⑤

The next exercise illustrates how the triplet embellishment can create interest and a driving feel to the second bar of a two-bar phrase.

R R R R R R R R R R

L L

⑥

R L L R L L R L R R R R R R R

3 3 L

The following two exercises are based entirely on a triplet feel. Practice these slowly at first.

R R L R R R L R L R L R R R R L L L R L L

3 3 3 3 3 3 3 3

⑦

R R R R L R R R R R R L R L R L R L

3 3 3 3 3 3 3 3

⑧

Once these exercises become comfortable to play, try creating a few of your own. You will find that these embellishments can add an appealing effect to the overall feel of your playing.

LOOKING FOR
Zildjian CYMBALS?

IN STOCK:
A ZILDJIAN
K ZILDJIAN
AMIR
IMPULSE
GONGS
CROTALES
and
Accessories

**LARGE
INVENTORY**

**SAME DAY
SERVICE**

THOROUGHbred MUSIC'S
PERCUSSION UNLIMITED
2204 E. Hillsborough Ave.
Tampa, Florida 33610
813•237•5597

Florida's
Largest
Music Store!

**Do you need
a one piece
Rock Maple Snare?**

with Solid Brass Hardware and
Die Cast Rims

NOBLE & COOLEY CO.
Water St., Granville, MA 01034
Established 1854

Write or Call for Dealer Nearest You.
413-562-9694
Dealer Inquiries Welcome

NC

**WE'RE
THE
BEST**

Call us and
we'll prove
it to you.

One of the
largest drum
shops in
the world

**WE BEAT MAILORDER
DEALS NATIONWIDE**

The Drum/Keyboard Shop
1511 W. Alabama St.,
Houston, TX 77006
(713) 524-1577

Composition without Compromise.

You need to finish the music today. You've got all those boxes spread out all over the studio. They're supposed to work together, but they don't . . . Why?

Because musical instrument manufacturers refuse to build one instrument that will do everything you need. Is this really the future?

Finally, the needs of composers, arrangers, performers, producers, songwriters and studios are being met head-on with a product that is expandable, interfaceable and presents a clear vision towards the future of music composition. The Linn 9000.

Linn 9000

Everything you've ever Dreamed of in a Drum Machine

All the sensitivity of a real drummer is here: velocity sensitive programming for dynamics, exacting hi-hat decay amounts for every note, programmable tempos, mix, and tuning for each of the 100 sequences. The 9000 also offers 18 of the longest and highest fidelity digitally recorded sounds yet to date. If you need alternate sounds, load them in from cassette, the optional 3.5" disk drive, or maybe you might want to sample your own sounds using our optional user sampling card. User sampling, the disk drive, and SMPTE interlock will be available Spring 1985.

Everything You'll ever Need in a MIDI keyboard controller

The ability to compose 32 different tracks on 16 assignable MIDI channels with all the expression and nuance of your performance is now possible. This MIDI sequencer integrates perfectly with the drum machine in the 9000 yet it's easier to use than a multi-track tape machine. The beauty is in the simplicity of the operating system; punch-in and out, auto-locate, fast forward, rewind, insert a part, copy another, merge them all. The 9000 operates the way you've always wanted to — simply, yet without compromise.



Linn

For detailed information and full color brochure please send \$1.00 to:

Linn Electronics, Inc. 18720 Oxnard St., Tarzana, CA 91356 (818) 708-8131 telex #704197 LINNELEC UD

"From the inventors of the Digital Drum Machine."



Class Act!

The Most Famous Drummers In The World...
 ...and the Most Famous Name On Drums!

Ludwig

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

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



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

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

- Willie Ackerman – Hee Haw Show
- Nigel Glockler – Saxon
- Sandy Gennaro – Cyndi Lauper
- Leonard Haze – Y & T
- Ralph Molina – Neil Young & Crazy Horse
- Dan Mustoe – Waylon Jennings
- Jimmy Marinos – The Romantics
- Gina Schock – The Go Go's
- A. J. Pero – Twisted Sister
- Bob Benberg – Supertramp
- Richard Allen – Def Leppard
- Lee Crystal – Joan Jett & The Blackhearts
- Alan Gratzner – REO Speedwagon

- Joey Kramer – Aerosmith
- Darrell Sweet – Nazareth
- Myron Grombacher – Pat Benatar
- Roger Taylor – Queen
- Eric Carr – **KISS**
- Jason Bonham – Airrace
- Ken Janson – Tammy Wynette
- Randy Hardison – John Conlee
- Nick Mason – Pink Floyd
- Roy Haynes
- Alan Dawson
- Ginger Baker
- David Lauser – Sammy Hagar
- Clay Caire
- Danny Gottlieb

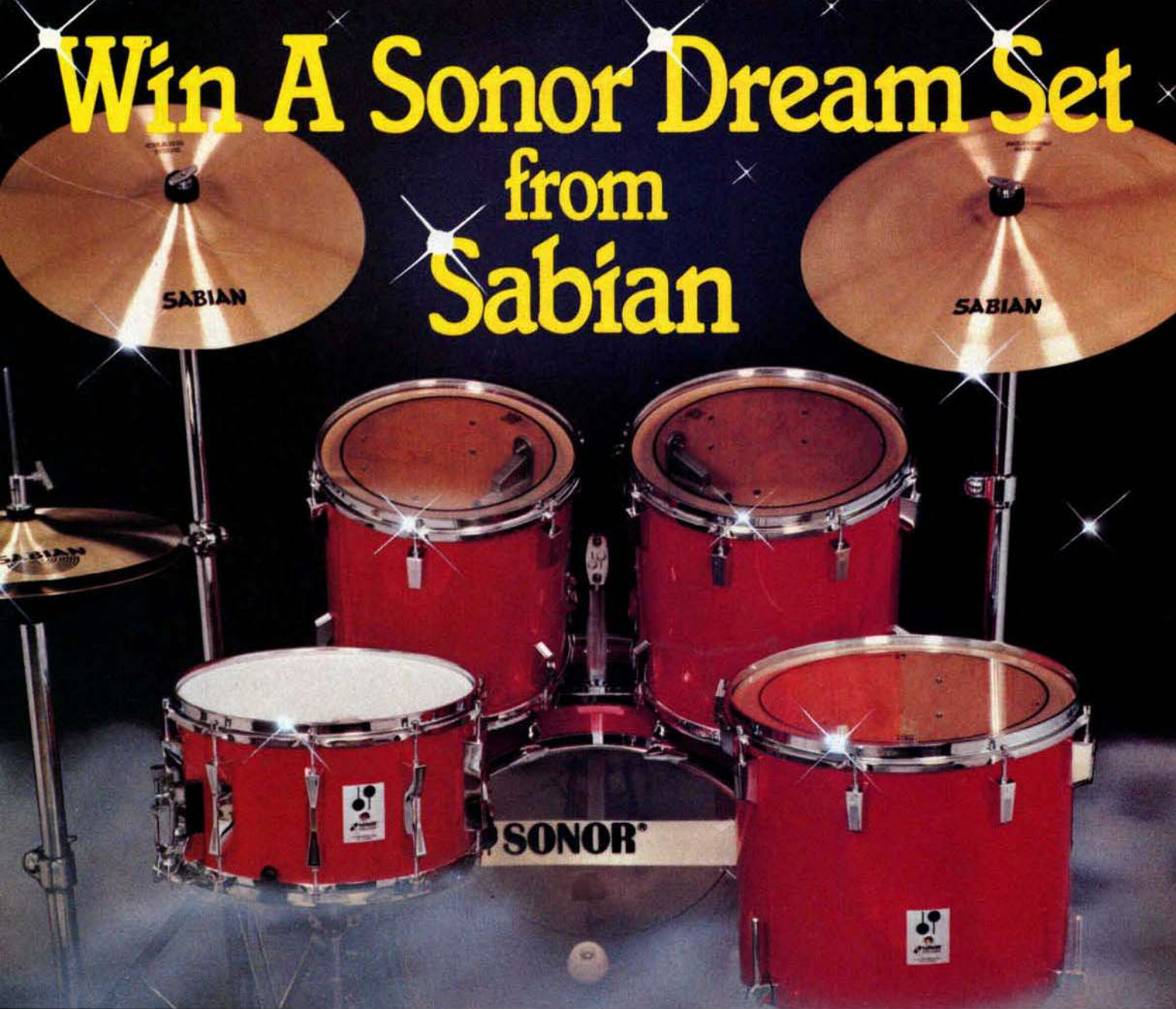
PHOTOGRAPHY BY ROBERT KEELING
SPECIAL THANKS TO THE BARCLAY CHICAGO HOTEL

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



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





Win A Sonor Dream Set from Sabian

1st Prize...the outstanding Sonor Signature Drum Set*

2nd Prize – one Sonor Phonic Plus Set / 3rd Prize – one Sonorlite Set / 4th, 5th & 6th prizes – one Sonor Phonic Set each.

(All 6 drum sets include Sabian AA Hi Hats, Crash and Ride cymbals.)

Enter Today!

Don't miss this exciting opportunity to win 1 of these 6 drum sets from Sabian and Sonor
...two great names that guarantee high quality percussion instruments.

Here's How You Can Win.

Print your full name, complete address, age, & telephone number and the name of your favorite Sabian or Sonor dealer on

- the back of a valid dealer receipt for the purchase of any Sabian Cymbal(s) or
- the back of a Sabian Switchers sticker available free from your favorite Sabian or Sonor dealer or
- a plain piece of paper along with a hand drawn facsimile of the Sabian logo and
- mail your entry to: **Sabian Cymbal Dream Set**

**Meductic, New Brunswick,
Canada E0H 1L0**

Enter as often as you wish • No purchase necessary • Each entry must be mailed in a separate envelope bearing sufficient postage and be received no later than **Midnight, May 31, 1985, the contest close date** • A random draw will be made by an independent official at the NAMM Show, New Orleans, June 23, 1985 from all eligible contest entries received on or before contest close date • To win, selected entrants must correctly answer a time-limited mathematical skill-testing question administered by phone and will be required to sign a standard declaration and release form, confirming compliance with contest rules and acceptance of the prize as awarded • No transfer or substitution of prizes will be allowed • Confirmed winners will be notified within **30** days of how and when their prize will be delivered to their residence • Limit one prize per person or household • Contest is open to residents of Canada and the U.S.A., excluding residents of Quebec, employees of Sabian Ltd., its affiliates, agencies, dealers, the independent contest official(s) and members of their immediate families • By entering the contest, entrants consent to the use of their name and/or photograph by Sabian Ltd. or its agencies for promotion purposes • Contest is subject to all Federal, State, Provincial and Municipal laws • Void where prohibited by law •

* 1st-Model HLK2005 / 2nd-Model XK1225 / 3rd-Model LK1105 / 4th, 5th, 6th-Model XK925



Schaeffer continued from page 17

Photo by Rick Malkin

Then there were some big band drummers I loved playing along with—people like Sol Gubin and Buddy Rich, of course. There was a band out here—the Terry Gibbs Big Band that Mel Lewis had been playing with—and there was a record called *Explosion*. I transcribed every drum part on that record, because there was something special about the way Mel played with that band. I learned from every one of the records I would play along with. If the records rushed or dragged a little, I memorized those spots. I wasn't even realizing how it was preparing me for today. When I hear a variable click track, it's just like playing along with those records.

Of my contemporaries, I have to say that Jeff Porcaro is my favorite rock 'n' roll drummer. I just think that he has the best feel, by far. I love Steve Gadd, Jim Keltner, Vinnie Colaiuta, and a drummer back East named Alan Schwartzberg, who is very underrated but a tremendous musician. I know I'm forgetting a zillion drummers, so my apologies to those I've overlooked.

RF: You mentioned a variable click a minute ago. Can you explain that?

SS: A variable click is one that changes tempo. It could be one set tempo to another set tempo, or it could be three bars slowed down, four bars sped up, or two beats sped up. Something in it varies. A regular click track is a metronome that's even; a variable click track is one that changes. It's used in film where there will be a scene of, say, a high school marching band. They will film it, but those people are not in the union, so we have to sound like them. While they're marching along, if their steps slow down a drop, it sounds ridiculous if the music is out of step, so they build a track on the film. They punch holes on every footstep, and when that film is run, the holes in the film produce this pop sound that becomes the click. The first footstep could take five frames, but by the time it goes to the second step, it could be seven-and-a-half frames. To match up to that creates a whole different set of circumstances. So not only do you have to play the music with good feel, but you have to memorize those little idiosyncrasies: Where do you slow down and where do you speed up?

RF: In a session when you have something like that, how much rehearsal time is there?

SS: It depends. What they would *like* to do is one run-through and a take. But it depends on the complexity. If it is real complicated where the click is changing meter, they might dedicate an hour for that cue, especially in the case of a big feature with a budget. In a television film where that also takes place, if there's 15-minutes worth of music that has to be done in three hours, that's the way it is. You're under the gun to make a take. Lots of times we make takes without a rehearsal, providing the band is not changing and the sounds are pretty much the same.

RF: Do you remember the very first time you played with a click?
SS: [Laughs] Unfortunately, yes I do. It's a sad and humorous story at the same time. I wasn't getting the click where I was, and I wasn't aware that there *was* a click. I was watching the conductor, so everybody thought I had terrible time. I've worked for this guy since, but it was an interesting situation at the time. It was resolved.

It's nerve-racking because there's not enough time for you to get the balance you really want. A drummer's needs are different than a violin player's needs. A violin player just wants to hear the click without the orchestra or band. The drummer really needs to hear everything. You're isolated, of course, and you need to hear the other parts of the rhythm section, but you need to hear the click a little louder than maybe somebody else does, because the sounds of the drums cancel out the click.

It takes time to get used to. I don't work with a click all the time, but I would say 90% of the time I do. Of course, a lot of the orchestral stuff I do is conducted, so the conductor can slow down and speed up without having variable clicks, and put expression into it.

RF: How do you feel about isolation booths?

SS: I don't particularly like them, because you're limited to hearing only what you're sent in a cue mix from the engineer. There are certain things that are not even heard from other musicians. I don't like them, but they're a necessary evil. It's possible not to have to be in an isolation booth on certain stages when I use certain electronic instruments, because there's not as much leakage from a Simmons pad as there would be from a drum. But it's just something I accept.

RF: Aside from the variable click tracks, are there any technical aspects of what you do in the film area that are unique to the recording situation?

SS: The actual underscoring dates where there is a big orchestra is where it is different than a small record-type studio. The difficulties that arise have to do with the openness of the studio, and the volume you have to sometimes play at so that there's not as much leakage of the drums into the string mic's—things like that. In essence, you have to play with the same intensity that you would play with if you were playing full out, but at a much lower volume level. As every drummer knows, playing at a high-intensity level at low volume is one of the most difficult things to do. It requires a lot of technical discipline.

RF: Can you tell me what communication is like with the composers and engineers?

SS: That is really two separate issues, but combined, they make a major part of the pie of your career. If you show up on a job, it's automatically assumed that you're a good player. Now comes a whole other issue. You have a composer who usually is the conductor. You're given a piece of music, and you know there isn't a lot of time to talk to this person about it because there are a lot of other people in the room, and there are 15 or 20 other pieces of music you have to play in a three-hour time period. I really try to get into the person's head. If it's somebody I haven't worked for and I have the time, I'll do some research. If I get called for a weekly TV series, I'll make it a point to tape the show so I can listen to what has gone on. Sometimes the music changes, but at least I get to hear an essence of this composer, so I have some way to tune in my intuitive self. I try to get inside the composer's head to figure out what it is this person is trying to put down on paper. I'll look at the music, and go one step further by trying to play what I think this person is hearing. I think that's probably one of my best gifts. If I have to praise myself for something, I have a sixth sense about hitting something real fast that somebody had in mind without playing just notes on paper. It's real hard just to look at a paper and figure out a feel. I've been really fortunate that that works. Once I can get the right feel, then the notes will come easy.

RF: What if something that is written just isn't working?

SS: Then I'll say, "That just doesn't feel right to me." You can play the same thing 50 different ways. It could be a certain sound. At this point in time, because I have a decent reputation, I can take certain liberties that someone else can't. When I have felt strongly enough, I've even gone as far as to suggest what it should be. In the



New
Studio & Big Band
DRUMMING

Interpretation of Contemporary Studio & Big Band Drum Parts for Today's Ensemble Drummer
\$15.95 complete


By Steve Houghton

INCLUDES: Definitions of common terms and phrases, exercises in articulation, phrasing, setups/fills plus recordings of several written examples of common ensemble figures and passages. Also, play-along drum parts to 10 recorded Big Band/Studio formats.

Includes Cassette!


TO ORDER: Send check/money order for \$15.95 plus \$1.00 postage/handling for each book ordered. Orders will be shipped immediately.

 **C. L. BARNHOUSE COMPANY**
Music Publishers, Box 680, Oskaloosa, IA. 52577



\$1388 INTRODUCTORY PRICE

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


ROC
DRUMS & PERCUSSION INSTRUMENTS
64 downtown, san francisco 94134
(415)550-8600

initial stages of working for a particular person, that's a really touchy situation, because you want to do good and you want to play what this person has in mind. You don't know the person and there are a million ways you can go. It's a crap shoot a lot of the time.

I would say that 99% of the time, the rhythm sections are all handpicked, so that when composers write something, they won't have to start dealing with communication problems. Composers want to go in and know that the musicians are pretty much going to know what to do for them, that the job is going to get done, and that they're going to have a piece of work that represents what they're thinking about.

Now you come to the other aspect—the sound—which is almost a separate question, but it's very related. The sound is so important to the way something feels. If you're in a situation where the composer wants to hear heavy metal, and you have an engineer who is a really good, legit engineer but who knows nothing about heavy metal, how are you going to communicate that? No matter what you play, it's not going to come off that way. So another thing that has worked for me is my ability as a salesman. That's part of the business that everybody likes to overlook. I don't care what field you're in, though; that exists and it's equally important in creative fields. The music and what the player plays like is the most important thing, but the communication is crucial. The first time I brought electronic drums in, I was throwing something new at an engineer and if I hadn't been able to make him want to know about that, it could have sounded like the worst thing you've ever heard in your life. There are technical things involved that the engineers have to deal with, so communication is key. I have to know what they like. I have three different drumsets that I use, and if I know an engineer prefers one, even if I feel a different setup is applicable for a composer, I have to please that engineer too. I compromise a lot. I win in the long run, because I can go in and talk about something if I'm not hearing it the way I want to. Instead of assaulting engineers, which a lot of drummers are accused of doing, I try to do everything possible to make their jobs easier. I show up at my jobs a half an hour early to get a sound, so when the downbeat comes, I'm ready. Then I can just worry about the music. I've been criticized for it by some musicians who say, "Hey, they're not paying for that time. Let the company pay for it if they're concerned about the sound." But *I'm* concerned about having a good drum sound, and I know they're *not* going to pay for it.

RF: What about the politics of the industry?

SS: Yeah, there is politics, no matter how you want to look at it. I used to sit around with a lot of musicians when I couldn't get a job. We were all bitter, because we were good players and we thought, "Why can't I have a piece of that? I just want an opportunity." We were angry at all the people who dominated the scene. An interesting thing happened when I started working: All of a sudden, the same people I hung out with didn't want to talk to me. They needed somebody to hate. I think everybody gets an opportunity. If someone doesn't, there's a reason. Attitude has a lot to do with it. I don't know one person who hasn't gotten an opportunity at some time or another. It really takes determination. If somebody is that determined to get somewhere, there's a way. I know some really good drummers who would like to play in the studio, but they're not willing to do what it takes. It's not that they want it any less, but they don't have the ability to deal with the rejection. Nobody wants the rejection. There are those who can deal with it and who you may think are less sensitive people, but they're not. They're just so determined that they have a way of dealing with that abuse. I didn't work for seven years in this town, so what happened? It wasn't any miracle. I did not stop and nobody did it for me, so I'm adamant that it can be done. You know, two people can walk in for the same gig who are equal players, but only one person is going to get the job. It could be just the charisma of that person. You can work on those things like communication. I know a lot of people who are just oblivious to that aspect. They think about the music four-million hours a day, but the one thing they *don't* think about is, "How can I project myself as being a desirable person to have

Flying High...



The new sound for modern drummers. A sound which blends perfectly with electronic drums and really updates your acoustic kit. With PROFILE you've got the best of both worlds: A glimpse of the future—today.

PROFILE
MEINL
A Division of Germany

GETTING IT RIGHT

EXCLUSIVE USA DISTRIBUTOR: PROFILE USA, P.O. BOX 807 P,
LYNBROOK NY 11563, phone (516) 887-3531

Meinl Musikinstrumente • Postfach 1549 • 8530 Meustadt Aisch • West Germany

Rototoms **YAMAHA** **ROGERS** **LP** *Avedis Zildjian Co.*
HUMES & BERG
LUDWIG
REGAL TIP
DRUM STICKS
GITTSCH
Typical Music Corporation
CS
DUPLEX
CB700
EVANS
SYNARE
DEAGAN
Pearl
MisPerC
SONOR
SYNDRUM
Gon Bops of California **GOOD VIBES MALLETS** *Factory Imports Co.*
ROSS MUSICAL INSTRUMENTS **ISLAND MUSICAL SUPPLIES** **AFRICAN IMPORTS**

Slingerland
TAMA
dii DECATUR
WERCO
Remo
CAMBER
Premier
DURALINE
KRUT
PAISTE
pro-mark
D'ALEO'S OF CALIFORNIA
SAUL GOODMAN
Per-Del
Playa Azul

DISCOUNT DRUM WORLD

3301 GARDENIA ST., ORLANDO, FLA 32805
 (305) 843-2025 PAUL JAFFE, Mgr.

LARGEST AND MOST COMPLETE DRUM AND PERCUSSION SHOP IN THE SOUTH

- WE CARRY ALL MAJOR BRANDS
- CALL AND COMPARE OUR PRICES
- IMMEDIATE DELIVERY
- CASES AND SMALL PARTS
- COMPLETE PERCUSSION LIBRARY
- RENTALS
- VISA & MASTER CHARGE ACCEPTED

on a job?"

RF: Let's talk about your equipment. You're doing things that have not been done before.

SS: I'll give you an example. Yesterday and the day before I worked on a feature with a composer named Lee Holdridge, who I've also worked with on records. He's a wonderful writer, and he wrote this score for the movie *Sylvester*. For that, there was a big orchestra on the stage of the Burbank Studios and I had an acoustic drumset set up. I triggered part of the drumset, had some Simmons pads and a Linn machine and this rack, affectionately known as "Robbie." This rack was designed with my help by Don Walker, who has a company called Underscore. He had been involved with some very heavy synthesizer players and has helped devise a way for them to make their lives a little easier.

The consoles that an engineer works from have just so many inputs for microphones. On this date, we used a brand new Mitsubishi 32-track digital machine, but since there are more inputs than there are actual tracks, the tracks have to be combined. By the time it comes down to the drums, if there are 75 musicians plus myself, they allow me two tracks for everything I'm doing. I have an acoustic drumset, four Simmons drums, and a *LinnDrum* with probably nine sounds that I'm using. Nine and four is thirteen, and the drumset—which is snare, hi-hat, two overheads and bass drum—makes 18 separate feeds that I have to send to the mixer. But the mixer only has two inputs for me. Enter Don Walker, Underscore, and Vince Gutman, Marc Electronics. Vince builds triggering systems so a drummer can play an acoustic snare drum and get a Simmons sound. Regular recording studios are geared for that. But go on a soundstage that has a different situation coming in every three hours, and nothing is geared for that. In order for me to do what I want to do creatively, I have to bring in my own gear. So I come in with a 48" x 12" mixer built into my own rack. The *LinnDrum* goes into my rack. I mix the levels and pan them. I also take my Simmons inputs into this rack. I literally become my own engineer. Then I set up all these parameter problems. The Linn is playing, but I want to add things that also go into the Linn. I need a special triggering device which will trigger from my drums. It will also trigger the Linn and the Simmons. It gets bananas. It looks like a zoo of wires. I have to have ways of setting all of this up within five minutes, because I'm coming from another job and that's all the time I have. So I spend every spare minute making long-distance phone calls to help figure out ways. If I create a situation which is not feasible, I have to call somebody and say, "How will I be able to do this?" Every studio is slightly different and needs something different from me, so I have to constantly come up with these solutions.

The other day, I had to play all kinds of electronic synth effects, my drums, and the Simmons, all at the same time, and the Linn was programmed. I had to have them send me the click, because while normally the drum machine is turned on and the band plays to the drum, in film we have to match the film. So I have to have a separate click sent to me. It goes into my Doctor Click, which then feeds my programmed *LinnDrum*. Because it's a click going through all these microprocessors, it's going to sound like it's late to the band. Then I have to send another click back to the engineer, which he sends to the band so that it's in time with everything. It wouldn't be possible for me to attempt to do the kind of triggering trip that I'm on—playing one thing and getting 14 other sounds—without this system. Vince Gutman is responsible for the triggering system that I'm using now. It's not feasible to play three things at the same time without this system. I can get three drum sounds at once. In order for me to have all these sounds, that's where Don Walker enters. Don developed this rack system for me, which enables me to take all the outputs from the Linn and the Simmons and have them come out stereo. I can literally take 30 outputs of different things and mix them down.

I had to do that on *Romancing The Stone*. I had two *LinnDrums*, each of which has 15 outputs. But they had a big orchestra, so where are they going to put 30 tracks of separate drums? They needed to give me a separate console, or I needed the rack. At this



Pictured above are two products from G & G Enterprises to capture the heart and inspiration of drummers of any age. The 16 x 20 black & white prints of Neil Peart & John Bonham are part of our collectible lithograph series of superlative illustrations. Neil Peart pictures one of today's most distinguished drummers and drum kits displayed in every detail. A frontal view in which every piece of the kit is exposed and detailed. Bonzo's Reflection: portrayal of the late John Bonham in a rare scene from his legendary Moby Dick solo, capturing his aggressiveness and energy in intricate detail. Lithographed on heavyweight art paper and delivered in a protective tube at \$4.95 each, or the set of two \$7.95, plus postage and handling. This is truly an exquisite offer and tribute.

Send Check or Money Order for \$4.95
 Neil Peart Bonzo's Reflection Set of 2/\$7.95
 Plus \$1.50 for postage and handling to:

G & G Enterprise
 P.O. Box 522
 Levittown, NY 11756

N.Y. residents please add sales tax.

Name _____
 Address _____
 City _____ State _____ Zip _____

©1985 G & G Enterprise



For every drummer who wishes his inputs were as great as his output... the Drummer's Mixer from Shure.

Drummers now have the freedom to mike their drums any way they want, without worrying about taking up too many channels on the main board. With the M268 from Shure, you can plug in up to eight microphones, mix them any way you want, and use only one channel of your band's PA. And you'll get the same great sound as if your microphones were plugged directly into the main board.

Best of all, the M268 includes several design features that will be especially appreciated by drummers. The mixer has four microphone/instrument channels. Each features an XLR-type connector and a 1/4" phone jack to handle either low or high impedance microphones and instruments. All of the connectors can be used simultaneously, providing a total of eight inputs. Phantom (simplex) power is

provided to eliminate the need for a separate power supply for condenser microphones.

What's more, there's never a problem with distortion since active gain controls handle even the hottest sounds from your microphones without overloading.

And, for easy expansion as your drum kit grows, each unit also features a mix bus so an additional M268 Mixer can be connected for even more inputs.

The Drummer's Mixer from Shure—all the inputs your playing ever needs.

For more information on the Drummer's Mixer, call or write Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, (312) 866-2553.

SHURE®

THE SOUND OF THE PROFESSIONALS®... WORLDWIDE



Carmine Appice / King Kobra



Mike Baird / Rick Springfield



Frankie Banali / Quiet Riot



Mark Brzezicki / Big Country



GLX-24DW-90 Illustrated in No.103 Black Lacquer



Ted McKenna / The Michael Schenker Group



Art Rodriguez / Manhattan Transfer

Multiple plies of select cross laminated Maple are found only in "TOP OF THE LINE" drums. The sound and durability of "All Maple Shells" has always been the choice of the world's most discriminating Percussionists. **Pearl** continues the tradition with its GLX/MLX/MX Series of professional equipment. See for yourself why these and so many other **Pearl** Artists choose "All Maple Shells" for their varied playing needs. All Pros...All **Pearl**...From Start to Finish!

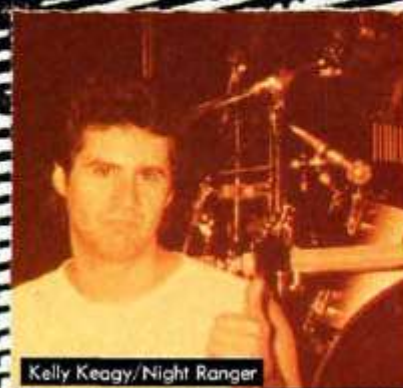
WE LOVE MAPLE



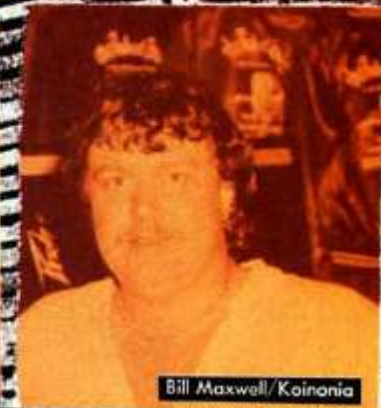
Steve Ferrone/George Duke



Tris Imboden/Kenny Loggins Band



Kelly Keagy/Night Ranger



Bill Maxwell/Koinonia



Richie Morales/Spyro Gyra



Ian Paice/Deep Purple



Jeff Porcaro/TOTO



Chester Thompson/Genesis



Tico Torres/Bon Jovi



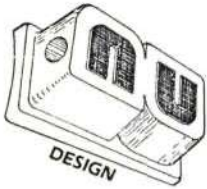
Michael White/David Sanborn

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

Pearl®

For a full color catalog, please send \$2.00 for postage and handling to:
In U.S.A.: Pearl International, Inc., Dept DWLM, P.O. Box 111240 Nashville, TN37222-1240
In Canada: Pearl Dep., 331 Jacombs Road, Richmond, B.C. V6V 1Z6

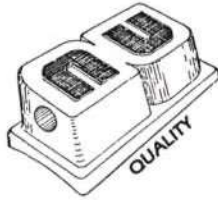
DC1000 PERCUSSION



DESIGN



PATENT PENDING



QUALITY

- DC1000 HEAVY DUTY HARDWARE
- CHAIN DRIVE PEDALS
- POWER BRACED HARDWARE
- ADJUSTABLE POWER SPURS
- CHOICE OF BLACK-WINE RED-SILVER-WHITE

16 x 22
5 1/2 x 14
16 x 16
11 x 13
10 x 12

EXTENDED POWER SHELLS

\$499⁰⁰
THE SET

DESIGNED & PRODUCED BY DRUM CITY

1-402-397-1060
Joe Voda's Drum City
209 South 72nd Street
Omaha, NE 68114

1-214-438-1581
Grant's Drum City
426 E. Irving
Irving, TX 75060

1-512-656-4785
Kirk Scott's Drum City
10708 Perrin Beitel
San Antonio, TX 78217

福 RANCAN AUTHENTIC CHINESE CYMBALS



Only from **LP** the originator.

Full Line Available • Write for Full Details.



LATIN PERCUSSION
Dept. 114, 150 Belmont Avenue,
Garfield, New Jersey • 07026

point in time, I have a total dependency on my cartage company and on people like Don and Vince. It wouldn't be possible for me to do the kinds of things that I'm attempting to do without having these people.

RF: What does all of this equipment cost?

SS: All this equipment is custom and it had to be modified. You pay technicians anywhere from \$35 to \$50 an hour to work on your stuff. When I first put the rack together, we had to buy pieces of equipment and try to modify them so they would do what I wanted. Don could spend 15 hours and then say, "No, this is not working." Well, multiply \$35 times 15, plus the price of the piece of equipment which might be \$500. Plus there's the labor of all the wiring because I have a 240-point patch bay on the back end of this thing, and it's roughly \$25 to \$30 per cord. I would say the rack in it's first stage was \$25,000.

The unfortunate thing is that, if somebody so talented moved here and wanted to get involved, it would cost a lot of money. I also have to play percussion on a lot of calls so I own a lot of percussion instruments. If you think of the cost of six timps, vibes, marimba, xylophone, orchestra bells, a complete set of sound effects, plus two drumsets and \$30,000 of electronics, how are you going to bankroll it? I was working while I bought each piece of equipment, so I had the money to do this. But if somebody came here out of school and had no money, it would be impossible. A drummer is going to need close to \$50,000 to compete. We're not talking about just buying a Simmons set for \$5,000, because that's not enough.

RF: How do you deal with equipment breakdowns?

SS: With my regular, nonelectrical equipment, I always carry extra heads, two bass drum pedals, two hi-hat pedals, an array of snare drums, and the cartage company is a phone call away. With the electronic equipment, since it would be prohibitive for me to have two complete setups, I have a backup system I take with me that will get me through an emergency. I have a second Simmons brain in case that goes bad, and I have pieces of equipment that can function if one of the main pieces goes down. I have had malfunctions and had to abort the electronics on occasion, but there's nothing I can do about that. I have to be mentally prepared for that to happen, because when you're working with electronic equipment, there's always the possibility of a breakdown. It's getting harder to avoid because the stuff is becoming more technical. I also spend my evenings and weekends reading manuals. Sometimes, though, I find it easier to have somebody I can take with me, which is again costly, but I have no alternative. I want to concentrate on the music and make the best contribution I can without having to worry about something malfunctioning.

I think the idea is to maintain all your equipment. I do. I spend extra time with it, and I don't cut any costs or corners. I make sure I have the best possible stuff that's been tried and tested, and I pay for tune-ups. I pay Don to go through my equipment regularly, check every single output with meters, and make any adjustments. I leave the stuff with him periodically so he can make changes. That's the best I can do.

RF: When do you find out what they're going to want at a session?

SS: That involves the other aspect of Los Angeles studio life, which is the answering service. Here's the whole sequence: A leader like Lee Holdridge gets called to do a motion picture. He discusses the concept with the head of the music department and that person okays a certain thing—enter the contractor. There's going to be a 70-piece orchestra, so Lee Holdridge then specifies who he wants as his concertmaster, who he wants in the string section, and then goes down an entire list of who is going to be called. The contractor then has to call 70 musicians. Let's say there are four different projects going on at Warner Brothers that this contractor is working on, Lee Holdridge has three different dates, and each day is a different size orchestra and a different time start. It would be impossible to call people at home and reach their machines to tell them to call. So the contractors affiliate with a particular answering service. There are three main services in this town: Dateline, CAMS and Tiger. All the musicians are affiliated with an answering service. The contractor gives a complete list to the service, and

We have earned our high standing reputation as the LEADER in the industry when it comes to dynamically triggering all electronic drum devices from acoustic drums or previously recorded tape tracks thanks to:

Steve Schaeffer, Jim Keltner, Jimmy Bralower, Jeff Porcaro (Toto), Larry Londin, Peter Donald, Doane Perry (Jethro Tull), Jim Price, Rick Marotta (Lerry Carlton), David Lauser (Sammy Hagar), Billy West (Leon Russell), Glyn Thomas, Tris Imboden (Kenny Loggins), RMS, Tony Brock (Rod Stewart), Bruce Jackson, Max Weinberg (Bruce Springsteen), Roger Taylor (Queen), Carl Palmer (Asia), Tommy Radtke, Gerry Brown (Lionel Richie), Tony Aquilato and Mickey Curry (Hall and Oates), Bobby Z (Prince & The Revolution), SPARS, PAS, Mike Baird (Rick Springfield), Herbie Hancock, Universal Recording, Herman Rarebell (Scorpions), (The Eurythmics), Bobby Daniels (Kenny Rogers), Larry Mullen (U-2), Frank Beard (ZZ Top), Joey Kramer (AeroSmith), Nick Mason (Pink Floyd), Graham Lear (Santana), Roland, Linn Drum, Simmons Drums, Kurzweil, Oberheim, Moog, Sequential Circuits, Drumulator, Fairlight, Synclavier, Frank Banali (Quiet Riot), (Missing Persons), Dennis DeYoung and Peter Erskine.

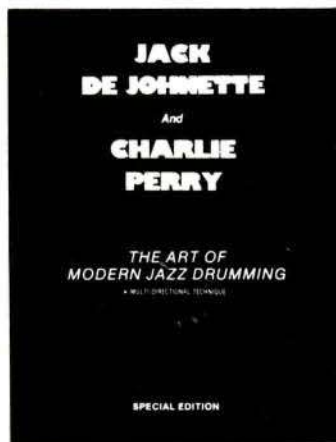
MÄRC

130 N. Second, Villa Park, Illinois 60181

312•941•7090

MX1, MXE, MX MIDI and MÄRC are Trademarks of Detente Company. MX1 Patent Pending.

STATE OF THE ART BOOKS



THIS
SPECIAL
EDITION
COVERS
THREE
BOOKS
IN
ONE!

THE ART OF MODERN JAZZ DRUMMING
By Jack DeJohnette and Charlie Perry

Other books available from Drum Center Publications:

Drum Set Duets by Dom Famularo
Double Bass Drumming by Joe Franco
Polyrhythms Vol. I & II by Pete Magadini
Time Capsule by Frank Marino
Jazz Rock Fusion Vol. I & II by Les DeMerle
Welcome to Odd Times by Michael Lauren

Drum Center Publications

2208 Jerusalem Ave., N. Merrick, NY 11566

5 1 6 • 7 8 1 • 1 3 4 5

the service starts calling these musicians or leaves messages: "Please call Dateline regarding new work . . ." The musicians get the message and call back the answering service. Then the service says, "Steve, we want to find out if you're available for January 5 at 2:00 P.M. at Warner Brothers for Lee Holdridge and Patty Fidelibus." And you say yes or no. If you say no, they go on to an alternative. I never know if somebody else was already called. They purposely do it that way so egos are not affected. Then the copying department will call the contractor and say, "Bring vibes, timpani, bells, drumset, two concert tom-toms, suspended cymbal . . ." They give you a complete list. The copyist at the studio gets the musical scores and goes through them to make a list of what instruments are needed. Given five, 70-piece orchestras for one day, there are 350 musicians working and it can get very complicated.

RF: How much percussion does somebody who does what you do have to know?

SS: Quite a bit. Even if I play 90% on the drums, just to be able to go out and do some of the orchestral cues is important. If you can't, you're just wasted there. From the dollars-and-cents point of view, you're more viable if they can use you in more areas. But then on certain pictures, if you're too versatile at anything, it can work against you. Everybody wants a person who does that specific thing the best. So if they want a rock 'n' roll track, they're going to think, "Who is the best rock 'n' roll drummer I know who can play that style?" If it's for one specific thing, it's human nature for people to want the specialist. Anybody who does a lot of things well is not going to be thought of as being as good as a specialist.

I had to make the decision a long time ago as to how I was going to deal. If I wanted to be a specialist, then I couldn't be known as "Mr. Versatility," but if I wanted to work every day, make a good living and not go back out on the road again, then I had to look at it as a business. I hate to have to do that, but it's really an important part of the way things work. I got involved with music because I love music. I didn't think about the fact that I wouldn't make as much money as a doctor. I didn't care. My family did, but I didn't. I did it because I loved it and I still love it. But there comes a time when you have to make a decision. I enjoyed playing in an orchestra. I got a chance to play in the film area, which was different music every day—totally varied. Psychologically, what used to affect me was, when I played with one band and something happened with the personnel in the band—which was always the case—the band broke up or something really horrible happened. There I was again, unemployed or feeling really weird vibes, so I decided, "I want to get to a point where, if a relationship for some reason goes bad, I'm not dependent on one person." I imagine everyone would like that.

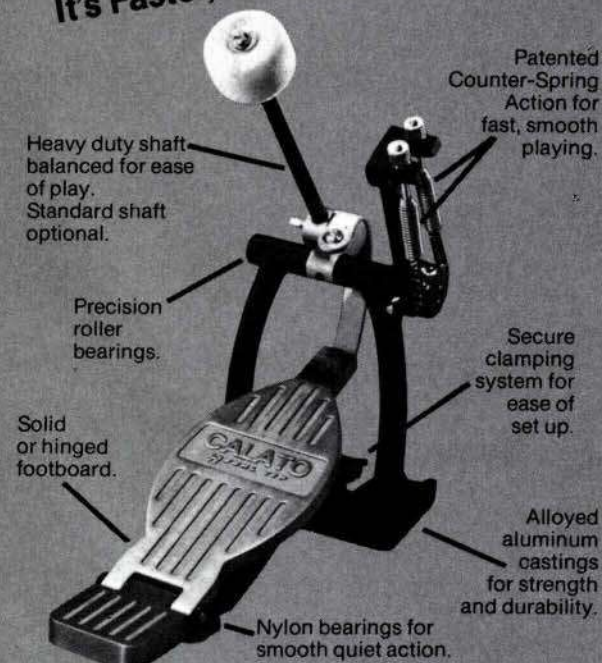
RF: What made you feel that you didn't want to go back on the road?

SS: I spent 12 years on the road—three planes a week. I could give you a whole interview on the fun part of the road. It's Disneyland. There's no reality except for the job. The whole day is your own, you have no responsibilities except to the job, and you don't have to worry about anything. But the end result is that it didn't mean anything in the big scheme of things. It didn't establish any security, because the day the tour ended, I was back in an apartment figuring out what the heck I was going to do now, dealing with the realities, and not having any kind of real life. Room service became the life, but that's not reality. I remember sitting in a hotel room and thinking, "I want the rest of my life, other than music, to have some meaning. Right now I'm living for the performances, but the rest of the contributions that I need to make for myself are being stifled. I'd like to be in one place and play good music—different music—all the time." I wanted everything. I feel that I'm the luckiest guy in the world because that's what I do.

RF: Do you miss the audiences?

SS: Yeah, I guess I do. I get off on that. You really get up for those kinds of things, but now I get up for the other musicians that I'm playing with. When the time comes where I miss it enough, I'll do it.

Calato's New Pedal
Outplays Them All!
It's Faster, Smoother, Stronger.



At local music stores or write Calato,
4501 Hyde Park Blvd., Niagara Falls, N.Y. 14305 (716) 285-3546

RF: Can you think of specific sessions that were particularly creative, difficult, or fun to do?

SS: I've worked with a composer named James Horner for a while now, and he's innovative in a lot of ways. On the movie *48 Hours*, he used a real unusual combination of percussion things. I had Linn, Simmons and acoustic drums. I was in a drum booth on the stage at Paramount Studios, which is now called Stage M. Danny Wallin, who is one of the premier engineers in the film industry, was the engineer. From San Francisco they had flown in Andy Narrell, who plays steel drums like Gary Burton plays vibes. It was a gigantic percussion section: Emil Richards, Larry Bunker, Kenny Watson, Peter Limonick, Bob Zimmitti and Joe Porcaro—all these great players. Horner writes everything out, but then he wants an interpretation. James wanted somebody who he could communicate with and who he knew would work in this particular context. We got Joe to play this 32nd-note part on the hi-hat that didn't stop. Joe is an effortless player who can do something like that all day without falling apart. So he was playing this bass drum and hi-hat thing, outlining the piece, while I played these fills, and was weaving in and out between time and free stuff. The combination worked really well. The music was hard, with all kinds of odd times and intricate rhythms that were written out. It was hard, locked in the booth with Joe on the sound stage. We couldn't really hear each other, but we had worked together so often that the previous communication paid off. It came off great. People thought it was one drummer who was playing this particular thing.

Al Silvestri is unique. We really went to town on *Romancing The Stone* with the electronic drum things—two Linn machines playing live with a live orchestra. It's never been done. People play a Linn machine and put down the track, but when you start programming on a date and push a button, if one thing goes wrong, you're dead. It's just not done.

There's Tom Scott, who is totally innovative, and who I have an occasional chance to work with. There are Pat Williams and Dave Grusin, whose music is so special. There's a composer named Jerald Immel, whose music is intricate and very musical. I've sweated on some of Jerry's dates. Jerry Goldsmith is no slouch either.

Bill Conti is a good one to talk about. If there's a great player who can't dedicate himself to what Bill is trying to do, he doesn't lose any respect for the player, but he really has no use for that player. He has a real specific thing in his head and the player has to find it. A guy like that looks over and wants to know that you're really trying to get involved with what he's dealing with. If for one second you're not interested and he's making some changes, the communication will be gone. It's really intense. He knows what he wants to hear. It could be a really simple thing, but to get to that, we have to travel a long distance just to come back to a specific thing. The percussion and brass are a major part of his works, even in a movie that has relatively little drums. His stuff is real percussive and he's somebody I spend a lot of time mentally preparing for, before I go to work. I sweat when I work for him. I enjoy it, but it's a real challenge. I'll kill myself to find that one thing he's looking for, and when I do, the reward is the best because he lets me know that's exactly what he wants.

RF: With all the hours you work, where do you find time for a home life? Your work is so consuming. Isn't it difficult to maintain your relationship?

SS: Yes. It takes a special kind of person to be able to deal with the kind of insanity that I have to put her through. I'm real fortunate to have a great relationship with somebody I love who is dealing with all these things in a way that is very healthy. She makes it possible for me to have a normalcy to my life when I come home. Without that, I'd be a lunatic. At this time in my life, with all I've been through, I owe a lot to Shana for keeping me together now. And I owe a lot to my family, who has been there 1,000%. That could be the missing link in a lot of people's ability to get to that place we were talking about. That aspect has destroyed a lot of people. That's really an important thing, because if you can't show up to work in a good frame of mind, you're not going to play well.

"GET A GRIP ON YOUR PLAYING"

THESE DRUMMERS DID:

BRYAN HOLMES
LARRIE LONDIN
BUN E. CARLOS
MICHAEL SHRIEVE
BRUCE CRUMP

PHIL EHART
JOEY KRAMER
KENNY ARONOFF
STEVE THOMAS
RAY BRINKER

ROD MORGENSTEIN

THE ORIGINAL

POWERGRIP™

FOR DRUMSTICKS

Dealer inquiries welcome.

P.O. Box 940295
Atlanta, GA 30340
(404) 938-5367

\$5.95 Retail

©1984 POWERGRIP, INC. ALL RIGHTS RESERVED.

RESONANT

Patented Drum Sticks

BEWARE!

—of imitations! The **RESONANT DRUM STICKS** are the **ONLY** drum sticks with a **permanent Built-in grip**. There's no tape to wrap or ridges to straddle. The gum rubber "inset grip" allows complete **freedom of hands & fingers**. The feel of security, beauty, & comfort make the **RESONANT DRUM STICKS** the "GEM" of drum sticks.

Available in Hickory in 2B, 5B, 5A, 7A, Jazz in Wood or Nylon tip, Rock/Roll Knockers also with grip: \$6.50 plus \$1.00 postage.

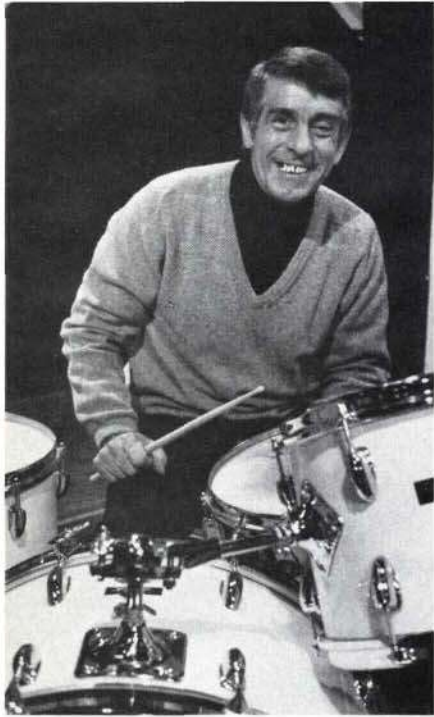
And Now! For the **HARD Rock Drummer**, Densiwood drum sticks in 2B & 5B, Wood or Nylon tip, and Rock has no tip, both ends butted. Densiwood sticks are heavier and longer lasting than Hickory and are **VERY LOUD!**

\$9.00 plus \$1.00 postage

RESONANT DRUM STICKS
3426 Temescal Avenue
Norco, CA 91760

Dealers write or call
(714) 734-0666





Kenny Clare

British drummer Kenny Clare died on January 11 at the Westminster Hospital in London, at the age of 55. Kenny had been hospitalized for eight weeks and had several operations for the removal of cancer from the esophagus.

The son of a drummer, Kenny Clare started playing in the early '40s, after being inspired by a movie featuring Buddy Rich. Kenny always credited Buddy and Don Lamond with being his biggest influences. Kenny's dynamic and readily identifiable style made him one of the top British studio players. At one point in the mid-'60s, he was doing every major TV show and record date in the U.K., along with his busy playing commitments for visiting American jazz artists. He played on about 30 "number ones" in the USA and Europe, and worked with major stars ranging from Tony Bennett and Tom Jones to Barbra Streisand, Ella Fitzgerald and the late Judy Garland. One of the

highlights of his career was the *Conversations* album and a concert with the Bobby Lamb/Ray Premru band, featuring Buddy Rich and Louie Bellson. On one occasion, he had to sub with the Duke Ellington Band at the 1958 Newport Jazz Festival without any rehearsal, and without drum charts. His work with Kenny Clarke in the two-drummer situation of the Clarke/Boland Big Band will be long remembered.

Just recently, Kenny had been globe-trotting with British vocalist Cleo Laine, as well as maintaining a busy teaching and clinic schedule. He always had plenty of time for other drummers, and would spend hours after a concert or clinic discussing technique and the instrument. Even at the end, while in the hospital, he kept his sticks and practice pad beside his bed.

Kenny is survived by his wife, Marjorie, and two daughters. He will be sadly missed by his many colleagues and friends around the world. —Jimmy Tagford

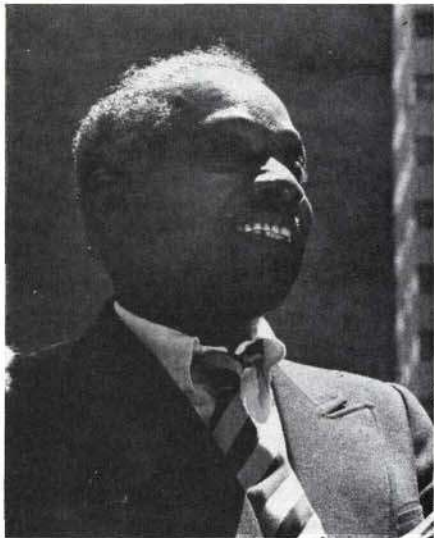


Photo by Raymond Ross

Kenny Clarke

the Hill band). Clarke had decided that, unlike the other drummers of the day, he wanted to use the bass drum for accents, rather than as the main timekeeper. So Clarke used a cymbal to keep time on, playing accents ("dropping bombs") on the bass drum, and complementing his bass drum patterns with left-hand snare drum rhythms.

Clarke continued to develop his unique style throughout the '40s, most notably at a New York jazz club called Minton's, and often in the company of Dizzy Gillespie. Drummers such as Max Roach and Philly Joe Jones were heavily influenced by Clarke, and Jim Chapin used Clarke's style as the basis of his classic book, *Advanced Techniques For The Modern Drummer*. Clarke didn't mind. As he told Ed Thigpen, "Jim Chapin would hang around all the time, and he wrote down all the stuff we did. As long as it got to the cats, I was happy." It was during this period that Clarke picked up the nickname "Klook," from the scat lyrics to the song "Oop Bop Sh'Bam," one of which was "a klook a mop," and sounded like a drum lick.

Clarke also had his hand in a couple of

notable compositions. One was the tune "Epistrophy," written in collaboration with Thelonious Monk, and frequently recorded by Monk. Another was the bebop standard "Salt Peanuts," written with Dizzy Gillespie.

In the early '50s, Clarke was one of the founding members of one of the most distinguished jazz groups of all time, The Modern Jazz Quartet. In addition to working with the MJQ, Clarke did a lot of freelance recording in New York, with such notables as Miles Davis.

Clarke went to Paris in 1956 to join the Jacques Helian band. Except for occasional, brief visits, Clarke never returned to the U.S. In 1960, he and pianist Francy Boland formed the Clarke/Boland Big Band, which stayed together until 1973, and recorded several albums. One of the notable features of the band was that it had two drummers: Clarke and English jazz drummer Kenny Clare. After that group disbanded, Clarke continued to gig around France. In 1983, Clarke came to New York to record an album called *Pieces Of Time*, which also featured drummers Don Moye, Andrew Cyrille, and Milford Graves. —

Rick Mattingly



The drumming community lost one of its most innovative members on January 26, when Kenny Clarke died in Paris of a heart attack. Born in Pittsburgh in 1914, Clarke first came to national attention with the swing bands of leaders such as Roy Eldridge, Edgar Hayes (with whom Clarke made his first recordings), and Claude Hopkins. In 1939, Clarke joined the Teddy Hill band, where he worked with Dizzy Gillespie. It was here that Clarke began experimenting with the ideas that eventually earned him the title "Father Of Bebop Drumming" (but which got him fired from

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



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

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

Performers: Earl Hamilton / New York Flyers

Where We've Been - What We've Heard *by Rick Van Horn*

This month's *Club Scene* marks something of a milestone for me. It was exactly five years ago this month, in the April, 1980 issue, that this column first appeared in the pages of *Modern Drummer*. I'll never forget the thrill I felt when first seeing my work in print, and I must admit to a quiet pride in the fact that, with the exception of Ron Spagnardi's *Editor's Overview*, *Club Scene* is the longest-running regular column by one author in *MD's* history.

A lot has happened in the music industry over the past five years, in all the various areas that that title covers. Changes in the public's musical tastes, changes in recording techniques, changes in drum manufacturing and other musical equipment technology, fluctuations in the economy and a wide variety of other factors have all combined to effect changes in the business of being a professional musician. The club market has certainly felt the impact of these changes, and I thought it might be beneficial at this point to take a look back over the past five years and see what has happened, with an eye to where it all has led.

When this column first appeared in 1980, disco music was still the prevailing style in the Top-40 dance clubs. I remember a song list for the group I was playing with at the time which contained at least a dozen tunes from the *Saturday Night Fever* soundtrack alone, along with any number of other disco hits. The music had to be straight ahead, with an intense four-to-the-bar bass drum, a heavy backbeat, a straight-16th or open-and-closed 8th-note hi-hat pattern, and *very* little else. It was a great time for dancers, but generally a very boring time for drummers.

As the disco craze began to wane, the entire music industry started scrambling to find what would be disco's replacement. For a while, it was felt that the film *Urban Cowboy* would herald a new, all-pervasive trend toward "sophisticated country," meaning country music that city slickers could dance to without feeling silly. And indeed, a lot of people thought that the C&W trend in both fashion and music would be the "thing of the future." However, the trend didn't have the staying power that had been predicted, and many clubs that had spent a fortune converting from discos to country dance halls went broke. Not a few bands almost suffered the same fate, if they were unable to convert (or re-convert) from a C&W band to a more widely based Top-40 format.

When country music didn't take over the entire scene, that left an opening for a greater variety of styles to come into the

public's consciousness. In the early '80s, punk, new wave, hard rock, melodic rock, funk, reggae, and the ever-popular pop ballad all made significant inroads into the mainstream of pop music, all vying for radio airplay. This created two situations for the club drummer. The first was a profusion of specialty clubs, each catering to one of these different styles of music. The clientele would be limited to aficionados of that given style, and generally the income would be less than a variety-format club. If a drummer wanted to play exclusively in a particular style, due to personal preference, the opportunity was there, albeit at a lower salary than might otherwise be obtainable. The second situation was an increase in the number of styles demanded by an audience at a typical Top-40 club. There were now so many different hits on the radio that a drummer was challenged to play well in all of them just to maintain a current song list. Of course, many players found this a relief from the tedium of playing the simplistic patterns required by both disco and country music. The popularity of groups like the Police, Rush, Journey, Missing Persons, and others featuring highly inventive and talented drummers put some excitement back into pop drumming, and brought the live drummer back into the awareness of club audiences.

A little over two years ago, improved synthesizer technology, computer development and other scientific breakthroughs in the musical industry combined to create a situation that once again put the drummer playing pop music into an awkward position. Disco-type music, though not often called such by that term, once again became a major portion of the pop mainstream, being even more heavily featured in dance clubs that weren't too concerned with whether or not the music was a radio hit, as long as it moved the crowd. The music not only sounded mechanical—it *was* mechanical, having been created on machines, rather than by live musicians performing on their instruments. While this is by no means all of the music that reaches the ears of Top-40 club audiences today, it certainly is a significant portion, and once again the club drummer often is required to sublimate his or her abilities, this time in an effort to sound like something created by a drum machine. However, there is a major difference in this "return-to-disco" music. In the previous incarnation, disco music was played by live drummers playing so simply and methodically that they sounded like machines. Today's "machine-made" music is being created, in large part, by drummers (or

other talented musicians), on equipment capable of creating highly interesting patterns. In some cases, the live drummer is hard put to match what the machine has created. At least this offers another challenge, rather than a steady diet of mindless thumping.

Hard rock, in various incarnations such as heavy metal, melodic rock, progressive or "art" rock, and other titles, has always been with us in one form or another, but seemed to enjoy a major resurgence in the post-disco years, gaining momentum from the initial backlash that occurred when disco first "died." In fact, many hard-rock clubs emerged from the ashes of closed-down discos. The cry of relief from many drummers was short-lived, however, when they discovered that much of the new rock music called for an intense, four-to-the-bar bass drum, a heavy backbeat, and a straight-8th hi-hat pattern. Sound familiar? Not every rock group could be Rush. For that amount of hard rock that made it to AM radio, and eventually into the Top-40 clubs, the distinction between disco drumming and rock drumming sometimes was very vague, with the possible exception of the drum sounds themselves.

I don't think it's accurate to say that music has come full circle in the past five years, and that we are back to the disco days. We have a wider variety of music to choose from now than ever before, if you consider not only the AM Top-40, but the admittedly smaller amount of FM music and independent-label material that finds its way into dance clubs. "Disco," under whatever label you choose to disguise it, is indeed back with us in a big way, but it has been sophisticated by five years of musical and technological progress. Arena rock has gotten harder and more visual, and only a small amount of it can be performed in a variety-format club. The influence of black music is stronger now than it has been since the early '60s and the days of Motown, what with rap, scratch, and other urban music forms, along with the popularity of black funk and pop artists in the mainstream. When you stop to consider what was available as repertoire material in 1980 versus what's available today, one can only say that the past five years have offered club drummers an improved diet of musical fare.

Next time, we'll take a look at some of the technological progress that was made in our industry during the past five years, examining drum equipment, electronics, drum sounds on records and in live situations, and other technical changes that affected us all.





A Colorful Flight Into Forever.

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

VADER

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

ing, I just do a whole lot of press rolling, open and closed, because all I want to do is keep my chops nimble.

"The drummer's job is like the loneliness of the long-distance runner. The drummer is the loneliest dude in the band. You're totally alone because every member of the band depends on you. If you're playing in a large, 20-piece orchestra, there are 19 different ideas of tempo, and where the beat and time are. So it's one against 19, even with a conductor. You're stone-cold alone. [laughs] You have to be strong-willed, because it's a simple matter to get caught up in somebody else's groove. If the trumpet players are playing here and the saxophone players are playing there, it's very easy for you to get caught in either of their grooves. You have to make up your mind, 'Hey, man, I am *it*. Either you go with me or forget it!' It's gone on from the very beginning. That's why all drummers have a rapport. We have a rapport that other musicians don't have."

Because Chico's concept is rooted in "the natural sound of the instrument" and he sees the drums as the sound that determines the ensemble, the trend of producer/engineer-dictated drum sounds common in contemporary recording is distasteful to him. "The so-called contemporary producers, or engineers, in studios are a danger. These are the worst people in the world, as far as I'm concerned, because they virtually tried to destroy this natural

instrument. This instrument was here before any of those damn so-called electronic geniuses were on the scene, and this instrument will be here when they're gone, man. They've done more damage to drummers than anything possible. That's the only thing that I don't really particularly dig about rock: They put a muffle on things. They have tied drummers' hands and feet. They have tied their thinking and concept.

"You have got to understand that, in music, all we're doing is dealing in human emotions; that's all. We don't *create* music, man. Music is here. It's been here—all around us. We've been blessed to the extent that making music is what we do. We don't make the music. All we do is create a *mood*. We take all these things that we hear and feel, and put them in a pattern. If the pattern is simple and has continuity, everybody says, 'Hey, yeah!' because it gets through to them. It's not the melodic aspect of music that is the universal language; it's the rhythm. It's the pulsation.

"Everybody is talking about drum machines. I mean, in dealing with human emotions, man, how long can you keep your hand on a button? The electronic aspect—I don't put that down because there's a use for it *if* you can create a *mood* with it. But it will never take the place of a human being putting rhythm to something, regardless of how successful it may

be from a commercial standpoint of selling records and all that bullshit. The one thing that you can't substitute is a drummer—a live human being playing a set of drums.

"I have a student now. I don't usually teach. He's a rock 'n' roller. He wants to know how to get involved in playing jazz. He already has chops but his whole concept is different. This is a hell of a challenge. I'm going to try to instill in him touch, sound, concept and why you play and approach the instrument the way you do, as opposed to being restricted like he was keeping time for rock 'n' roll. I'm more or less changing his 'embouchure.' Also, I want to show him how to get power without getting volume.

"One thing about playing with electronic instruments today is that you have to have power and strength. You have to sit there and keep that one damn beat going while somebody's jumping up and down in front of you getting their jollies. Bands aren't making any music, just variations of sound. It's awfully disheartening for a drummer. It's not right for what the instrument is. I mean, when you think about the people who invented ways of playing and approaching this instrument—and have created things on this instrument—the way Jo Jones approached the sock cymbal, and things like Max Roach and Art Blakey have done—it's a shame to let it go down the drain because some asses are into something else.

"I'm not saying there's anything wrong with just laying it in the pocket. But there is something wrong with laying it in the pocket and not being able to change your sound around. Cymbals aren't supposed to be padded. Otherwise, why did Old Man Zildjian make them? [laughs] You don't have to put anything on these drums. All it is is pure *drum*. You don't get a chance to control your sound playing that form of music. I haven't seen or heard anybody who really has. I'm not talking about the funk bands. That's a different kind of thing altogether. As a matter of fact, I think that one of the most brilliant fatback drummers in the world is Bernard Purdie. You can't get any better than that. I'd love to be able to do some of the things that he does. I'm talking about the so-called groups that are supposed to be heroes, or miraculous musicians you might see on *Entertainment Tonight* or MTV.

"Fortunately, every time I have recorded, I recorded for myself. That's the reason I'm not recording. [laughs] When record companies recorded me, they recorded me because of my sound. That's what people would buy. I'm not a phony and I'm not a thief. How could I tone my drums down to the extent that they have pads all over them? That's not me.

"Some artists today have had to change their music in self-defense. There's nothing wrong with that. That's not what I'm talking about. There are some rock drum-

Primo Performers Series #4

Fast Trak Fever



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

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

Get the fever. Get on Trak.

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

David Currier of 3-SPEED

NEW DRUM WARE FOR 851 TRAK "SHOES"—to anchor your set; CYMBAL CRANE—4-legged telescopic boom for gongs and large cymbals; TILTING HI-HAT—adjusts to your style.

TRAK

DRUM SYSTEMS

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

©1985 Primo, Inc.

mers who I hear and like. They play the hell out of it. There are some R&B drummers that I like. I'm not restricted in regard to what I like and don't like. I probably like some things that might make you think I'm crazy. Whatever grabs me, grabs me. I'm not interested in how much chops somebody's got. What interests me is what that person does with what. What can drummers do with the circumstances they are in? What are they doing to help make the sound? That's the important thing. It's not a question of putting rock 'n' roll drummers down. I just think it's not right what the engineers have brainwashed the general public with.

"I really don't know what the future is for a person who wants to learn the instrument and eventually play in a band or orchestra. Record companies are making it totally impossible for a drummer to make a living now. How many drummers actually see the inside of a studio now? Or if they do, are they actually playing the drums as opposed to working out a sync combination with a drum machine? It hasn't affected me directly because I haven't been in the studio lately. [laughs] Also, it hasn't affected me because I'm not a sideman. I don't depend on studio calls for a living. On the other hand, I'm affected by it because all record companies are prejudiced now to my kind of thing.

"The status quo is that mediocrity is king. It's unfortunate because young people don't know what excellence is if they settle for the stuff that they see and hear. They will never know the essence of the best unless they reach out and say, 'There's got to be more. I want to see more!' You're supposed to give your best to music. It's for the people—for the world. And the world deserves to hear the very best there is. Having integrity will virtually keep you playing—keep you trying to progress and improve. It's just like seeking knowledge.

"As long as record companies are in stone-cold control of their own destiny, things probably will never happen again like they were. This particular form of music will go on and on forever because there will always be X amount of people who will dig it. It's not going to be multitudes, but there will always be a comfortable amount of people who will want to listen to this particular form of music which they call 'jazz.' Whether it's in this country or not, the world loves it. Europe, Japan—if that's where the market is, that's where you go."

A market certainly exists for Chico at home, but his tours abroad have been received with open arms as well. Some of his outstanding European ventures include a 1965 series of London appearances for which he reorganized his group in order to back Lena Home, and outstanding performances with his own band at the Montreux Jazz Festival in 1972 and 1973. But Chico's first journeys to Japan and Lon-

don are the travel experiences he recalls with the most enthusiasm.

"I toured with my band in Japan and it was *amazing*. The first time I went to Japan—and this is the truth—when we got off the plane, I was standing in front of my wife when they opened the door of the plane. We looked out and it looked as if there were 50,000, maybe 100,000 people at the airport waving flags. I turned around to my wife and said, 'Hey! Somebody really important must be on this plane.' I thought it was a king or something. [laughs] I swear, I had *no* idea that it was for me. That was my reception. I had followed Art Blakey over there. It was just amazing.

"The audiences were incredible. They knew everything that we were doing. Everything! I went up to the northern extreme of Japan—up to Sasebo—where it was *so* cold. The people were dressed like Manchurians and they were as white as ghosts but they had the reddest cheeks because of the cold. We got up there and I thought, 'Why the hell are they booking me way up here? These people don't know anything about me or jazz.' That was the most completely wrong thing I had ever thought in my life. Man, these people knew when I was *born*! They knew everything about me musically—who I played with. It was amazing and they dug everything we did, man. And when I played some of the Ellington things that they were more familiar with, they would sing along.

Japan was very beautiful.

"The first time I went to London, I was the first American musician allowed to play in London in 25 years because of the union thing. I went over there with Lena Home in 1950, and I met guys like Ronnie Scott, Johnny Dankworth and Lennie Bush. Man, we used to have a ball. We used to play all night long for days—for days! It was amazing also to find that the English musicians were as hip to what was going on as they were. At that time, they were not able to hear American jazz other

FUNK DRUMMING IDEA SERIES BOOK 2 & CASSETTE

by Chet Doboe

*Creative funk in the styles
of today's leading drummers.
"Each Idea Cooks!"*

*Currently used at North
Texas State University.*

Send \$10.50 for book & cassette

DOBOE PUBLICATIONS
427 Uniondale Ave.
Uniondale, NY 11553

*Write for Free Catalog
Dealer Inquiries Welcome*



Here is what a few master-drummer-percussionists have to say about »The Sound of Brushes«.

After knowing Ed for lo, these many years, I can say with his experience, this book on The Sound of Brushes, I recommend. »Papa« Jo Jones Ed Thigpen is the greatest, and »The Sound of Brushes« proves it! Tony Williams

Truly a good book from one of the masters of the drums. I recommend this book of a lost art that is very important. Billy Higgins

This is the most complete brush book written. Jeff Hamilton

An articulate, progressive, well organized approach to brush playing. An absolute must for any serious drummer. Great Success! Vic Firth

Too often, brushwork has been ignored as much as possible by students and teachers alike. Naturally, this has resulted in some pretty bad brushwork in this day and age. Ed Thigpen has called upon his vast knowledge and written a book that should be included in every drummer's library, be he student or teacher, novice or professional. It's time someone wrote a definitive book on brushes and I believe that Ed Thigpen has done just that! Thank you, Ed!

Butch Miles

After speaking to Ed Thigpen and listening to the accompanying cassette tape, I've come to the conclusion that this book, »The Sound of Brushes«, is an essential element in everyone's educational library. Put it in the section marked »Percussion, Traps, Contemporary«. Try it! You'll like it!

Billy Cobham

I would like to endorse your book and feel that it is a great teaching aid I would use for students. Brushes are totally ignored by so many young drummers today that I feel your book is even more valuable and should be exposed. Good luck with it and I hope it's a »hit«!

Harvey Mason

Ed Thigpens »Sound of Brushes« book is a must for every serious drummer who wants to become a well rounded musician in the music bussiness.

Jack De Johnette

Concerning »Rhythm Analysis and Basic Co-ordination«: Thanks to Ed Thigpen for giving us a book with a definite approach towards developing the creative aspect of modern drumming.

Max Roach

Send M.O. or Check in U.S. \$ 12,95 + 2,00 postage for The Sound of Brushes and \$ 4,95 + 1,00 postage for Rhythm Analysis and Basic Co-ordination to Donald Meade/Action-Reaction U.S.A. 617 East 83rd St., Chicago, ILL. 60619.

than what was brought over there on records. They didn't get a chance to hear people live because the two unions were at war, and they didn't allow American musicians to go over there and play. England was amazing too."

The tool for the master's touch is a drumset that he initially invented out of necessity, and later developed and fine tuned for his taste. The first thing a drummer will notice is the surprising choice of bass drum—a 16" floor tom extended to 17" length and fitted with spurs and a rack tom holder. While playing a steady date with Gerry Mulligan in a very small club with lively acoustics, Chico used a 16" for

a bass to keep tighter control over the volume and sound. "It was either no drum or stamp on the floor with your shoe." Over the years, the 16" became his standard bass—its sound naturally meshing with the whole sound concept of the kit.

Currently, Chico uses that bass with a 5 1/2 X 14 wood snare, 8 x 12 rack tom, and a 14 x 14 floor tom. To his right are an additional four toms mounted on a rack. ("I don't even know the measurements. The two smallest are bongo size. I just know that they make a dynamite triad sound.") The cymbals, all Zildjian, are 14" hi-hats, a 20", 22", and an 18" with rivets. They are positioned very low, with

the right-hand ride being snare level. The drumset is a mixture of parts but primarily based on Gretsch shells.

All the toms have tightly tensioned single heads. The origin of single-head drumkits is often credited to Chico. A one-headed tom allows for easier control of pitch, and is ideal for the kind of definition needed by Chico when he approaches the drum with a sharp timbale-like crack. As Chico executes one of his trademark methods of one hand playing cross-stick on the rim, while the other hand alternates between striking the cross-stick, the rim, the snare (set for snares-off), and tom, the high-pitched, single-headed sound perfectly complements the rim and cross-stick sound to create the aural illusion of multiple Latin percussion. The single-head concept was also born out of necessity.

"During the war—World War II that is [laughs]—before the transitional period to plastic heads, you couldn't get calf heads easily. I used my ingenuity and said, 'One head is cheaper than two, and you can only play on one head at one time.' So, I started that, and the whole world is doing that now. For years, I was the only one using a set like that. And then, lo and behold, the rockers got into it. Gretsch used my model and it became very popular for them. I designed the model with Phil Grant, who was Vice President of Gretsch when Gretsch was located in Brooklyn."

Like any individualistic musician, Chico has had his ups and downs with record companies. By now he knows the game, good and bad, after having dealt with many labels, including Blue Note, Mercury, World Pacific, Columbia, Solid State, and Warner/Reprise. *Nomad*, on Elektra Records, is his most recent album release and a disc he's quite proud of. His most memorable and fulfilling association with a record label, however, remains his years contracted with Impulse/ABC.

This fertile period produced the albums *Dealer*, *El Chico*, *The Man From Two Worlds*, *Passin' Thru*, *Chic Chic Chico*, *The Further Adventures Of*, and the compilations, *Best Of and His Great Hits*. Several Impulse record jackets portrayed the image of Chico as the man with high style—"chic Chico." There he was, shouldering an elegant red cape, sporting an ultra-fine suit, or inhaling from a long cigarette holder with a sophisticated squint. But the real proof of personal flair was preserved on the vinyl within.

"Bob Thiele at Impulse Records was one of the best producers of all time. I think that Dick Bock is also one of the best producers. They were, in my career, the best I have come across. The reason why they were the best is that Bob Thiele would sit in the booth and say, 'Hey, you've got it' and Dick would do virtually the same thing regarding what you would play and how you would play. When it was time for them to give constructive criticism, it was



EXPERIENCE

the best teacher in the world.

Thanks to Tris Imboden, Chester Thompson, Michael White and Alan Vavrin for sharing their experience with the students at MI and thanks to Pearl Drums for making these great players available to us.

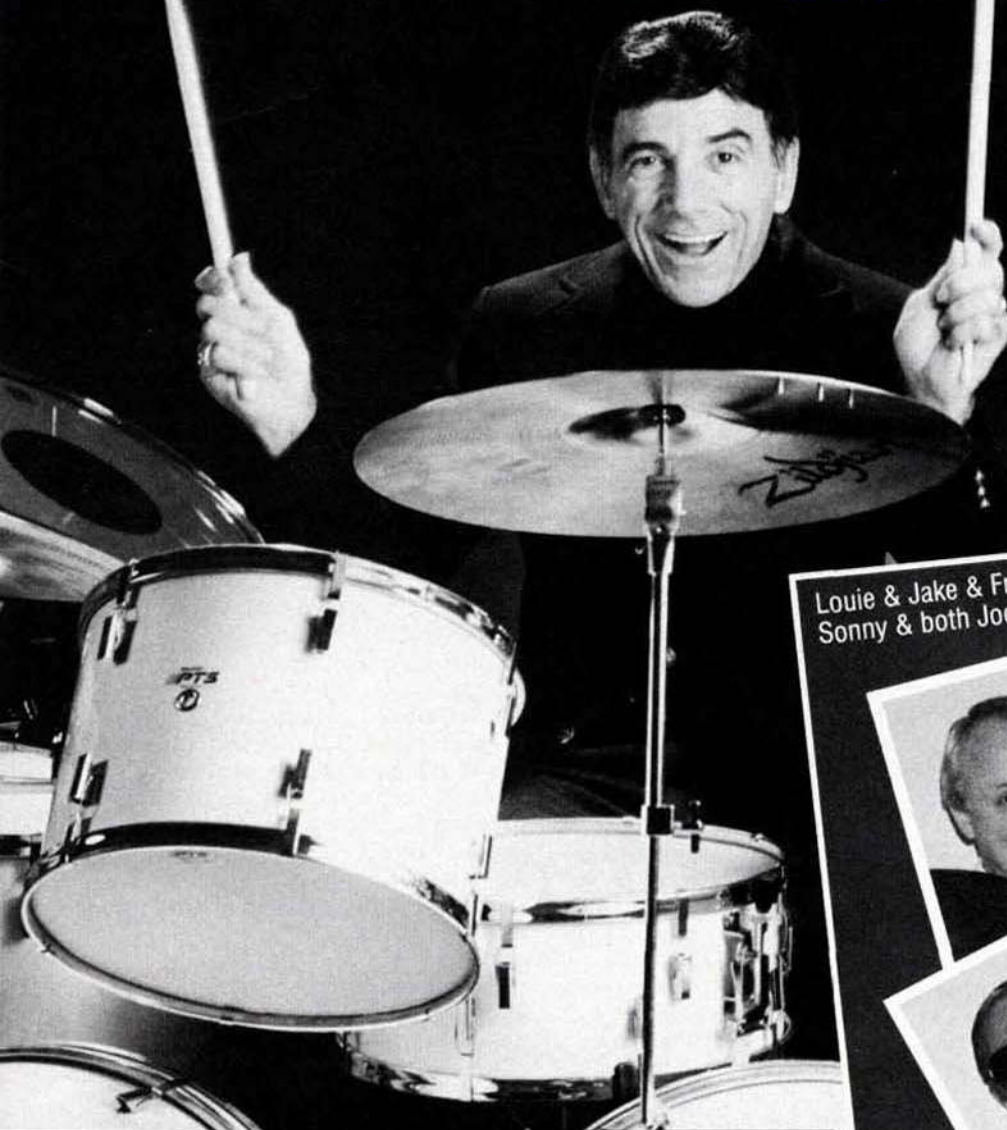


Percussion Institute of Technology



Musicians Institute • 6757 Hollywood Blvd.
Hollywood, CA 90028 • (213) 462-1384

Look who's playin' PTS!



Louie & Jake & Frankie & Sonny & both Joes...to name just a few!



CLOCKWISE FROM TOP:
 LOUIE BELLSON
 JAKE HANNA
 (Jazz Artist/Teacher)
 FRANKIE CAPP
 (Jazz Artist/Bandleader)
 SONNY IGOE
 (Jazz Artist/Teacher)
 JOE PORCARO
 (Jazz Artist/P-I-T Educator)
 JOE MORELLO
 (Jazz Artist/Teacher)


Why would top pro's like these own and play a pre-tuned drumset? They may play and/or endorse conventional drumsets, too, but often they choose to play PTS—for one important reason. Sure, it's lightweight and easy-to-schlep around—a roadie's delight for touring, second gigs and practice. Sure, it sets up in a flash with little or no tuning, and they dig the ability to change heads or add Muff'ls™ in seconds. And sure, the price tag is downright un-believable! But there's only one reason why Louie or any of them would put their reputations on the line: **PTS performs!** Now available in a wide range of sizes and sets—and all very affordable.

REMO, INC. 12804 RAYMER ST.,
 NORTH HOLLYWOOD, CA 91605

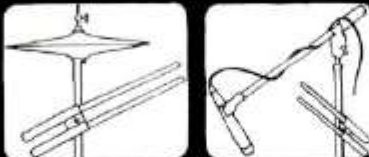
REMO USA®

PTS. Affordable Pro Sound!

Send in this ad, \$3 and your size for \$8 value Remo T-Shirt. Limit 1 per ad.



• DRUMMER'S INSURANCE •



Spare sticks, mallets, brushes - in a flash! Stick Stash accepts any size stick. Adjusts to any angle for either hand and looks great! The Stash is a road worthy 6" long, nickel plated aluminum tube assembly that mounts directly to any 1" stand (hi-hat, cymbal stands, etc.) by means of a plastic coated clip that won't mar chrome. The Stash is available at your music shop or direct by check or money order. \$19.95 each plus \$2.00 shipping and handling.

STICK STASH
P.O. Box 13280 / El Paso, TX 79913
(915) 581-1894

IT'S ALL WRAPPED UP.



THE ORIGINAL!
STICK HANDLER™



stick-control 'Super Grip' tape:

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

"FEEL THE DIFFERENCE"



622 Hickory Drive • Buffalo Grove, IL 60090
312/459-6727

in regard to the approach or presentation. That's when they would comment. Other than that, they would let a musician go. That's how Trane was able to do the things he was able to do on Impulse Records. Dick Bock was with Pacific Jazz Records. Incidentally, I made the first record Pacific ever made. It was in conjunction with Gerry Mulligan and Chet Baker.

"I'll tell you what amazes me with recording now. I really don't believe it takes a quarter of a million dollars to make a record, [laughs] I really don't understand that it takes a whole year to make an album. We used to record an album in three hours, man. Go in and *do it!* Everything now is high-tech. If you're buying a record for the high-tech aspect of it, that's something else. That has nothing to do with the performance or music, unfortunately.

"The Impulse sessions were very loose and very relaxed. We tried to do our very best. We didn't go in and goof. You know, the days of going in the studio, getting high and waiting until everybody's knocked out to try to play—hey, that's bullshit, man. There was nothing of this sort. You couldn't play if you were high. And I defy anyone today to make some music—to *really* play—when they're high. The instrument that you're playing demands that you stay cool. First of all, when you went into the studio, man, you were prepared. You knew exactly what you were going to do as far as the tunes and concept. Then the creative aspect came with the improvisation.

"There was a time when record companies would get more involved with their artists. They would underwrite an act or group in a club—pay the salaries of the band so that the band could get the exposure so they could sell more records. However, a bad side effect resulted. Eventually, clubs got to the point where, if a band didn't have a record, they wouldn't use it, especially in the cities. That has done a lot to keep new talented people off the scene.

"I did an album for Blue Note called *Peregrinations*. Unfortunately, it got caught in a trap because Blue Note went out of business as soon as it came out. The general public didn't get to hear the album, but it was excellent. It featured Arthur Blythe on sax and Joe Beck on guitar. Unfortunately, most artists who record with record companies have very little to do, or nothing to do, with the exploitation of their product. Once you leave the studio and they pay you, that's it. It's left in the hands of the people in the companies that they consider to be their hot shots. And if the hot shot doesn't particularly care for you or your record, it's over—just totally over. It has nothing to do with whether the product is good or bad. It's out of your hands.

"Of course, I've been a little more fortu-

nate than a whole lot of people who record. My records have always sold, and they *still* sell. They might not sell in the hundreds of thousands, but they still sell. And whenever somebody grabs up a Chico Hamilton master and re-releases it, it sells. I'm going to be recording again soon and I'm looking forward to it."

Chico's lament for the jazz musician's plight in the modern world of record company restrictions is spoken bluntly, but not in bitter tones. The urgency of his words reveals more specifically a concern for the danger of accepting limitations without questions—a danger for listeners as well as musicians. The rewards and struggles of Chico's career have come from constant change, risk taking, and a firm stand on artistic standards. However, he does concede that, in some cases, compromises must be made on the climb to building a name, especially for today's industry-preserved young players. It's just that he hates to see anyone sold short when it comes to music. ("It's not that some of the pop music isn't at the peak of perfection that bothers me, but that it's so *limited*.") It pleases him to see young players get a fair crack at realizing their potential. He has always had a reputation of keeping an open ear for young, "unknown" talents and has often nabbed them for his group. Whenever the opportunity arises, he's also quick to give aspiring drummers encouragement.

"The most important thing is to be able to establish the fact that you know what you're doing, and you're good at your craft. If you have to sit down and play straitlaced on something, then sit down and be straitlaced. Give anybody what they want. *But* when you reach a point where you're tired of giving other people what they want, then you move on to something else. That's all. You try to play with as many different kinds of people as is humanly possible. Try to play in all kinds of situations.

"I don't have to play anybody else's music. I make my own music. That's how I know that I'm among the ones who have been blessed. I don't care if anyone wants to hear it. I know what I'm doing. I'm not fluffing anything. I'm doing the best that I possibly can. When you reach a point where you say, 'I'm going to do it myself; I'll put together my own thing,' you'll be ready to do it because you're willing to take the chance. It's not so much that I had a special musical statement. It's just that there was no turning back for me when I started playing for myself."

Chico's usual cautionary advice to developing players on the hazards of the music business includes a warning on the friend/foe of the musician—critics. Critics can help, he claims, but don't let them hinder. "I don't think critics influence at all. I don't know of any critic who would influence any sincere, talented musician—one

Dynacord

D I G I T A L D R U M S



YOU'VE HEARD THE RUMORS.
REAL DRUM SOUNDS...DEVASTATING.

Europa
EUROPA TECHNOLOGY, INC.

1638 W. WASHINGTON BLVD. VENICE CA 90291 213-392-4985 TELEX:506162

CALL OR WRITE FOR MORE INFORMATION

THE WORLD'S GREATEST DRUMMERS ARE READING *MODERN DRUMMER*...

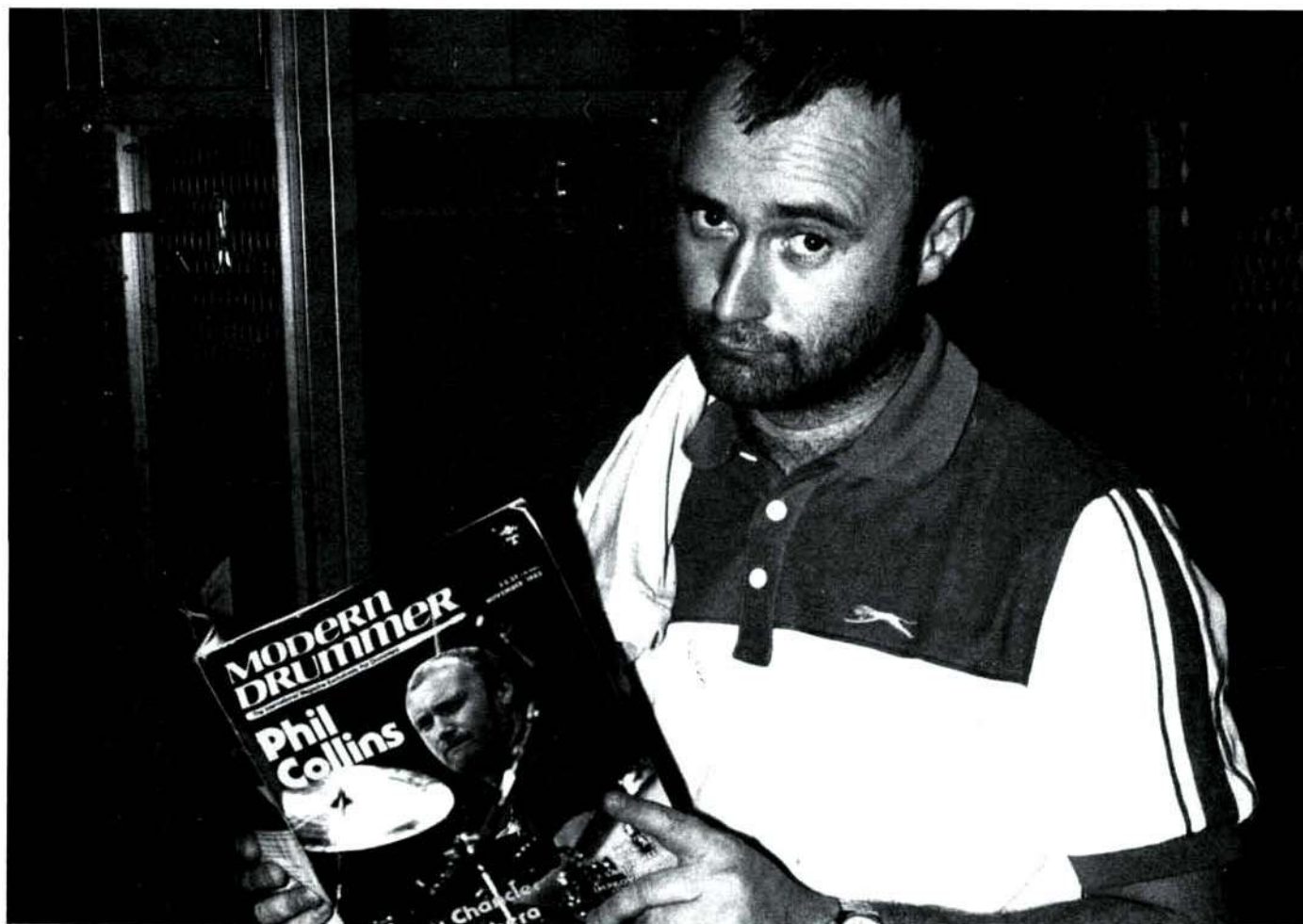


Photo by Michael Jachies

PHIL COLLINS

Many of today's top drummers in every musical style, from jazz to rock to heavy metal, are reading *Modern Drummer* to keep on top of what's happening, through articles ranging from in-depth interviews with their peers to equipment reviews of new products.

If these drummers are reading *Modern Drummer* for its information and ideas, shouldn't you?

... ARE YOU?

USE ATTACHED CARD FOR ORDERING INFORMATION

that has a gift. Whatever the musician's direction is—dealing with the spiritual aspect of it, he's called, man. I believe that. What the hell does a critic know of how you feel about playing your instrument? If there weren't people who don't care about critics, then instruments wouldn't be as advanced as they are. Man, when they invented the trombone, nobody thought it could be played like J. J. Johnson or Trummy Young. Old Man Trombone would turn over in his grave saying, 'Damn! I didn't know they could get that!' Where critics didn't like it—hey, man, it was *unbelievable!* Mr. Sax himself never knew that the saxophone could be played like Charlie Parker and Pres played it."

Film is a major medium for Chico's sound. During his stay with Lena, Chico played on studio soundtrack sessions for Paramount Pictures, and years later, his quintet was featured on camera in a segment of *Jazz On A Summer's Day* (1960), a celebrated Newport Jazz Festival feature-length documentary. Several major films have been scored by Chico (he usually also plays on the soundtracks), most recent of which was the Canadian release, *By Design* (1982). The credit that initially opened New York doors for Chico Hamilton Productions was his previous success with two films scored before his move to the East. The first film was *The Sweet Smell Of Success* (1957), scripted by major American playwright Clifford Odets, and the second, which sealed Chico's reputation, was Roman Polanski's psychological suspense drama, *Repulsion* (1965).


Polanski's film is effective in its unsettling subconscious prodding and bizarre, shadowy tone. The choice of music was crucial. A too-Hollywood sound would never do and cliché string parts would have clumsily ruined the film's subtleties. *Repulsion* is an original, so the only musical solution was another original. Polanski gave full confidence to Chico. The resultant film is a classic. "Roman Polanski, without a doubt, is the finest director that I have ever worked with, and the reason why is that he never forgot, through the whole time we worked together, why he hired me. He wanted my feeling and he wanted the way I felt about his scenes—his movie. I've worked with directors who have hated everything I've done, [laughs] In that whole film, I had about 25 music cues and there were no 'ifs' or 'buts' about any of it—none of it. I cued that film myself. In other words, he didn't tell me where he wanted music. He left the entire thing up to me. I was his musical director.

"I didn't realize at the time that I had a film sense. But I was very good at motifs and that helped me. I became successful doing commercials for Madison Avenue because I could think in terms of 30 seconds, 28 seconds, 59, or whatever. I was on the set every day and I would watch Roman direct a scene. That night I would

go home, write it, and then put it all together. Working with Polanski was dynamite."

This summer, Chico's current lineup of two guitars, sax, bass and "the instrument" let their sound blow free at the closing concert of New York's Jazzmobile series. The season's largest turnout—all ages, all colors—arrived early to jockey for positions with their lawn chairs and blankets, in order to get the prime sight and sound of the one, the only, the original Chico. By the time the band climbed on stage, the lawn chair "front orchestra section" was bulging out to the bushes. The rear flanks were shoulder to shoulder, butt-sore from sitting on the grey stone steps of Grant's Tomb, and the more adventurous found seating atop statues or

perches in the trees. Then the instrument sang out. "Chico's Music" shot high-spirited pulsations through the crowd, making them forget their cramped quarters. Old Man Drum probably never imagined it could be played like that.

"We had six-, seven-, and eight-year-old kids out there break dancing, and we had 60- and 70-year-old people dancing. So we covered it. From nine to 90, people flipped over it. If you see and hear me play, I'm pretty sure you'll never say, 'Hey! That's just like so-and-so did.' You won't ever think that when you hear me play. What I do is natural; it's mine. I think the greatest compliment that I could ever have is the fact that, when people hear me play, they say, 'Oh, yeah, that's Chico Hamilton.'" You can't be more blessed than that. 

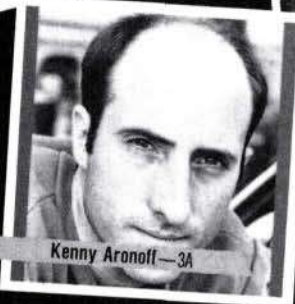
Vic Firth and Rock & Roll — the perfect pair —



Steve Smith—28



Rod Morgenstein—SD2



Kenny Aronoff—3A



John Robinson—SD9

Rock and roll has become a lot more than pounding 2 and 4 into the floor. Nowadays you've got to be subtle and expressive as well as raw and energetic.

Being drummers themselves, Vic Firth craftsmen understand what goes on between your hands and your drumheads.

Like great rock players, Vic Firth sticks are in a class by themselves. None other are made with such individual care and expertise. Vic Firth sticks... the perfect pair.

VIC FIRTH

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

Solo Ideas For Hi-Hat Part 1

In this article, we will examine some ideas for the hi-hat, which will be developed in Part 2. The ideas presented here may be used in solos or fills.

Section A—8th Notes

♩ = 108 - 184

① R O L O R O L O

② R O L O R O L O

③ L R R L R

④ L R R L R

⑤ R R L R L

⑥ L L R L R

⑦ L R R

⑧ R L

Section B—Triplets

♩ = 72 - 120

⑨ R L R L R L

⑩ L R L R L R

⑪ R L L R R L L R

⑫ R R L R R L R R L

⑬ R L R L R L R L

⑭ L R L R L R L R

⑮ R L R L R

①6

Any of these exercises may be combined to form two-, four-, or eight-bar phrases.
Section C—16th Notes

♩ = 60 - 92

①7

①8

①9

②0

②1

②2

②3

②4

Once you are comfortable with each of these exercises, try combining exercises from each of the three sections. In Part 2, we will develop these ideas by using embellishments of certain notes in the basic exercises listed above.

center rolls music rolls music center music center rolls center rolls music

Percussion Keyboards Guitars
 Multitrack Lighting
 Sound Systems Amplifiers

703-533-9510

"Competitive Worldwide"

1065 West Broad Street
Falls Church, Virginia 22046

"Expensive and Built to Sound that Way!"

Four years ago, we set out to make the best snare drum shell ever — we did it!

Our drum body begins with solid blocks from the heart of the finest Rosewood, African Padauk or American Walnut. All grains run in the same direction around the drum body creating a shell that is naturally round*, not bent into shape. Positioned vertically in the shell are 32 hardwood reinforcement dowels.

As a result of our unique construction, the SOTA drum body produces an incredible resonance, generates the maximum audible and most dynamic useable range known to today's drummer!

The SOTA shell is available in 3 types of wood, each offering its own acoustical characteristics from cool and flat to hot and brilliant.



Essexwood version shown.
"This is truly state-of-the-art. I cannot think of any other custom shell that surpasses it."

Bob Skydowski
Modern Drummer, May 1984

* Unconditionally guaranteed never to go out of round!

Contact your local drum shop.

Made in U.S.A.

STATE OF THE ART PERCUSSION

P.O. Box 528064 • Chicago, IL 60652

(312) 737-0439

Checking Out The

The Atmosphere

Some years ago, a bandleader told me that my drums sounded terrible. As I replied, "They sounded fine when I tuned them in my bedroom," I was anticipating the answer, "Well, we had all better play in your bedroom then." It's a sad fact that an instrument can sound great in one place, mediocre in another and downright *bad* in a third. So it doesn't follow that a drumset can be tuned to sound right, and then be taken around to various clubs and still give a consistently good sound in all of them.

Jobbing drummers are one of the few remaining breeds of musicians left, outside the symphonic world, who play entirely acoustically. Drummers in name bands are generally amplified. They tune for the sound board rather than the room, and the drum sound is electronically treated before being pushed out through the speaker system. Likewise, our colleagues who play other instruments either play into microphones or use electronic instruments. Any amplified sound is capable of being altered. Bass, treble and reverb are available at the turn of a knob, as well as increased or decreased volume. Drummers need to put more or less power into their playing to achieve a difference in volume. The jobbing drummer sometimes has some rudimentary amplification, like a mic' on the bass drum and one overhead, but the lion's share of getting a good sound is the responsibility of the drummer, without outside help. It is important to remember that *the audience won't be hearing the same drum sounds that you hear*. So you need to be aware of the factors that help or hinder the projection of your sound, and the perception of it from the audience.

We all know why things sound different in different places. It's the acoustics of the room, but how often do we take the time to try to analyze the acoustics and take action against their detrimental effects on our sound? There is no point in assuming that you have a good sound, and if the room doesn't do it justice, it isn't your fault. There are measures which can be taken against bad acoustics. Members of an audience won't always be charitable and relate a bad sound to bad acoustics; they will just remember you for your *bad sound*. It's possible to recognize many of the acoustic properties in a room that can either help or hinder us in achieving the sound we want. Once these properties are recognized, we can begin to take appropriate action to exploit the positive aspects and to negate the negative ones. Let's consider some of them.

You often hear musicians talking about a nice "atmosphere" at a gig, but they are nearly always referring to the psychological factors rather than the physical ones. The fact is that differences in atmospheric conditions can change the way things sound. Sound waves travel through the air and any obstacles placed in their way will affect their clarity. Smoke, dust and moisture from people's breath, which you're almost certain to find on a gig, will make the drums sound different from the way they do when you tune them at home. And this is before you even start to consider all the other factors. If there's a damp atmosphere in a room, it's actually going to *dampen* the sound a bit; dry air is better for projection. Cool air, which you will seldom find on a gig, produces a crisp effect on the highs, but the warmer the air becomes, the mellower the sound. As an evening progresses and the room gets hotter and muggier, the highs gradually lose their edge as the moisture level increases, and the increase in temperature will cause the lows to mellow more and become muddy. If you can anticipate this happening, a slightly more edgy tuning to start off with can be helpful in the long run.

It's also worth remembering that changes in temperature affect the resonance of drumshells and heads, *regardless* of what they're made from. We are unlikely to play in places that are so cold that this becomes a problem, but some gigs do get *very hot*, and this can cause things to sound flat.

The People

Anyone who has had a rehearsal or soundcheck in an empty room, and then performed in the same room when it was full of people, will know how much the presence of human bodies can change the acoustics. The physical mass, aided by the deadening effect of clothing, really does absorb a great deal of the sound. If something sounds too loud in an empty room, you must remember that the addition of an audience is going to reduce that volume considerably. On the other hand, something that is at a perfect level in an empty room is going to be *quiet* when the room fills up.

A concert band could probably leave the consideration of the sound-absorbing properties of their audience at that, but a jobbing band needs to take it even further. The audience in the average club isn't going to sit still and listen the way a concert

audience will. They'll be moving around, talking, eating and drinking, all of which contribute to the background noise which the band needs to project above.

The Stage

Most rooms are oblong in shape, and the most common position for the stage is in the middle of one of the shortest sides. However, stages in the middle of one of the longest sides and in the corner of the room are also quite common. Some stages are merely platforms against the wall, while others are recessed. The latter type can be helpful in producing a balanced sound from the band as a whole, because it can have a horn effect which pushes the sound of the band forward. However, absorbent materials on this sort of stage can deaden the sound before it gets out into the room, and you sometimes find musicians having to deafen themselves inside their box in order to produce a sound which will successfully project into the room.

When the stage is at one end of a long room, the sound needs to project the length of the room. For straight-ahead projection of this sort, the flat, punchy, single-headed type of drum sound works fairly well. If the stage is facing across the narrower width of the room, a punchy sound is likely to bounce back off the opposite wall, causing confusing echoes and failing to project successfully to the room as a whole. In this environment, it's better for the drums to have a more open, ambient sound that will project in an arc instead of a straight line.

It is also important that the people on the dance floor have a good sound to relate to while they're dancing, which by today's standards is a little on the loud side, while people not on the dance floor can talk comfortably. This is quite a fine balance to achieve, particularly when you remember that the music must sound attractive and interesting to the people not on the floor, and must have clarity in all parts of the room. All your efforts to get a balanced sound at all points in the room can often be thwarted when the dance floor fills up. We've already discussed the deadening effect that people can have on sound. Most stages are only about 12" to 24" above the level of the dance floor, which means that the sound emanating from the stage is at the level of the dancer's bodies and gets soaked up immediately. Higher stages negate this problem to a certain extent, but they're not always so pleasant to play on, because you feel removed from the audi-

Room

by Simon Goodwin

ence. In the same way that PA speakers are often put on stands, if you are able to use a drum riser, it does serve a practical purpose beyond being merely for show.

The Room

There is an obvious formula which states that the larger the room, the *more* sound it takes to fill it. Conversely, the smaller the room, the *less* volume you require. Unfortunately, there are so many factors of room design, construction, and fitting that this can only be taken as true in the unlikely event of the smaller of two rooms being an exact, scaled-down replica of the larger. Take the case of a high ceiling. Sound can waft up to a high ceiling and practically disappear, particularly if the surface of the ceiling is made from material with sound-absorbing qualities. On the other hand, a high, reflective ceiling can cause many more problems. The sound will go up to the ceiling, become jumbled up and fall back down again indiscriminately, causing echoes and reverberations that are very hard to control. The only thing to do in an echoey room is to keep the volume at a level below which the echo is troublesome. It's no good trying to fight the echo with more sound. It's a vicious circle. The more noise produced, the more the echo will bounce back.

Reflective surfaces can be helpful in projecting your sound, as long as they're not in a position to cause echoes. In other words, if reflective surfaces are strategically placed to throw the sound away from its source, it is beneficial. If they are placed so that the reflected sound gets thrown back at you, then you're in trouble.

It's necessary to be aware of the amount of absorbent material in a room, and what is going to be absorbent is fairly obvious: carpets, curtains, upholstery and soft wall-coverings like velveteen or cork tiles. If you are faced with a lot of absorbent surfaces, you can afford to play at a slightly higher volume than you could do otherwise in a room of that particular size. Absorbent surfaces can work in your favor. One of the rooms my band plays in regularly has a stage set into a corner, with a curved, curtained wall behind it and a carpeted floor—a nightmare you might think. But when the room was refurbished, we specifically requested that the carpet and curtains remain. We had found that we could get a nice, controlled type of sound, and play slightly louder than the room size would seem to indicate, while

the forward projection was helped by a polished wooden dance floor in front of us.

Assessing the acoustic qualities of a room is no easy matter. We have to consider all the factors we've just looked at in conjunction with one another. If you ask experienced sound engineers or drummers how they go about weighing up the acoustics of a room, they are likely to say that they use their instincts, rather than working from set formulas. The point is that we can *develop* an instinct by coldly assessing factors that will eventually become second nature to us.

If you get the chance to hear your drums being played under gig conditions, it's a good opportunity to find out what they sound like from various points in the room. Alternatively, when you hear somebody else's drums sounding good from out front, it's very instructive to see how the drums are tuned and how they sound up close. Drummers are usually flattered when someone inspects their drums because the sound is appealing, so you should be well received.

When you are jobbing, it's a good idea to be prepared to change the sound of the drums to suit the room. By this I mean be prepared mentally *and* physically. Give yourself time to check out the room and to make adjustments before you start to play. Have whatever you like to use for damping with you, so that it can be added, if necessary. Also, make sure that damping can be decreased or removed with reasonable ease if it isn't required. There's nothing worse than having to dismantle each individual drum before setting up.

As there are various types of sticks available, it is reasonable for a drummer to carry a small selection so that different sounds can be achieved. Assuming that one type of stick will serve you just as well in any situation isn't logical. For instance, a nylon-tipped stick will give you more top from a cymbal. Obviously, there's an advantage in being able to select different cymbals for different jobs, but that's an expensive luxury. Sticks are cheaper.

It comes down to this: Our job as drummers is to produce that sound. Knowing how to play is part of it; getting the drums to sound *good* is another. Making sure that the drums are sounding the way they ought to, regardless of their environment, is essential to our being in control of what we're doing. And being in control is essential for our self-respect, and for our respect among other musicians.

GIL
MOORE
OF
TRIUMPH
AND



PRO CADDY RAX™

"What a fantastic idea!
It's great to see a product
designed by a drummer
for drummers.
Convenience plus."

The PRO CADDY RAX is part of a unique line of accessories designed for professional musicians.



"REFRESHMENT & CONVENIENCE
WHEN PERFORMANCE COUNTS!"

*mechanical music
corporation*

622 Hickory Drive • Buffalo Grove, IL 60090
312/459-6727



Est. 1939

FREE
P.M.I. '85
MUSICAL
INSTRUMENT
DISCOUNT CATALOG

The most complete listing of major brand instruments and accessories—lowest prices. Write P.M.I. Dept (MD), P.O. Box 827, Union City, N.J. 07087

**REPRINTS of most
MD Feature Articles
and columns ARE
available! Call the
office for a
price quote**



Book Publishing *continued from page 25*

include the adding of text to forwards, introductions, conclusions, etc., or possibly the publisher would like the writer to reorganize the chapters or rearrange sections. You should remember that a good, professional working relationship with the publisher can benefit you in the future. To quote Kevin Jonas, "Once we accept a work for publication, we do expect the writer to help us in making the final product turn out as best it can. This includes making whatever changes may be necessary to do just that. Some writers take offense to suggestions and, consequently, give little input to these matters. In this case, we may not want to be involved in future dealings with them."

Some publishers, however, don't work with writers once the manuscript is accepted. These publishers take full responsibility and they can change (since they now have the contractual right) anything in your work. To quote James Morton, "Be aware that, when you sign a contract, the manuscript becomes the property of the publisher. This is not a negative point, as a large publishing company can do more for your manuscript than you as an individual can. You give them the product, and they run with it. Actually, I like the fact that I don't have to continue laboring over such things as packaging, marketing, advertising, etc."

Whether or not the publisher will have the writer make changes in the manuscript,

the writer does have a few responsibilities to meet after the contract is signed. All writers are responsible for proofreading. Proofreading may involve several steps, including checking the text through its different stages, checking the music, and checking the relationship between the two. Different publishers involve the writer in the proofreading process to varying degrees. According to James Morton, "Before any of my books have gone to print, Mel Bay has mailed me the manuscript as it progressed, three times, for proofreading. I appreciate the patient concern for detail they have shown." Chuck Kerrigan has had to proofread his work one or more times, depending on the book. Whatever the case may be with your publisher, it is in your own best interest to help in any way the publisher may suggest, even if it means proofreading a work several times.

Another responsibility a writer has is to include in the manuscript all artwork and photographs. Of course, the publisher may not use these items if they are not of high enough quality, or if they do not meet the qualifications that the publisher needs. The writer must, at least, make the publisher aware of the basic ideas and where they should be placed. Again, remember that the publisher does have the final decision at this point regarding these concerns. "The publisher will determine the size, color, type of print, price, cover design, advertising within the book and generally

any other considerations that need to be made. Some of these decisions are made in collaboration with the writer," says Anthony Cirone.

"Once the book is in the hands of the publisher and the contract is signed, the art department of the publication house will determine the layout of the book," continues Cirone. "The writer is usually not involved with this area, except to the extent of the original material. The publisher generally does not change the format of the book, but the layout of the page may differ with regard to picture size and type size. The bottom line is that most changes by the publisher improve the final edition of the book."

Many writers want to get involved with all areas of the final product. Chuck Kerrigan feels that, "the writer can and should make intelligent suggestions regarding pricing, binding, design, layout, etc. Most publishers with good reputations will give serious consideration to those suggestions and, usually, implement them to the best of their ability, depending on financial considerations, such as cost of production, projected sales of the book, profit margin, etc."

The final responsibility a publisher may ask of a writer is in the promotional area. Again, different publishing houses handle this in a variety of ways. Some writers make clinic appearances to promote their books. There are a host of different requirements that fall under the category of promotion. Some publishing firms don't involve the writer in this area at all, but whatever the case, if you are asked, it is in your own best interests to help promote your book.

The music publishing business is a highly competitive industry that seems impenetrable without some information into its workings. If you are a budding author with ideas about having your work published, realize that your work, and the way it is assembled and submitted are extremely important to your chances of succeeding. Now that you have the basic tools, it's up to you and your creativity. To quote Chuck Kerrigan, "Some things will help the new writer: hard work, constructive thought, confidence, unflinching determination, and a little prayer."

The author would like to thank Anthony Cirone, Chuck Kerrigan, James Morton, Charlie Perry, and the publishing companies of Belwin-Mills, Kendor Music, Mel Bay, Meredith Music, Music For Percussion, and Theodore Presser for their assistance in this piece.

ARE YOU A SERIOUS DRUMMER?

Overwhelm yourself with the new R.O.C. J-13

13 pc. professional Super Set. (Dealer inquiries invited)

- 10 ply mahogany and hickory hardwood shells.
- Extra heavy duty double braced hardware.



\$1759.⁰⁰ LIST
(SERIOUSLY)

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

Introducing . . .

Getting Your Music Together for Drums

By Bill Molenhof

Play-Along Cassette and 6 Studio Charts for drummers of all levels. Bill Molenhof-Marimba, Synthesizer/Dewey Dellay-Bass/You on Drums!

Only \$8.50—NY residents add 8¼% sales tax

Order from: **Bil-Mol Music,**
57 Beach St., NY, NY 10013

This is what they hear out front.

You hear your drums from the best possible position...right behind them. But the sound your audience hears is quite different. That's because conventional mounting methods rob your drums of their resonance. And when you lose resonance, you lose projection and the rich sound you expect from quality drums.

The RIMS™ suspension system was developed to let your drums resonate and project freely. There's no heavy mounting plate bolted to the shell. Instead, RIMS makes minimum contact with your drum for maximum sound. After all, maximum sound is what you paid for. And it's what the folks out front paid for.



A product of PureCussion, Inc.
5957 W. 37th St., Mpls., MN 55416
(800) 328-0263 • (612) 922-9199



RIMS™

by Gauger

A New Look At Technique

I have heard professional drummers say, "I don't care about technique at all. I am only interested in the music." I have also heard top players say, "Of course technique is important. Without it you can't play anything." It would seem that even top professionals don't agree on the subject of technique. Perhaps this is due to the fact that they are not all using the same definition of technique. After all, what is technique?

First of all, technique is "control"—the ability to play something evenly, consistently and in tempo. Control is the result of practice and listening. To play something evenly requires the ability to hear when something is not quite right. It also involves patience, which is the key element of practicing.

Secondly, technique is the ability to produce a musical sound. Again, listening is very important. It means being able to hear the difference between just hitting the drum, and striking it purposefully and musically. It means getting a musical sound consistently, from drum to drum or

cymbal to cymbal, each time you play.

Third, technique is the ability to play quickly without losing the evenness or the musical tone quality we have been discussing. If the sound suffers when you play fast, you lack sufficient control. More practice is needed at slower speeds, until the sound produced is musically consistent at any speed, slow or fast.

Fourth, technique does not mean just playing fast or showing off. Nothing disturbs real musicians as much as an "athletic" drum break—featuring a flurry of toms, rimshots and cymbals—that is "out of time" and "out of place." This type of playing usually suggests immaturity and a lack of experience on the part of the drummer. For example, no speed is required to play a super-soft buzz roll. No great strength is required. No huge muscles are needed. What is required is control, sensitivity and a good ear. This is a great illustration of technique: the ability to produce a musical sound with a minimum of effort.

Fifth, all good technique involves relaxation. Economy of motion, relaxed posture, and fluid moves around the kit all suggest a relaxed drummer. By relaxed I don't mean a drummer who barely moves or seems to be going to sleep. I've seen drummers play with great intensity and great physical effort. However, in most of the great ones, there is a certain "ease" in their motions and moves. There is intensity, but a minimum of tension and strain. If you are straining—pushing yourself too hard physically—your playing will sound "strained" and "stiff." This indicates that you are trying too hard. Relaxation comes with practice, experience and confidence. After playing for some time, you begin to develop a sense of what you can and cannot do well. With experience, we use our abilities and our techniques more wisely, in order to enhance the music, whatever the style.

A pianist friend of mine told me years ago, "You only need enough technique to play what you want to play." I believe that this comment contains a strong element of truth, which in this instance, is that we tend to be selective about the technique we study or practice based upon the type of music we prefer.

For example, if you are studying to be a symphonic drummer, you will devote a good deal of practice time to your snare drum roll. You will be practicing to be articulate, precise and controlled. You may also be studying and practicing other percussion instruments.

However, if you are a jazz drummer, a good deal of time will be devoted to developing independence on the drumkit, especially with the feet. Contemporary jazz players have a highly developed sense of coordination and polyrhythms. Although most jazz drummers play at a moderate volume level, great endurance is required. Keeping the intensity up during a long, fast number requires a relaxed technique, emotional control and a well-developed sense of time.

The rock drummer, on the other hand, has to develop power like no other drummer. Not only is the power needed to play up to the volume of the group—it is needed to get the appropriate sound and feel. Another factor is that the rock drummer is usually expected to play a large drumkit. This is a special challenge and it requires a good drumset technique. When drummers who play small kits put down the large kits, I feel like asking them, "Can you play well on a large kit?" I personally think it is quite a challenge to do it well. And I've heard enough drummers play well on a big kit to know that it can be done musically.

The rudimental drummer frequently exhibits techniques on the snare drum that will impress any drummer. I have seen rudimental players from Scotland and Switzerland who would bring smiles to the faces of drummers of all styles. Some of the things these musicians can play—and play well—are downright amazing.

So now let's get back to the subject of technique. All drummers have some technical skills. The skills are not necessarily the same, because the music they play is not the same. In other words, the musical situation in which you find yourself influences your technical, as well as musical, development. As a result, we do not all practice the same skills equally.

The accomplished pros who say they don't care about technique are basically saying, "We've already done that, and now we are concentrating on playing music." This is an understandable attitude. However, in each case they are using their technical skills to convey their feelings and ideas.

I keep going back to my piano player friend's comment. His statement includes not only technique, but music. What kind of music do you want to play? What techniques are required? What will it take to develop them? My suggestion is to watch and listen to everyone, and learn from everyone. Then do your own thing. Just don't criticize others for doing theirs.



Mississippi's Only Drum Store

GEORGE'S DRUM SHOP

Serving The Mid-South

- All name brands of drums, cymbals, accessories
- Custom refinishing, recovering, repairs, parts
- Four resident instructors
- Rentals
- Drum corp equipment

George Lawrence, Prop.
3947 Northview Dr.
Jackson, Miss. 39206
601-981-9805

Mel Lewis and Istanbul. Love at first sound.



Mel Lewis has spent four decades pioneering the art of modern big band drumming. A subtle, dynamic drive and impeccable time are the trademarks of his legendary style. He has collaborated with fellow jazz greats on countless classic recordings. Throughout a prolific, twelve year association with Thad Jones, Mel Lewis gained distinction as a superb bandleader. Today he leads a

powerhouse 18 piece big band. Mel Lewis and the Jazz Orchestra perform internationally and have recorded a succession of Grammy nominated albums. The latest release, *Make Me Smile*, is available on Finesse/CBS.

Because Istanbul Cymbals are handmade, each one has its own unique sound. For Mel Lewis that makes Istanbul special. "Individuality is important to me.

When I play Istanbul I know that sound is mine alone. These cymbals have the epitome of a dark sound blended with brilliant definition. They are absolutely the greatest."

Listen to Mel Lewis and Istanbul. You'll fall in love with the sound.

istanbul
Handmade cymbals from Turkey.

Melodic Analysis

We begin our second year of articles with an examination of melodic techniques in tunes that have attracted positive attention from players and listeners over a long period of time. Hopefully, understanding how these melodies work will benefit our original ideas with the same fortunate result.

It is difficult to say exactly how to compose a successful tune, but with a little practice, you can hear and see why a tune appeals to interested listeners over a long period of time. Using this comparative process can improve the effect and outcome of original material.

As we have said on several occasions, *motivic development*, or the reworking of one main idea, is certainly crucial to the phenomenon of communicating musical information. How can we use this concept in our tunes and improvising?

One of the primary devices that create motivic development is *common tone* usage. This means that the composer features the same note against changing harmonies throughout the tune. The song we will look at, "How Insensitive" by A.C. Jobim, uses this device extensively. The harmonic progression of this piece is actually based on a Chopin piano work.

The melodic activity for this song is chiefly built on four pitches: A, G, F, and E. The manner in which the melody states these tones, moves away from them, and returns is the primary element of our investigation. In our example, the common tone is first a long note value followed by rhythmic activity to its upper neighbor (closest upper scale tone), which then returns to the featured note. This is the primary motif of the tune.

Bars 1 - 8

Motif A

Motif B C-6

Motif C G7/B

new common tone

Notice how the rhythm and pitches of the first two bars are repeated verbatim in measures three and four (motif A). The composer returns to the common tone in bar 5, uses a half-step chromatic approach from below, returns to the long tone, moves up a minor third, and in bar 6, uses chromatic half steps to move back down to the primary note (motif B). In bars 7 and 8, the new common tone is established (motif C).

Bars 9 - 16 Motif A

Motif B E-7b5

Motif C D-7

new common tone

The melody and rhythm of measures 9-16 are almost identical to 1-8; the section is simply restated one whole step lower. Being able to move thematic material around in a composition is one of the most important aspects in successful composing, arranging or improvising. What holds our interest is the way the harmony starts on the tonic, and even though we hear the melodic material twice, it takes 15 measures for the harmonic progression to return to the tonic (D-). So now we have heard the first two sections of this composition, and it is time for the bridge or release. Still the composer retains the overall shape of the central idea.

Bars 17 - 24 Motif A

C-7

B⁰7

new material



Again we have the phrase repeated one whole step lower. Measures 21 and 22 are important because they introduce new material. For the first time, the common/long tone is approached with a descending tonic minor-triad outline and scale steps ascending up to the primary note.

Bars 25 -32 Motif A



Motif B

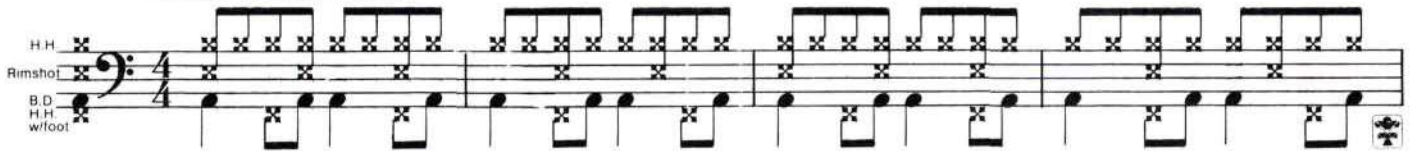


The last A section illustrates the same thematic idea with a new common/long tone in bar 27. The secondary motif B is repeated for the third time. Notice how the melodic phrase is completed in motif C, which appears in the measure before the eight-bar phrase, and measures 7, 15, 23, and 31.

This is a perfect example of rest and movement, development of one central idea over 32 bars, interesting harmony and rhythm at the foundation of the structure. It makes a clear, cohesive statement that the interested listener can readily absorb.

The drumming should support these concepts and considerations throughout the piece. Play the straight 8th-note pattern in the right hand on either the hi-hat or with a brush on the snare drum.

Bossa—medium slow



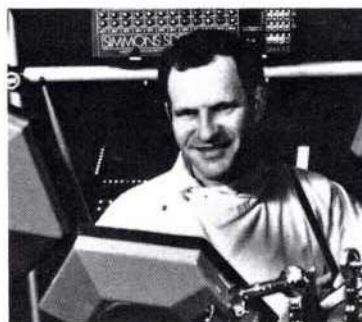
SIMMONS presents

“SDS 1985” CLINIC TOUR
featuring **“TEXAS” TIM ROOT**

see and hear the latest in electronic drumming from the leader in electronic drums this month at these SIMMONS PRO CENTERS.

- APRIL 15, 1985
Sam Ash/Drummer's Collective,
New York, NY
- APRIL 16, 1985
House Of Guitars, Rochester, NY
- APRIL 18, 1985
Washington Music, Baltimore, MD
- APRIL 19, 1985
Joe's Drum Shop, Johnson City, NY
- APRIL 21, 1985
The Music Place, Sea Girt, NJ
- APRIL 22, 1985
Irv's Music, Atlantic City, NJ
- APRIL 23, 1985
Robbie's Drum Shop, Mahwah, NJ
- APRIL 25, 1985
Swissvale Music, Pittsburg, PA
- APRIL 26, 1985
Medley Music, Philadelphia, PA
- APRIL 27, 1985
Creative Music, Wethersfield, CT

- APRIL 29, 1985
Daddy's Junky Music, Manchester, NH
- APRIL 30, 1985
Ezra Sound, Rutland, VT
- MAY 2, 1985
Daddy's Junky Music, Boston, MA



Tim Root



COMING SOON:
a SIMMONS ELECTRONIC DRUM
CLINIC in your area

Wallace continued from page 29

RVH: From the gig with Lonnie Mack, you became involved with Dylan. How did that come about?

IW: Lonnie's thing didn't last very long. Around the end of '77, I was playing in various little projects around L.A. Joan Baez's manager was involved in one. He knew they were auditioning drummers for Dylan and he recommended me. So I auditioned and got the gig.

RVH: Did you tour first or record first?

IW: We toured first. I got the gig at the beginning of '78, and we rehearsed for about a month. Then we went to Japan, and that was Dylan's only time in Japan, ever. It was like the Beatles. When we got off the airplane, all these people were at the airport. We played eight nights in Tokyo at the Budokan, and the prince of Japan sat in the front row. It was great. We went to Australia and New Zealand. Then we came back in April of '78 and cut the *Street Legal* album.

RVH: The *Live At Budokan* album was recorded during that tour then?

IW: Right, and I think they cut the album at what was probably only the second gig the band had ever played together. That's why a lot of the tunes are a bit shaky on the album. That band got really hot. But you know, we got so much criticism in America; it was a real shame. It was a big band—12 pieces—and we all wore costumes and things. America was saying, "Bob Dylan's gone Las Vegas." I remember one local

critic comparing him in the paper to John Davidson. Although Bob never showed it, I knew that it hurt him tremendously. They allowed what they saw to influence them more than what they were listening to, because we were playing some really great stuff, and we had a great band!

We went to Japan and Australia, and they loved the show; we went to England, sold out six nights at Earl's Court, and played the biggest single-day event in history for half a million people in London. We toured Europe, and they absolutely loved it. They also loved *Street Legal*. And yet here, *Street Legal* got reviewed in *Rolling Stone*—twice, in fact—and two different people destroyed it. That album was one of Dylan's favorites—he still plays material from it today—and he loved that band. He said in his last *Rolling Stone* interview that he doesn't think that band can ever be recreated. I'm sure he'd love to try.

RVH: What followed the recording of *Street Legal*?

IW: We did eight nights at Universal Amphitheater in L.A., which were eight of the *coldest* gigs I've ever done; we had to have heaters put on the stage. Then we went to Europe for six weeks, for an amazing, *amazing*, tour. Eric Clapton played guitar on that gig. We played Zeppelin Field in Nuremberg, where Hitler held the rallies you see on all those old films. We were in the middle of the field, facing the

podium from which Hitler had spoken. The tomb where he was going to have himself buried was right behind that. And here's Dylan, facing Hitler's tomb and the podium he spoke from, with the audience looking at him with their backs turned to Hitler's tomb—very symbolic. The German promoter was crying. He said it was always something he had wanted to do—to have the German people with their backs turned to Hitler. There they were, looking at this little Jewish guy. It was really special.

We came back and took a few weeks off, and then did 65 dates in 90 days in America, which brought us to the '78 Christmas season. I remember sitting up all night with Bob, after the last gig, in Miami on December 17. He was telling me about all the tours that were lined up for '79, and how we were going to cut an album. And then I never heard from him. I got reports that after Christmas he came back and was putting pictures of Jesus all over the office. That's when he got into the whole Christian thing. So none of the band ever worked with him again after that; he formed a completely different band. I've seen Bob since then, of course; he's real healthy looking, and playing just great. To me, he's one of the greatest blues singers I've ever heard, black or white. He has a very unusual voice of course, but the way he phrases and the way he puts words into lines is just unbelievable.

RVH: Dylan was already a legend at the time you auditioned for him. Did you have any particular awe of working with him?

IW: Oh yeah, I was scared to death! [laughs] I rehearsed with him for a week before he actually spoke to me. I think he was probably as scared of me as I was of him. Bob's great—I really love him dearly—but he's very strange, because he's been a legend virtually since he was 20 years old. He doesn't relate to things very much like other people. But he's a very basic person. He doesn't put on airs or anything like that, and he's very shy.

RVH: I can visualize "Dylan the artist" mulling over a lyric somewhere. I'd like to know about "Dylan the performing rock star," and how he related to your drumming.

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

Looking For TAMA ?

IN STOCK

● Techstar Electronic Drums

TS 304 TS 306 TS 308

- Artstar
- Superstar
- Imperialstar
- Swingstar
- Hardware
- Parts And Accessories



SAME DAY SHIPPING!!!

Thoroughbred Music's Percussion Unlimited

2204 E. Hialeahway Ave. Tampa, FL 33610

813 • 237 • 5597

FLORIDA'S LARGEST MUSIC STORE

Manny's

1935-1985

*50 wonderful years on West 48th Street,
New York's world-renowned Music Row*

*Now, as then, we are equipment and supply
headquarters for active musicians who
demand the best!*



Manny's
Our 50th year

156 West 48th Street, New York, NY 10036

212-819-0576

IW: Well, he hardly ever told me what to play. Occasionally, he'd make suggestions, which were very difficult to translate into drumming terms, because he wouldn't say, "Play something on the toms." He'd say, "Play something like the sound of breaking glass." So it was like "O-kay, Bob . . . uummm . . . I'll try." But he

was very good to me, and I've got a feeling I'll play with Bob again. I'd like to.

RVH: That brings us to Billy Burnette. What was that all about?

IW: Yet another style change for me. That was rock 'n' roll, leaning towards rockabilly. Billy is the son of Dorsey Burnette, and the nephew of Johnny Burnette, who had a few major hits in the '50s. We played around L.A., and then Billy got a recording deal with CBS. But it just sort of fell apart. Billy's playing in Mick Fleetwood's Zoonow.

RVH: That brings us up to David Lindley and El Rayo-X.

IW: Ah . . . David! Bless 'im. Wonderful player; wonderful man. David is one of my

favorite people in the world.

RVH: You were with him for almost three years. What kind of music were you playing?

IW: Reggae! [laughs] Once again a major shift in musical direction for me.

RVH: Wasn't this about the first time in your musical career—since the very early days, that is—that you were in on the ground floor of a band's formation?

IW: Well, basically it was a band, yeah. It started off this way: When I was doing Lonnie Mack's album in Nashville, in '77, David was guesting on the album. He told me then, "I'm going to put my own thing together and do my own album." We got to talking about how much we liked reggae. Being a musician living in London, I've been into reggae for a long time; I've played with a lot of West Indian reggae musicians. So David said, "I'll give you a call when it comes together." Well, *three years* later, I bumped into him in a sushi bar in Los Angeles.

RVH: You walked out of an American rockabilly band into a sushi bar in Los Angeles, and wound up in a reggae group?

IW: That's absolutely right! In fact, I was still playing with Billy Burnette when I did David's album. It was David and this Rastafarian percussionist called Baboo, and myself. Jackson Browne produced the album. Along with the studio players, I think Garth Hudson played one track on saxophone, and it was wonderful! *Rolling Stone* called that one of the best albums of 1980, and it was. It was mainly reggae, but we did one track called "Mercury Blues," which was a very fast, hard and heavy rock 'n' roll track. In fact, the recording technique we used on the drums blew up one of the consoles. We put the drums on a riser, with thick sheet metal on top of the riser, which reflected the sound. We put three microphones on the snare: one inside, one on top, and one under it; it was just this enormous sound—really great. We played really eclectic music—not only reggae but Turkish music, Irish jigs and reels. David's into a lot of strange stuff. We stuck it out for quite a while. In fact, David just recorded another album, and as far as I know, I played on all the tracks.

RVH: That gig lasted quite a bit longer for

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

Vic Firth and Jazz

— the perfect pair —



Butch Miles—5A



Omar Hakim—5AN



Barbara Bordon—SD4



Dave Mancini—3A

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

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

Like great jazz players, Vic Firth sticks are in a class by themselves. None other are made with such individual care and expertise. Vic Firth sticks . . . the perfect pair.

**vic
FIRTH®**

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

VALLEY DRUM SHOP (Everything For The Drummer)

SALES—SERVICE REPEARLING

Always a sale on new & used drums, cymbals, stands, pedals, cases, etc.

We build custom 7" x 14" Maple Snare Drums.

(818) 994-1755

13636 Burbank Blvd.
Van Nuys, CA 91401

you than any of the preceding ones. What was different about it?

IW: David treated us all so well. From what was his solo album, it became a *band*. He treated us all the same, paid us all well, split up the money, and put us all on a pension plan. He, of course, was the leader, and he had the final say on everything, but that was fine with me, because I was learning all the time. When David would work, I would work exclusively with David; the rest of the time I'd record in L.A., and do a few other things. For example, I did a tour with a guy named Jo-El Sonnier, who is a Cajun accordion player from Louisiana! That was something totally new I had never done before—a lot of waltzes and two-steps. Boy, that was fun. That was August of 1983—just around the time I did Bonnie Raitt's album. A lot of these things overlap.

RVH: How would you describe what you did with Bonnie?

IW: I'd say rock and blues; later she got quite into new wave type rock 'n' roll. She's a tremendous singer and a lovely lady. It was really sad that I had to leave Bonnie, but the reason was financial. Plus, I always wanted to play with Crosby, Stills & Nash. I mean, I've known Graham Nash for 20 years; in fact he produced a demo of the Warriors.

By the way, the lead singer in the Warriors had been Jon Anderson, and much later, I actually played one gig with Yes. Bill Bruford was Yes's original drummer, but he decided to leave and go to university to become an accountant! They got another drummer, but he got himself into a bit of trouble, and they got stuck with a gig to do. We were all living in the same house at the time, and I had my own band. They asked me to play the gig with them, and I did. We had a great time. Then they asked me to join the band. They were just about to open for the Cream farewell tour, but I turned them down, because I had my own band and I really thought we could do something. What a fool, eh? But who's to know? I really enjoyed playing with them, but there was a little thing called loyalty, which is not necessarily always a good thing. Did I tell you that I played with For-eigner, too?

**Let's
make
music**

The complete
music store
in your
mail box

Send \$1.00
for catalog
applied to
first order

DRUMS and more

Fire • Stage Effects • Disco Lights • Fog
Machines • Stage Lighting designed for
musicians

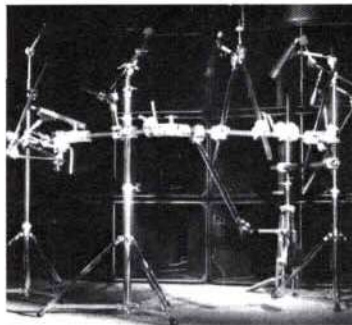
41 Shore Drive
Huntington Bay
New York, 11743

FREEPORT MUSIC

Hung up on Excellence.



As drumming has advanced and drum sets have become more complex, set-up problems have multiplied. With today's increasingly diversified equipment, standard hardware cannot live up to the demands placed upon it. The solution?... The Collarlock System, compatible with every known brand



of drum equipment. The Collarlock System renders standard hardware for mounting acoustic and electronic drums, cymbals, and accessories obsolete. With The Collarlock System, any imaginable combination of equipment can be assembled.

We supply the hardware... the imagination is up to you.

COLLARLOCK

For complete information contact:
Collarlock Canada Inc., 13373 64A Avenue, Surrey, B.C. Canada V3W 7C8 (604) 591-2472
Dealer inquiries welcome.

RVH: No.

IW: I did two months on the road with Foreigner, because Dennis, their drummer, broke his hand. Their road manager had done Alvin and Marriott, and he called me up in L.A. I wasn't doing anything, so I flew out and the next day played the gig. They had just started the tour, and they held a band meeting to decide whether to have two drummers or not. I nearly was the second drummer in Foreigner.

RVH: With the exception of a gig like the Foreigner spot, where you knew ahead of time that you were filling in for a short

period of time, you've had very many career and group changes. Did you approach each one with the attitude—or hope—that "This is going to be it for the next few years"? Or after two or three of those gigs lasted only a few months, did you start to approach them with a "We'll take what comes" attitude?

IW: At first, I thought each one was going to be a long-term thing—particularly with Crimson. I was with that for about two years. But that fell apart because of a few things; the Alexis thing fell apart because he was getting on a bit and he decided he wanted to be home with his family. I left the Streetwalkers to join Alvin, because I thought he would be more lucrative. After that, I did start to get the attitude of "Who knows what's going to happen tomorrow?" Now, of course, I haven't been in a band for years. I am a journeyman musician—have gun, will travel.

RVH: You know, after all these gigs over so many years . . . how do I put this tactfully? You don't seem to have had too much staying power in your career.

IW: Well, it's not like I was everfired from a gig. It's just that the gigs often ceased to exist. For every group like the Stones who've stayed together for many years, there are hundreds who haven't. Often an artist will put something together, cut an album, and then the corporate interests don't get behind it, and the gig falls apart.

RVH: Well, now that we've talked about all these different groups that you've been

in, let's talk about the very abrupt musical style changes you've encountered from gig to gig. How have you gone about adapting your drumming style to these various situations?

IW: Basically, it was a case where the music itself was different, and I played what seemed appropriate to that music at that time, so the drumming sort of changed automatically. As I grew older, I found that, instead of wanting to be a technician, I wanted to play music. I wanted to feel and I wanted to make people feel. I discovered—and it took me years and years to discover—that the simpler, the better. And that's why I now appreciate drummers like Charlie Watts and Ringo as much as drummers like Tony Williams and Steve Gadd. All the great drummers have got one thing in common, and that is that they play simply. A lot of drummers are able to play technically brilliant, but what makes their playing so great is the fact that they will play something simply—over the period of the musical number—that will have the rhythm, the flow, and the essence. Then when the right moment comes, they will put in this incredible break. If they put those incredible breaks in all the time, they wouldn't have the rhythm and the flow. Also, it would be boring! I've heard that in the playing of drummers so many times—even drummers who people think are great. To me, they're really boring because they're just playing rubbish all the time; it's just an ego trip. What they're doing, in my opinion, has got nothing to do with what the rest of the musicians around them are doing. It's a bit sad, really. So, after listening to all these different styles of music, I wanted to play them all. That's basically it, really. I pride myself on the fact that I can play virtually any style of music and enjoy it.

RVH: Your career has been equal parts studio and touring. Do you consider yourself a studio drummer who tours, or a live drummer who can cut the studio?

IW: At the moment, I'm a live drummer who can cut the studio. I think, eventually, I would like it to be the other way around. I have a family life now; I'm very happy at home. Although if I spend too much time at home, I get itchy. Also I find that if I'm



The ZERO RING™ is the simplest way to dampen unwanted head ring. Each package contains three different rings to meet the needs of any drummer. Just place or tape a ring to the batter head. More dampening can be achieved by placing a second ring over the first. For less dampening, you can "customize" a ring by trimming to suit your needs.

NOBLE & COOLEY CO.
Water St., Granville, MA 01034
413-562-9694
Dealer Inquiries Welcome



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



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

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

THE PERCUSSION CENTER

NEW LOGO - SAME SERVICE

That You've Come to Expect

Call or write

to be included on our mailing list

1701 N. Harrison • Fort Wayne, IN 46808
Phone (219) 424-1125



Phil Bailey
Denver, CO
5B

Martin Beller
Baldwin, NY
808

Leland Berliner
Irvine, CA
Jazz

Scott Blummer
Hutchinson, MN
747

Francine Brooks
Fort Washington, PA
2B

Pete Castellano
Somers Point, NJ
DC-10

Jim Curnutt
Whittier, CA
5B

Ronald Davidson
Coralville, IL
2B

PRO-MARK SALUTES THE NEW GENERATION.



Glenn Fodor
Rock Hill, NY
5A

Mike Gladden
Johnstown, OH
5A

Larry Green
Athens, GA
7A

Les Harris, Jr.
Newburyport, MA
Jazz



Raymond Heath
New London, NH
9A

Iva Jo Hester
St. Petersburg, FL
2B

Elizabeth Jordan
Boise, ID
808



Christopher Kearns
White River Jct., VT
727

Chuck Kerrigan
Johnstown, PA
747

Jay Livingston
Fort Wayne, IN
5A

Darren Lyons
Lyndhurst, NJ
808

Dean Maddalone
Redondo Beach, CA
5B

Dave Marion
Jeannette, PA
707

Steven Menasche
New York, NY
5A

Forrest Miller
Gulport, MS
7A



Terry Miller
Santa Barbara, CA
747

Tony Morra
Richmond Hill, NY
747

Eric Norgard
Sausalito, CA
747

Reserved for You?

John Olson
Ft. Collins, CO
5B

Scott Petrasso
Philadelphia, PA
747

Walter Phelan, Jr.
Hollywood, CA
7A

Reuben Presas
San Antonio, TX
5A



Curtis Richardson
Myrtle Beach, SC
5A

Tim Root
N. Hollywood, CA
2B

Bob Rupp
Denver, CO
707

Jam Senger
Baltimore, MD
707



Russell Sexton
Calhoun, GA
Rock Knocker

William Smith
O. Orchard Bch., ME
808

Ray Thomas
L. I. C., NY
707

Glenn Turba
Richmond, TX
5B

Look at these faces and remember them!

They're all part of Pro-Mark's New Generation of "Not Yet Famous Drummers". Today's aspiring drummers and just maybe tomorrow's superstars. And all of them play Pro-Mark drumsticks.

If you'd like to be part of Pro-Mark's New Generation and be eligible to be pictured in an ad like this one, **write us today and ask for a free entry form for Pro-Mark's salute to the New Generation of "Not Yet Famous Drummers."** Who knows, your picture may wind up in an international publication like this.

Let us hear from you.

pro-mark
The World's Class Drumsticks

10706 Craighead / Houston, Texas 77025 / 713-666-2525

in the studio for too long a period of time, things tend to get a bit stale. I think that you need the thing that playing in front of an audience gives you: being able to create.

RVH: Do you miss the personal fame that comes from being a name drummer in a name band?

IW: Yeah! I'd love to be in that position, especially now, because I think I could handle it better. It would also give me a lot of room to be able to do stuff like Phil Collins does. Phil is able to do his own projects, and sure, I'd love to be a sort of star.

RVH: You'd love to get in a band that

would stay together for five years and really get something rolling?

IW: Yeah, if they could guarantee they were going to be famous . . . but God knows! [laughs] Honestly, though, it used to bother me tremendously. There was one point in my life where I wanted to be famous so badly that it hurt. But not really anymore, because I've had such a great life up till now. It still would be nice, though, because I've got a lot to say—musically and verbally—to young drummers. I've got a lot of opinions that I think are valid.

RVH: Now that you have the opportunity to be heard, what would you like to say?

IW: A couple of things. One thing I find very relevant pertains to letters you get in your magazine complaining about too many interviews with the technical drummers, or too many with the simpler drummers. I think that young drummers who write letters with those opinions, whether they be against the Charlie Watts and Ringo Starrs, or against the technicians like Neil Peart and Bill Bruford, should take some time out and *listen*. Any drummer—no matter who he or she may be—who's been doing things and has gotten some kind of recognition, must have something to say. Drummers today should listen to as much as they can and try to be as unbiased as possible. If they want to be great technicians, fine, but they should also listen to Charlie and Ringo, and how they play behind their bands—listen to the way they feel that kind of music and the

way they make it flow.

At the same time, of course, drummers should listen to Buddy Rich, Steve Gadd or Neil Peart, because they've got to have technique. But to use it all the time is very unnecessary. It's overplaying, and it sounds terrible. Playing drums basically means being part of a unit, not a unit in itself, and you have to be the piece that fits in with all the other pieces. If you're going to have some knobby edges because you have to be technical, then you're destroying the musical concept. It's necessary to have technique, but it's *critical* to know when and when not to use it, and that only comes with experience. A great example is Steve Gadd, because you can listen to him play the simplest things and yet he makes it sound wonderful. If drummers want to hear Steve do that, they should get the *Stingray* album by Joe Cocker. The band is wonderful, and they play so simply and so beautifully.

Buddy Rich is a wonderful, wonderful player, but he doesn't flash out *all* the time. He plays that beat behind the band, and when he has that moment that's his, *then* he takes off. The unfortunate thing is that young players only look at that moment; they don't look at the whole. "Wow, a single-stroke roll with one hand!" Well, what about the majority of the time when he's just playing the rhythm? As you get older and more musical, you begin to realize that technique is probably the least necessary thing in playing music, because music, after all, is sound. If you can make a sound that is musical and sounds good, I don't think it's got a lot to do with technique. B.B. King said, "All the great players are 75% art and 25% technique." I've found that's very true. There's nothing worse than hearing someone who's got no soul.

If drummers refuse to listen to another person because they don't think he or she is good enough, or that he or she is *too* much, they are denying themselves the opportunity to learn a little bit more. You should study as many styles as you can, from a Texas shuffle to a Chicago blues, because there's always something you can use. I could never have played all the different gigs I've had if I hadn't been able to listen, and pick up different styles along the way.

"MY MAN IN DALLAS and NORTH TEXAS STATE U."
HENRY OKSTEL

DOUBLE BASS MODEL NO. 6



45 models available

FREE CATALOG

"Set-the-Pace" PEDAL PRACTICE PADS
Ralph C. Pace
Box 63 HO, North White Plains, N.Y. 10603

THE CLAW® Miking System

THE BEST IS EVEN BETTER!

- Stronger clamping screws.
- Softer, larger rubber insulation greatly improves shock mount.
- Mike holding assembly is now 1/3 the original weight.



Send for FREE fact sheet.
Endorsed by
Paul Wertico
The Pat Metheny Band



LATIN PERCUSSION INC.

160 Belmont Ave., Dept. 115, Garfield, NJ 07026 USA



TRUSTED WORLDWIDE FOR OVER 50 YEARS!

EAMES	SLINGERLAND	NORTH
GRETSCH	SONOR	OM PERC.
LUDWIG	TAMA	MUSSER
PEARL	YAMAHA	DEAGAN
PREMIER	DRUM WORKSHOP	ZILDJIAN
ROGERS	GONBOPS	PAISTE
SIMMONS	LATIN PERC	SABIAN

GREAT PRICES. WE SHIP EVERYWHERE
(203) 442-9600

20 Bank St. • New London, CT. 06320

Another point I'd like to emphasize is the fundamental role of timekeeping. Even if you do study the great technicians and can play fills like Peart or Cobham, what's the point if you can't keep time? I know a lot of very famous drummers who are technically brilliant but can't keep time to save their lives. It's so sad. They're very rich and famous, but I'd much sooner be me than them.

RVH: In this long and checkered career of yours, you have played behind vocalists, behind name instrumentalists, and with at least one instrumental band. Is there any one particular element of drumming that you think applies in all of these situations?

IW: Well, drumming is basically accompaniment. Obviously, the drummer's job is to provide the rhythm—the meter. Dynamics are also very important, especially behind vocalists. It's no use playing loud or in a florid style if it should go down as a quiet bit. I think dynamics are very, very important and especially effective, particularly if you're playing a loud piece and it goes very suddenly into a quiet section. If you can execute that, then it amplifies the emotional intensity of the piece you're playing. The vocal and the structure of the song are basically what you should play for and listen to. When I learn stuff, I don't learn the drums; I learn the structure of the song. I think that's very important.

RVH: For those who are interested in equipment, please run down your kit,

including drums and cymbals.

IW: At the moment I'm using a Yamaha kit. I've endorsed them since I went to Japan with Dylan in '78. The kit is a *Recording Custom Series*, sometimes in black but generally a white kit. The sizes are 13", 14" and 16" toms, all standard depths; a 22" bass drum, and either a metal 7 1/2" snare drum or a 5 1/2" hammered-copper Ludwig. I use the *DW-5000* chain-drive pedal, and all the rest of the hardware is Yamaha. I also endorse Paiste, and the cymbals include 14" *Rude* hi-hats, two 18" 2002 crashes, a 22" 2002 ride, and a 22" China type. At the moment, I'm using three Simmons pads with the *SDS7* brain and the selector pad that changes the settings at the touch of a stick, and two old Synare timpani, which are wired into the Simmons pads. There are also two Yamaha timbales on the kit, which are 14" and 15". I occasionally use a set of Dragon Drums, the long acrylic high-pitched toms. My sticks are Bunken 2Bs. One of the reasons for that is that they're quite light for a large stick. I have a very large hand, and the Bunken 2Bs, to me, are like a 5B in anyone else's hand. I used to use Regal Tip 5Bs, and I'd always get these terrible blisters. But since I've been using the 2Bs, I've got hands as soft as my face; I don't have any callouses, and I play very hard. It's a question of using the right stick for the job.

RVH: What about heads?

IW: On all the toms, top and bottom, there are clear *Ambassadors*, and the snare drum gets a frosted *Ambassador* batter head and the standard snare side head. The kick drum gets a clear *Emperor*, and I use a wooden beater and a piece of moleskin.

RVH: What do you like to hear in your monitors on stage with CS&N?

IW: The monitor mix is snare drum, kick, and vocals, basically. I get enough onstage music sound from the amps generally, even though I'm above and behind them a bit. I have very good hearing for a drummer, which is amazing considering the abuse my ears have taken over the years. Maybe it's because I've always had the minimum put in my monitors.

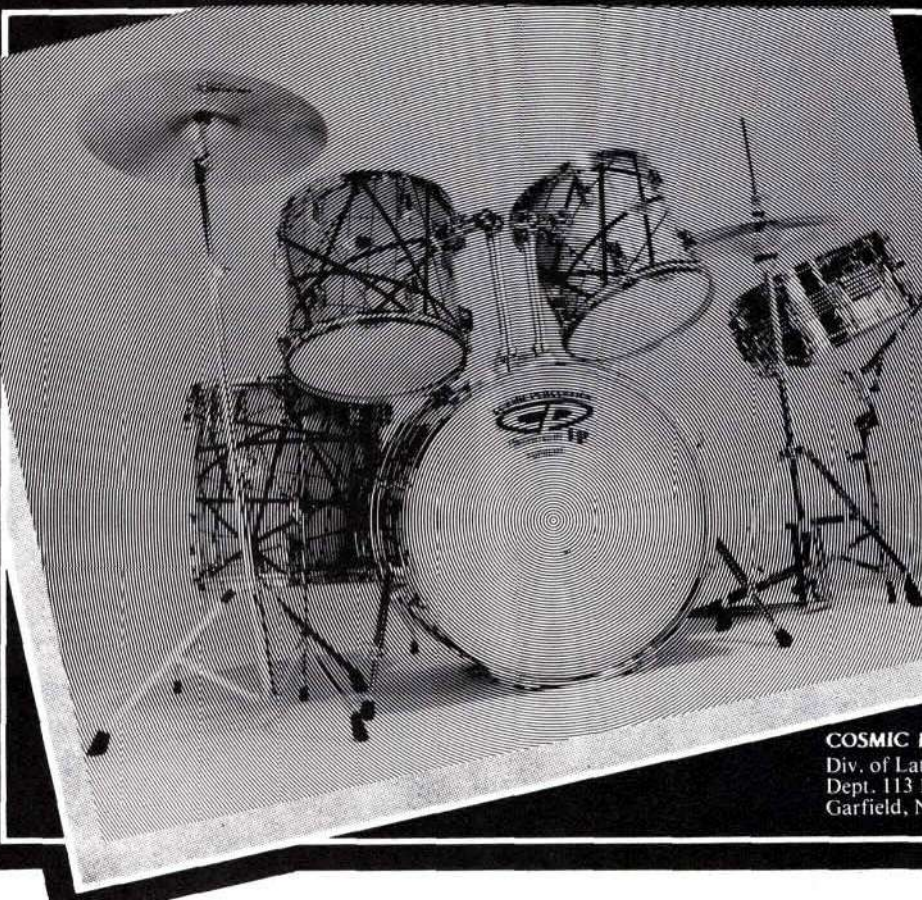
RVH: You've been touring since you were 17, and you're 38 now. How do you deal with the rigors of playing a gig, hopping on a bus and driving 12 hours to the next location?

IW: I do Aikido; when I'm at home I go to the Dojo every day, and I'm very good at it. That's basically how I keep in good shape, along with the playing itself. Diet is also very important. I'm not a strict vege-

Steve Weiss Music
Write or phone for free mail order catalog.

Lowest Prices Anywhere!
P.O. Box 20885 Philadelphia, PA 19141
215•324•4355
215•329•1637

VISA MASTERCARD



Cosmic
Supreme

by

The Better
Alternative
from the
Drum People

SEND \$2.00 FOR CATALOG

COSMIC PERCUSSION
Div. of Latin Percussion, Inc.
Dept. 113 160 Belmont Ave.
Garfield, NJ 07026



Get A Grip On Things

Get a better grip on your playing with new Pro-Mark Stick Grip™, a specially formulated powder that improves your grip and minimizes stick slippage. Stick Grip™ will give you a more positive grip even when your hands are sweaty! It absorbs moisture without leaving a sticky residue on sticks or clothing. A light dusting on the fulcrum area of your palm is all it takes to assure an excellent grip and better control. A Pro-Mark exclusive! Available at better music stores worldwide.



pro-mark
The World's Class Drumsticks
10706 Craighead/Houston, Texas 77025
713-666-2525

tarian, but I do think that eating a lot of red meat does slow you down. Basically, you've just got to keep in control. If you drink, don't drink too much. I used to drink a hell of a lot, and I used to pay for it, too. As you get older, you can't do the things that you used to do, and I'm so glad that you can't! Basically, I think if you've got a good attitude, then you keep your health. If you've got a bad attitude, you open yourself up for all kinds of sicknesses. Of course, it's really difficult to get enough rest on a tour like this, because after you come off the gig and you're feeling really good, you want to party! You want to hang out with the lads and have a laugh, and that's the dangerous part. I've seen a lot of musicians who just never go to bed! They look terrible, and they feel terrible.

RVH: You're coming to the end of a grueling tour. How do you maintain your desire to go up and play the gig? Are there nights when you *don't* want to?

IW: Oh, yeah! When you're playing gigs night after night, there have to be those nights, and anybody who says different is lying. But it's very seldom that I play a gig when I'm not into it, and generally when that does happen, it's got something to do with the sound being atrocious.

When I was younger, I used to get really nervous; sometimes I'd throw up before a gig. Now, sometimes, before a gig, if it's been pretty hard that week, instead of being nervous I'll sit on the couch, yawn, and say to myself, "I wish I could go to sleep right now." I would give anything—at that moment—not to have to play that night. But as soon as I get on the drums, it's forgotten.

RVH: Does the size of the venue or the crowd size make any difference to you?

IW: Not at all. I've had some of my greatest moments playing in front of ten people—moments as great as playing in front of 500,000 people, and I've done both.

RVH: How about physically? Is a larger hall more work?

IW: Physically, yeah. When you're playing in a club, you play dynamically to what's going on around you; if you're playing in a big arena and playing louder music, you've got to play heavier.

When I first started playing drums, the P. A. was two sets of four 10" speakers and a 100-watt amp. And in those days, that was considered loud! Of course, you

didn't mike the drums or the instruments. Then it just got more and more and more, until now it's like megadeath. I play physically to what feels right, and I'd say each gig is just about as hard as the next one, no matter what type of music I'm playing. They're all physically demanding in some respect.

RVH: If the size of the venue doesn't matter much to you, how about the size of the crowd, in terms of energy feedback? Do you relate to the crowd at all?

IW: On this tour, some nights, the audience will be absolutely crazy—collectively. Maybe it's because CS&N have become legends or something. Most of the audiences we're seeing are young kids, and yet they know all the songs. A lot of these people can't have even been *born* when Woodstock happened. It's wonderful, and I think it does affect the performance. Apart from that, I very seldom look at the crowd. Occasionally I'll look into the audience to see if there's a pretty face out there, but most of the time I'm looking at "the money"—the artist—because you never know what they're going to do.

I'll tell you a funny story that happened about a month ago. We do a tune by Graham Nash called "Winchester Cathedral." It opens with a tremendously powerful church-organ solo that ends on this huge chord. Then Graham comes in very delicately with his vocal: "Six o'clock, in the morning—feel pretty good . . . etc." Well, on this particular night the chord ended: Duuuuhhhhhhhnnnnn!!!! And we heard: "A wop bop a loo bop, a wop bam boom!" *Graham!* Everybody fell to pieces; Crosby literally fell over laughing. And then, three nights ago, Graham opened the number normally, and got to the line "Fighting dragons and fighting swords." When he said, "swords," Crosby and Stills came out with real swords—fencing! And *Graham* cracked up! We do have a bit of fun on this gig.

RVH: Can you summarize your philosophy of playing drums, based on the experience you've gained from the many gigs you've played and the wide variety of artists you've played for?

IW: Basically, play as simple as possible. Play what they want. I don't think there are really any rules; just keep the time as steady and as flowing as possible, keep the backbeat happening, and keep the customer satisfied—all the time.



Drum Stick Necklace



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

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

Make music your life!

FIVE TOWNS COLLEGE

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

NEW!

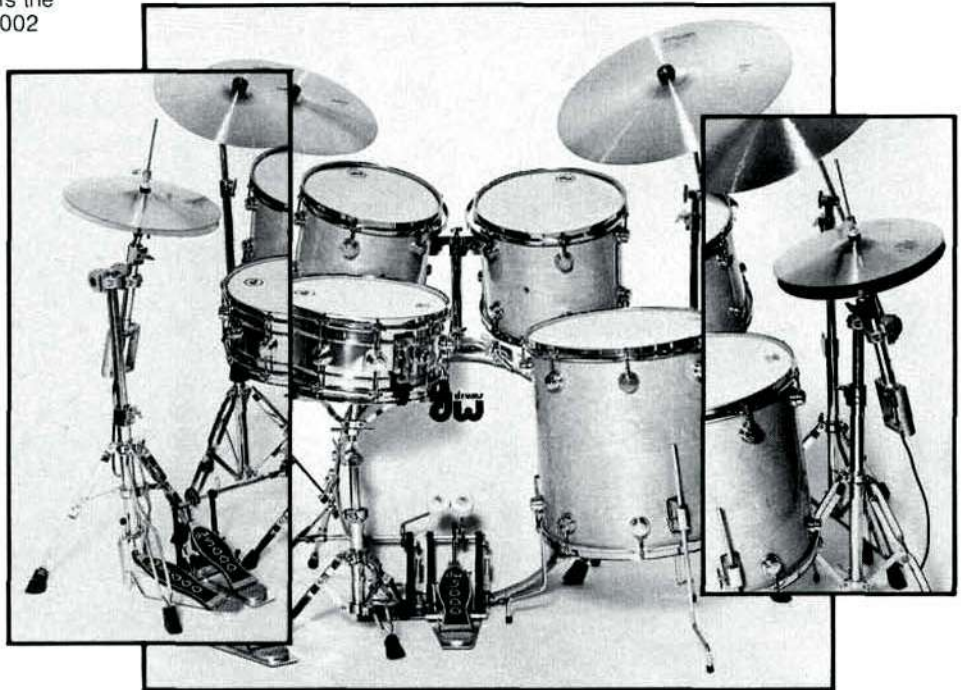
DW 5502 REMOTE HIHAT

Here's the latest step forward from the people that brought drummers the 5000CX Chain & Sprocket and 5002

Double Bass Drum pedals. Drum Workshop's 5502 Remote Hihat stand separates the hihat pedal from the hihat cymbals, connects them by a cable, and allows more convenient placement and more natural playing of a *fully operational, independent* hihat setup. DW's Remote Hihat can be used as a regular hihat, a tilting hihat, or for double hihat effects.



Strong and dependable, the 5502 comes complete with multi-clamp, arm, connecting cable, upper hihat assembly and a 5500 foot pedal base with adjustable spring tension and rotating legs (shown above, cymbal stand and cymbals not included).

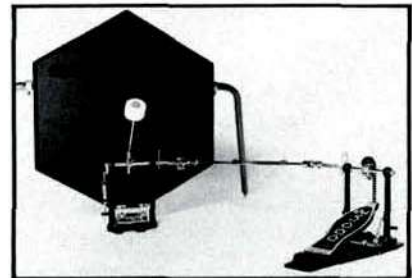


Coming soon: DW #505 "Drop Lock" Hihat Clutch

NEW!

DW 5000 TURBO E-TYPE

Energize your drumming with the 5000 Turbo E-Type from DW! Based on their best selling 5000 CX, the E-Type features a new, heavy duty beater hub; *Uni-Body*, one-piece pedal plate (pat. pend.); *Fast Black* custom finish and an exclusive double clamp system designed specifically for Simmons and other **Electronic** bass drums. The built-in double spurs and non-skid rubber surface add stability and security to the bass drum unit without affecting the smooth, solid feel of DW's un-**E**qualed chain drive action.



The 5002 DC E-Type (shown above) is even available for double and auxiliary electronic bass drum triggering.

drums dw

DRUM WORKSHOP
2697 Lavery Ct., Unit 16
Newbury Park, CA 91320
(805) 499-6863

Evaluate it at your local DW dealer!

Fills

Part 2

In our last article, we discussed what fills are and how to use them effectively in your playing. In this article, we will discuss how to use fills in big band playing, including interpreting specific band figures, lead-ins, setups, and breaks.

There are basically three ways to approach band figures. One approach is to play the figure itself without fills.

Drum Part

This works great for short, single-note brass "punches," or any other rhythmic short-note brass passage. This approach doesn't work on legato phrases.

Played:

R Cym.
S.D.
B.D.

The second way to approach band figures is to play the fill alone without the figure. In this case, you are just filling the holes.

Drum Part

Playing just the rests works great for a very busy ensemble that has a lot of notes. When the band takes a breath, just fill the holes and leave the ensemble alone.

Played:

Cr Cym.

The third approach to band figures is to play both the figure and the fill.

Drum Part

ff

This is basically just combining the first two approaches. This works great when the whole band is shouting out full blast. In fact, the last chorus of a chart is commonly referred to as the "shout" chorus.

Played:

ff

In this article, I have used the terms "Lead-ins," "Setups," and "Drum Breaks." Now let's be more specific about these terms and what their functions are.

Lead-in

A lead-in can be defined as a fill which goes into a band figure that starts on a strong beat (beats 1 or 3), usually on the first beat of a bar.

The notation shows a 4/4 drum part with two 'Fill' sections. The first fill is on beats 1-2, and the second is on beats 3-4. The 'Played' section shows a triplet of eighth notes on the snare drum in each bar, with the bass drum playing a steady quarter-note pattern.

Setup

A setup is a fill which goes into a band figure that starts off the beat, or on a weak beat (beats 2 or 4). By emphasizing the strong beat at the end of your fill, you set up the off beat figure.

The notation shows a 4/4 drum part with three 'Fill' sections. The first fill is on beats 1-2, the second on beats 3-4, and the third on beats 1-2. The 'Played' section shows a triplet of eighth notes on the snare drum in each bar, with the bass drum playing a steady quarter-note pattern.

Drum Break

A drum break is a seven-beat fill that usually occurs at the end of an eight-bar phrase.

The notation shows a 4/4 drum part with a seven-beat fill. The first five beats are marked with a percentage sign (%), and the last two beats are marked with a 'Fill' and a dashed line.

Here are some examples of drum breaks with setups at the end of each one.

Four examples of drum breaks with setups. Each example shows a 4/4 drum part with a seven-beat fill and a setup at the end. The setups are marked with a '3' and a triplet of eighth notes.

Notice that, on the examples I gave here, I placed all of the band figures on the bass drum line along with a cymbal crash. This is only one way to accent such figures; they can also be accented by playing the left hand on the snare drum. Another way might be to combine both of these ideas.

Drum Part

Fill

Played:

Fill

Fill

Fill

Fill

Fill throughout-

The following is a drum part for you to interpret using some of the ideas for fills we have discussed. Try to determine the most appropriate places in this chart to apply the specific items discussed.

"Jazz"

f

A

p *mf*

No Fill

ff

B

Play 16 bars

Play 8 bars

mp *fff*

Fill throughout-----

C


ff

D

fff

Fill

Fill

At the beginning of Part 1 of this article, I said that the drummer's primary job was to play time, but that the drummer must also be involved in the entire musical picture. This definitely applies to fills. You have to phrase with the band and also breathe with it. You don't just fill up the holes. Listen to the lead trumpet player, who is your most important ally when it comes to phrasing. If the two of you get along musically then you're halfway home. Remember, you're not just a metronome; you are an important participant. You are involved in the whole process. You can make it great or just fair. Be sensitive to everything and don't forget what seat you're sitting in. 

DRUM MARKET

Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—55¢ per word. 100 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

FOR SALE

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

BOSTON AREA ONLY: Drums and equipment, JOHN HERRIGAN SCHOOL OF MODERN DRUMMING 472-6672

DRUMMERS: BRAND NEW AMAZING NYLON FINGER RING INVENTION—TWIRLS DRUMSTICKS! FITS ALL. ONLY ONE IN THE WORLD. MAKES NICE GIFT. TWO RINGS WITH INSTRUCTIONS \$7.95 ppd. ALSO DRUMSTICKS "TWIRLERS" WITH BUILT-IN CONTROL TWIRLING RINGS \$13.95 pr. ppd. TWIRLASTICK, BOX 5126, Dept. M.D., POLAND, OHIO 44514.

Fibes Drum Co. was purchased by the Corder Drum Co. Many parts available. We can supply you with the Maple Shells, Drum covering material and hardware for the do-it-yourselfer. Write for free catalog. Corder Drum Co., 2607 Triana Blvd., Huntsville, AL 35805.

RECOVER YOUR DRUMS in classic black or white at the LOWEST PRICES AVAILABLE. A five piece set costs less than \$50.00. Send 50¢ for samples, information and prices. PERCUSSION SERVICES, 3115 Hanna Ave., Cincinnati, Ohio 45211

Yamaha mini-tympani, natural wood, mint condition \$300.00. Pair Rogers brass timbales 14" \$175.00, and stand, \$55.00. Call or write Warren James, Box 433, Yellow Springs, OH 45387, 513-767-5421.

The LARGEST DRUM SHOP in the U.S. is cleaning house. It's now or never for TITANIC savings. 22" used Zildjians, list \$241, sale \$79.50, etc. Too many items to list. THE DRUM SHOP-HOUSTON (713) 524-1577

DEAGAN MARIMBA—2½ Oct. Also: *Modern Drummer*, P.A.S. Mags. Write: Joe Garry, 132 Pleasant Ave., Englewood, NJ 07631.

MARZDYKE Cymbal Cleaning Service. New company offers Fast, Reliable Polishing. Protect your investment and have your cymbals look great. Call Jeff (516) 681-9556, NY

SUPER GLOSS DRUM COVERING MATERIAL! All colors and wood finishes. For 5 piece sets \$50-75. Singles available. Sam (602) 254-3928 evening, Phoenix, Arizona

Simmons, Pearl and E-Drums, Great Prices! Counts Brothers Music. Muscle Shoals, Alabama. (205) 383-7454

EAMES HAND MADE NORTH AMERICAN BIRCH DRUM SHELLS—select from 150 different shell configurations in one of our 15 Natural Wood Finishes or unfinished/drilled or undrilled. All shells are 100% hand made in our factory as they have been for the last 35 years from bending to finishing. Check out Bob Moses, Carl Allen, Bob Gullotti, Gene Melendreras, Keith Copeland and hear the difference yourself. Write for our new brochure today. Eames Drum Co., 229 Hamilton St., Saugus, Mass. 01906 (617) 233-1404

DRUM KEY—KEY RINGS! Sturdy, oversized, complete with key and leather tag. \$3.00 PPD.—Check or M.O.—Bear Musical Essentials, P.O. Box 28473, Phila., Pa. 19149. Pa. Res. Add 6% tax.

SAVE ON HI-QUALITY USED DRUMS FOR BEGINNERS AND PROFESSIONALS. FULL SETS, PARTS. A. ZILDJIAN'S, K. ZILDJIAN'S, PAISTE, GAMBER, PEDALS, STANDS, CASES. ED... 718-296-8723 QUEENS, N.Y.

LET THE MACHINE DO THE WORK! Linn, Oberheim, Drumulator, Drumtrax, Roland, Simmons, Techstar, Dynachord, E-Drum, Digisound. LET OUR EXPERTS EQUIP YOU FOR THE FUTURE! Gand Music & Sound, 780 Frontage Rd., Northfield, Ill. 60093, call 312-446-GAND.

ATTENTION COLLECTORS: TRIXON 1950s S.D. MINT. WFL 1940s S.D. MINT. VINTAGE RADIO KINGS, LUDWIG, WFL, LEEDY, LEEDY-STROUP. GRETSCH. K. ZILDJIAN'S ISTANBUL. ED... 718-296-8723 QUEENS, NY

New Istanbul K's still in shipping bags. 1980 Gretsch list prices, 24 thru 12 inch, very limited quantities. (901) 642-6043 Tuesday and Thursday after 5 P.M.

"Slingerland Radio Kings 6 piece white pearl—good condition—5½" x 14" snare, 26 bass, 9 x 13, 12 x 14, 16 x 16, 16 x 18 toms—\$1200 Firm—Call Scott—(216) 876-8831, 758-7384.—Youngstown, Ohio area."

Gretsch 5 piece Burnt Orange 6 months old, \$995.00. Call Gary (205) 252-4498, after 6 (205) 942-1773.

Guaranteed—New from The Music Place, Sea Girt, NJ (201) 223-8452. Simmons S.D.S. 8 buy 1 kit at special price, get 2nd kit FREE. Also applies to S.D.S. 7 & S.D.S. 1. Special prices available for single kits. Shipping & handling charges not included.

George's Drum Shop! Jackson, Miss. We buy, sell, trade and rent. New, used, refinishing, biggest cymbal selection in the state. (601) 981-9805.

Zickos ¼" clear plexiglas double bass drum kit and Zildjian 22" medium ride. (918) 333-0720.

Collectors: Very early "Fibes" set: 18" x 14" Bass Drum, 8" x 12" Mounted Tom, 14" x 15" Floor Tom, 5½" x 14" Snare, "Fibes" Hi-Hat. All drums clear plexiglas, immaculate w/cases. \$900. (212) 509-0992.

Emil Richards Presents: "CALAMARI" (The Octopus) Cassette Recording performed by the artist using many of the percussion instruments found in his vast collection. Price: \$9.95. Send to: Emil Richards, P.O. Box 27037, Los Angeles, CA 90027, CA Res. add 6½% Sales Tax.

COMPLETE DRUM & BUGLE CORP SET-UP. All Ludwig Drums, etc. in good shape. 6 Snare, 6 Tom-Tom, 2 Bass, cymbals & Glocks A/W cases. All horns Getzen & go up to 2 Contra Bass. Horns need T.L.C. Will sell package only, best offer. Contact: John Romlin, 2622 Idaho Ave. S., MPLS, MN 55426. Phone 1-(612) 925-1165.

Sonor Phonic Plus Toms, 13 x 13 Mahogany Finish (MR) \$120.00 (504) 392-7571.

STUDY MATERIALS

ROCK DRUMS OFF THE RECORD 96 pages 3 hour tape cassettes transcribed

THE TRUeline GRIP



Trueline is the name to remember for straight, top quality drumsticks which are crafted from the finest American hickory. Send for free catalog.

TRUeline DRUMSTICK CO.
ZOTZOLD-MARKED

3950 Hancock Street • San Diego, CA 92110

funk beats—solos GADD, COBHAM, GARIBALDI, MASON & OTHERS. Complete \$26.45. Book alone \$9.50. **JOBGING-DATE HANDBOOK** with 3 hour tape cassette. All styles **LATIN—ROCK—ETHNIC—SOCIETY** beats with vocal/band accompaniment complete \$26.00. Book alone \$8.00. **TONY CASELLI PUBLICATIONS**, 79 E. WILDWOOD DR., BARRINGTON ILL. 60010

TWIRL DRUMSTICKS the way top pros do (Appice, Aldridge) **NO DEVICES NECESSARY!** This drummer's **TRICK** is so **EASILY** learned, **THREE PAGES** (including diagrams) describes entire technique. Send \$7.00 to **HEIRBORNE**, BOX 26051, INDPLS, IN. 46226

DRUMMERS: TIRED OF READING DRUM SET TRANSCRIPTIONS? THEN START READING DRUM CHARTS. PROFESSIONALLY COPIED, ACCURATE SKETCH CHARTS TO SOME OF TODAY'S LEADING MUSIC. FOR SONG LIST AND SAMPLE PLEASE SEND SASE TO: CHRIS E. NELSEN, 812 ORION DR. COLORADO SPRINGS, CO 80906.

"ROCK DRUM CHARTS" BENATAR TO ZEPPELIN. NOTE FOR NOTE. FOR SONGLIST AND FREE SAMPLE SEND SELF-ADDRESSED, STAMPED ENVELOPE TO: P.O. BOX 614, LEVITTOWN, NY 11756.

EASY READ JAZZ—At last!—a drum book explaining different Jazz styles—includes 3/4, 5/4, 12/8. Solos, fills, accents, Latin/Jazz, even brushes. **GREAT** for teachers—even better for students! Fold-out charts teach you to read: \$9.95 for book, \$9.95 for **EASY READ JAZZ** cassette (includes music with and without drum track)—\$18.00 for entire package. Another book that **WORKS** from **PERCUSSION EXPRESS**, P.O. Box 1731, Rockford, IL 61110

SOMETHING NEW FOR DRUMMERS. Drum charts by **RUSH, VAN HALEN, YES, MISSING PERSONS**—hundreds others. Complete and easy to read at an affordable price. For free catalog and examples, send request to **SOMETHING NEW FOR DRUMMERS**, P.O. BOX 515, CUPERTINO, CA 95015-0515

MONSTER POWER PACKAGE—by Denny Kinne. Contains (5) books which cover the entire **ROCK** field. Solos, Speed endurance studies for hand & feet, Disco, Jazz, Latin plus a study in Commercial & Ethnic rhythms. Total value \$14.00—**YOUR PRICE \$10.00.** Send check or M.O. to **DENNY KINNE**, Dept. M-12, 202 Auburn Ave., Staten Island, NY 10314.

LOUIE BELLSON says: "The Encyclopedia is a nice idea that will catch on for the student and make it interesting for the student!" **ENCYCLOPEDIA OF ROCK VARIATIONS FOR THE SINGLE AND DOUBLE BASS DRUM.** Send \$12.50 to Cincotta Publications, 1352 So. 124, West Allis, WI 53214.

FUSION CHARTS—Accurate drum charts to some of today's leading fusion artists. Everything from **Al DiMeola** to **Zappa**. Send \$1.00 for ordering information and listing. Send \$2.00 for all above and sample chart. Send to: **Kevin McDonald**, 500 Walnut Court, Centerville, In. 47330.

3 Unique Concept Oriented Books: **INTERPRETIVE STICKINGS**—Professional level sticking material. Rock to Avant Garde. \$10.00. **ALL METER SYNCOPATION**—Thousands of syncopated rhythms, artificial groups, polyrhythms, polymeters, ametric notation, etc. \$8.50. **POLY-RHYTHMS**—Extensive study of applied motion, superimpositions, syncopation formulas, \$11.00. Send check to: **Martin Bradfield**, Box 216, Spring City, PA 19475

EASY READ ROCK—The book that teaches you to read... painlessly! Open doors to your future with this exciting new **TWO COLOR** concept (for beginners—teachers—pros.) Endorsed by **Louie Bellson—Larrie Londin—Jim Chapin.** Includes accents, fills and never before published Rock licks. \$9.95 for book, \$9.95 for **EASY READ** cassette (complete with music) or \$18.00 for entire package, ll. res. add tax. Write for free brochure. **PERCUSSION EXPRESS**, P.O. Box 1731, Rockford, IL 61110

The Working Band's Percussion Stand



Bill Kinzie, formerly with **Kilimanjaro**
Owner/Producer **Rabbit Recordings**
Waterbury Vermont



Sturdy, collapsible,
with canvas bag,
complete with stand
for gigs, studio, schools

\$89.95 includes shipping
Check, Money Order,
or MC/VISA

The Band Stand
P.O. Box 634
Montpelier, VT 05602
(802) 223-7911

Wholesale Inquiries Welcome

Put the Groove on the Right!

With the new **Cable-Hat™**
from **Slobeat Percussion**

Now you have a choice in hi-hat Stands. The **Cable-Hat™** allows more freedom, more flexibility and complete independence by putting the hi-hat stand in the most logical place—**On the right side of the drum set.**

YOU MUST PLAY IT TO BELIEVE IT!



Pat. Pend.

SLOBEAT PERCUSSION

P.O. BOX 175
EVERGREEN, CO 80439
(303) 674-4043

Photo by Mary McFerran Stobie

THE WOODWIND & THE BRASSWIND

announces it's

ALL NEW
FREE DRUM CATALOG

CALL: (219) 272-8266 or mail the coupon today

Please send me your NEW, FREE PERCUSSION CATALOG

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

THE WOODWIND & THE BRASSWIND

50741 U.S. 31 N., South Bend, IN 46637

Attention Drummers: "Drum Control With Sixteenth Notes." Excellent book with strong imaginative ideas around the drums. Recommended by Jim Chapin! Send \$3.49 to: Dennis Venuti, 1212 Moll-bore Terrace, Phila., PA 19148

SOLOS FOR DRUMS—21 S.D. SOLOS UTILIZING FUNK, POLYRHYTHMS AND RUDIMENTAL LEARNING TECHNIQUES. CREATED FOR INTERMEDIATE AND ADVANCED DRUMMERS. Send \$6.75 to Cincotta Publication, 1352 So. 124, West Allis, WI 53214

Call *Dial-a-Drum* (516) 292-0838 A recorded message of hot drum ideas & drum talk, all for the price of a phone call!

20 Popular Rudiments Cassette Package with booklets. Mail \$5.00 to Scott Walker, 30137 Avenida Tranquila, RPV, CA 90274

A-LICK-A-DAY—The book that puts ideas in your head. 365 ear-catching fills revealing techniques to play those licks most only talk about. Stressing the incorporation of bass and hi-hat, it also covers many sticking alternatives. *Now includes* transcriptions of the beats used on the Lick-A-Day Tapes. 365 co-ordinating, funk, rock, and Latin rhythms. \$9.95 for Book, \$11.95 for 2 Tapes, \$19.00 for all. Send to: Kevin McDonald, 500 Walnut Court, Centerville, IN 47330.

THEE BEAT BOOK: \$15.00 JOHN HERRIGAN SCHOOL OF MODERN DRUMMING. 12 Goddard St., Quincy, MA 02169

VIDEO TAPES—Half Price of most Drum Set and hand control methods—Limited Quantities. Free Brochure. Send self addressed stamped envelope to: M & K Productions, 601 Bunkerhill Road, Harleysville, PA 19438.

CONCEPTS IN CONTEMPORARY DRUM SET MOTIFS by Tom Sayek designed to assist both the advanced student and the professional drummer in developing a technique for the complex drum rhythms associated with Jazz, Rock, Latin Rhythms and Funk. Send \$7.95 plus \$1.00 for postage and handling to: Creative Impulse Publications, P.O. Box 702, Edison, NJ 08818.

"THE SHOWDRUMMERS' BIBLE" Illustrated Twirling Techniques. "The Best Drummers' Best Kept Secrets." \$6.00, BENTLEY SIMPLISTIX, Box 864, Newton, Iowa 50208.

INSTRUCTION

In the S.F. Bay Area JOHN XEPOLEAS author of STUDIES FOR THE CONTEMPORARY DRUMMER will accept serious drum students. Develop all the needed skills for today's drumming. Call (415) 881-5432.

SCHOOL FOR MUSICAL PERFORMANCE Specializing in Drumset and Mallet instrument Studies. Private instruction on all instruments. Voice, theory and songwriting. Jazz and Rock Ensemble Workshops—Rehearsal Space Available—Musical Director, David Kovins, B.A., M.A., M.S.M., 910 Kings Highway, Brooklyn, NY 11223 (212) 339-4989.

BROOKLYN, N.Y.—Sheepshead Bay Area. HOWARD FIELDS—6 years touring and recording with Harry Chapin. Beginners to Professionals. All Styles. (212) 627-8633.

BOSTON AREA, INCLUDING SOUTH SHORE —JOHN HERRIGAN SCHOOL OF MODERN DRUMMING. Specializing in Drums, also, Guitar, Keyboards, Voice, Bass. Professional teachers—recitals. (617) 472-6672.

"HAVE DRUMS WILL TRAVEL" Lessons in your home on Long Island. *Study the fine art of Drumming.* Studies include: Stick Control, Finger Technique, Reading, Jazz & Rock Independence, Improvisation & much more. RECOMMENDED BY JOE MORELLO Call for Appointment—BOB LETO 516-666-4238

ART AND SCIENCE OF MUSICAL DRUMMING. All levels and concepts of Musical Creativity. Discover greater sensitivity to sound, touch and dexterity. ARMAND SANTARELLI. ATLANTIC CITY (609) 822-9577, PHILADELPHIA (215) 567-2869.

Let the Sam Ash Experts Help You DESIGN Your Own Set

Drummers are very individual people and most of us are not content to buy a packaged set off the shelf. We want it OUR WAY. We know because we're drummers ourselves and because we've helped hundreds of drummers design and put together their kits. We have the experience and the willingness to help YOU get the results YOU want. And we have all the Sam Ash resources behind us — all the best brands, consistently low prices and conscientious service. Call Rich Tuck or Merrill Conn or one of our associates at **Sam Ash Mail Order** and see how helpful we can be.

Sam Ash MUSIC STORES

acoustic drums, electronic drums, cymbals, complete percussion

1-718-347-7757

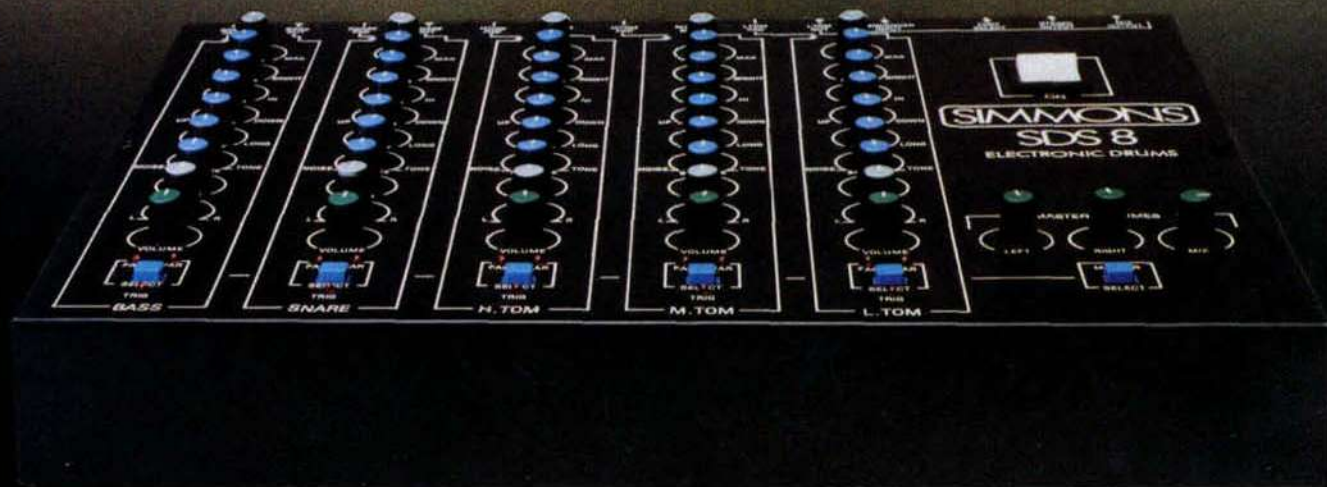
124 FULTON AVENUE
HEMPSTEAD, N.Y. 11550

   SINCE 1924



WOLF™
cable snares
maximum power!
GROVER
78 Hibbert Street
Attleboro, MA 02174

What do you want from an electronic drum kit?



We put this question to hundreds of drummers and got a unanimous reply: great sounds, total flexibility, visual appeal and a modest price tag.

So we armed the SDS 8 with the legendary Simmons sound. We gave it separate channels for bass drum, snare drum, high, medium and low toms, each with an individually selectable factory pre-set sound and a highly versatile user-programmable option.

We provided a remote footswitching

facility to change all channel pre-sets simultaneously, and incorporated a stereo mixer and individual audio outputs for maximum flexibility.

We employed newly improved hexagonal drum pads, with softened playing surfaces, to allow unparalleled dynamic control and complete an electronic percussion system worthy of the name that revolutionised drums.

And the price tag? Well, perhaps we made just one compromise.

SIMMONS

Group Centre Inc.

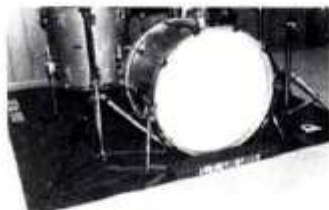
Your An Artist ... not a mechanic!!

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

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



LUG LOCK™
\$1.95/4 and S.A.S.E.



GIG RUG™

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

\$49 (US) includes handling

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



L.T. Lug Lock, Inc.

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

"PRACTICAL SOLUTIONS"

Patents Pending

Jackson, Miss. School of Percussive Arts. Private and ensemble instruction. (601) 981-9805, in George's Drum Shop.

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

DRUM STUDIES—TOP PRO, PLAYER/TEACHER. Jazz, Rock, Latin, Symphonic. Joe Garry, 132 Pleasant Ave., Englewood, NJ 07631.

THE CHET DOBOE CORRESPONDENCE PROGRAM. Study thru the mail. A *personalized* program using cassettes, books & charts. Rock, Funk, Reggae, Jazz, Solos, Reading & More! All levels. Write for free information. 427 Uniondale Ave., Uniondale, NY 11553.

DRUMMERS!!! How did Cobham, Peart, Phillips, Bozzio, Palmer, Bonham, Williams, and Gadd attain their great Speed, Power, Coordination and Creativity? I teach these concepts extensively. My course deals with highly specialized studies based on these Great Players. Covering—Solos, Fills, Polyrhythms, Odd time, Funk, record transcriptions, Melodic Drumming, Studio, Gladstone, Finger Molar techniques. Get Positive, creative results. Jeff (516) 681-9556.

Drum Instruction: JIM PAYNE, author of *FUNK DRUMMING—*; "... highly recommended." M.D., "... one of the best conceived books I've seen in a long time..." Bernard "Pretty" Purdie, is teaching rock, funk, jazz technique, reading and Linn Drum programming in N.Y.C. (212) 226-7889.

Drum Instruction! Rock, Jazz, Reading. Beginners to Advanced. First Lesson FREE. Check it out! Morgan-Phila. area (215) 843-0691, Media area (215) 566-1619.

New Orleans Area: Drumset and mallet instruction geared towards developing proficiency and style rather than just "licks." Contact Ray Fransen at Ray Fransen's Drum Center; 2013 Williams Blvd., Kenner, LA 70062 (504) 466-8484.

LEARN RECORDING ENGINEERING by top pros. Free brochure. JTM Workshop of Recording Arts, (814) 797-5883, Knox, PA 16232.

Baltimore, MD area: Drum Instruction with Grant Menefee, B.M. Berklee College of Music. All Styles and levels. (301) 247-0411.

DRUMMERS: Learn ALL styles of drumming on ALL the percussion instruments, including mallets. Call for appointment. JOHN BOCK PERCUSSION STUDIO, 914-592-9593.

WANTED

Find bands to join. Find Musicians and gigs. Write Musicians National Hot Line, Box 7733, Murray, UT 84107. Phone 801-268-2000.

BOSTON AREA ONLY: Drums, equipment, Istanbul K's, JOHN HARRIGAN SCHOOL OF MODERN DRUMMING 472-6672.

CASH PAID FOR DRUMS. COMPLETE SETS OR PARTS. CYMBALS, PEDALS, HARDWARE. ANY DRUM EQUIPMENT. ANY MAKE, ANY CONDITION. N.Y.C., L.I. AREA ONLY. ED ... 718-296-8723.

Wanted: Ludwig Black Vistalites 14" x 24" Bass Drum, 16" x 16" Floor Tom. (704) 322-3913, after 5:30, (704) 328-4245, ask for Jay Williams.

8 x 12 Slingerland Tom—Chrome or Wood, glue ring preferred. Miami, Fla. 1-305-836-8206.



YOUR DRUMMING CAN SOUND BETTER WITHIN SIX WEEKS . . .

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

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

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

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

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

While you do not have to be a college student to qualify for my Cassette Course, a Liberal Arts College at a major University is giving four academic credits a year to drummers who study with me through cassettes. Not for beginners.

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

STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th Street Dept. MD59
New York, N.Y. 10019 Phone: (212) 246-5661

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



LOOKING FOR SIMMONS DRUMS?

IN STOCK:

SDS-8

SDS-7

SDS-6 Sequencer

SDS-5 Parts & Accessories

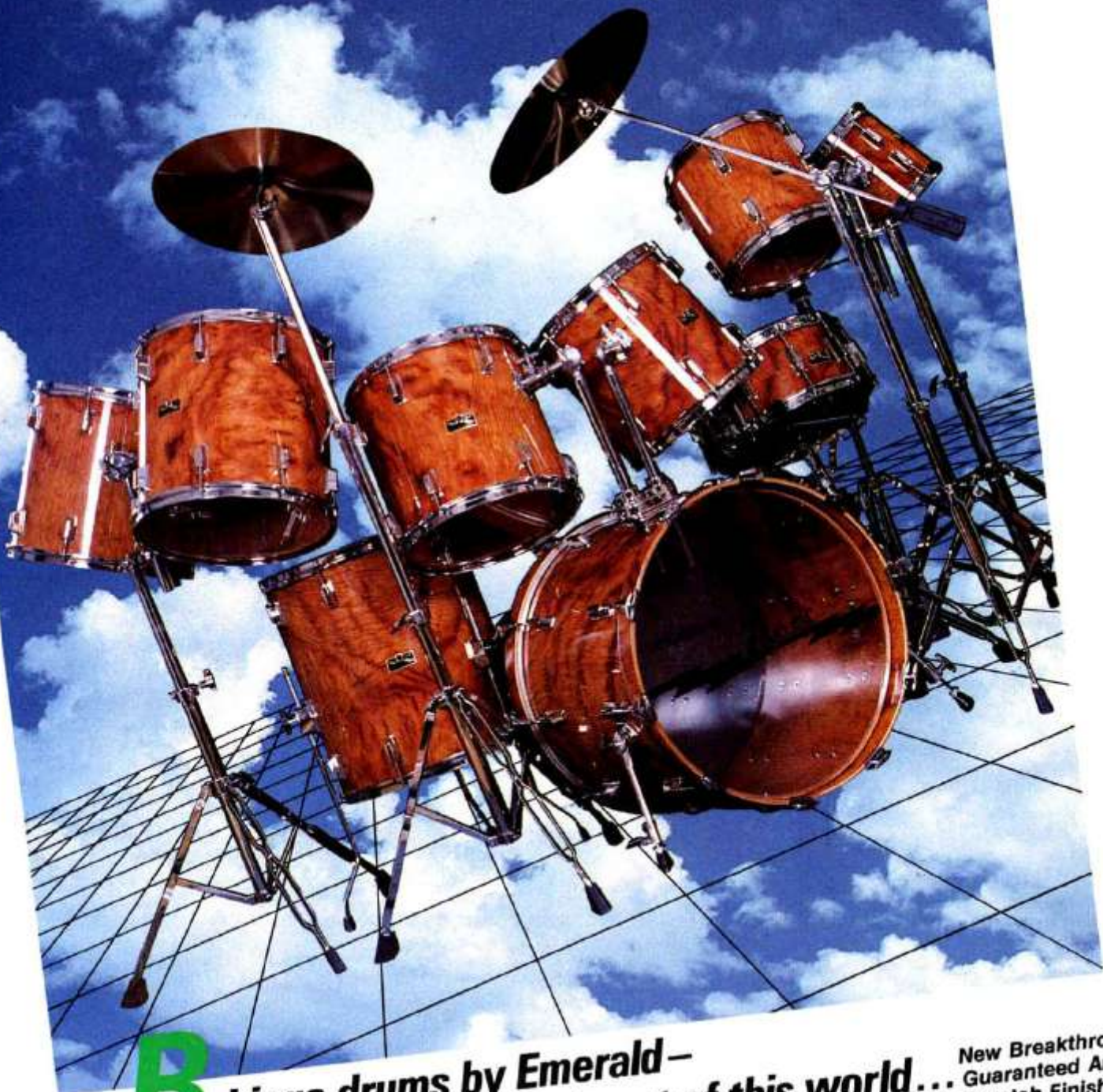


Thoroughbred Music's Percussion Unlimited

2204 E. Hillsborough Ave., Tampa, FL 33610

(813) 237-5597

Florida's Largest Music Store!



Bubinga drums by Emerald –
The hand craftsmanship is out of this world...
and the price will blow your mind!

**New Breakthrough
Guaranteed Anti-
Scratch Finish!**

African Bubinga Drums by Emerald are currently on a concert tour by name band drummers. Why? Because only Emerald hand finishes each drum, hand turns every bearing edge and mirror checks for absolute perfect balance and tuning. Bubinga wood is imported from Africa to make a pure union of hand craftsmanship and precision percussion performance. Professional name band drummers are in business to provide musical excellence and to make money. They achieve both with Emerald. The Bubinga set shown, 9 piece all tunnel tom set is more than 50% less than the famous German brand. Why pay more? Pros play Emerald Drums because they are of the finest quality and the best value – not because we pay them to endorse us! Ask for the complete Emerald line of drums at your local dealer, or if not available write for dealer information.

Call Emerald Musical Instruments at 818-700-9500.
Send \$3.00 for 28 page color catalog.

Just a beat ahead...

Emerald

Emerald Musical Instruments, Inc.
PO Box 3275
Chatsworth, CA 91313
818-700-9500 / 700-9529

IT'S QUESTIONABLE

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 870 Pompton Ave., Cedar Grove, NJ 07009. Questions cannot be answered personally.

Q. I currently own a set of Sonor brand drums with a natural rosewood finish. Needless to say, I am looking to protect my investment in this beautiful set of drums. Could you tell me the best way to protect the finish? I use hardshell cases and am very careful when I handle the drums. I am concerned about keeping the finish looking good and keeping the wood from drying out and cracking. There are so many products for wood on the market these days. Which one would suit my needs best? I play in a lot of smoky bars and my equipment is exposed to cold and mildly damp areas on occasion.

S.T.

Jefferson, OH

A. According to Debbie Alden, of Charles Alden Music Co., Inc. (U.S. distributors for Sonor drums), the best protection for Sonor shells is provided by the Sonor company itself, in the form of their Drum Care Kit. This is an accessory item that can be ordered direct from Sonor [catalog number Z9210, list price around \$25.00], and contains wood polish, chrome polish, light machine oil, lube and cloth, all contained in a black vinyl bag. This should provide you with everything you need to maintain your Sonor kit, including shells, hardware, and mechanical parts.

Q. While recently reading MD, I noticed several eye-striking advertisements for cymbals, drums, etc. Can posters of these advertisements be ordered from the companies concerned?

B.B.

Auburn, WA

A. In many cases, posters are in fact issued by various companies in conjunction with an advertising campaign. In most such instances, ordering information will be included in the text of the printed advertisement. If no such information is shown, you may inquire about posters by writing to the advertising department of the company concerned, at the address shown in the ad itself. If no such address is included in the ad, check with your local retailer for the address they use when ordering merchandise from the company.

Q. In your recent "Focus On Teachers - Part 2" [MD, Nov. '84], Steve Houghton mentioned that he had recently published a book titled, *The Contemporary Ensemble Drummer*. I have contacted various music stores in the Chicago area in an attempt to locate this book. To date, I have been unsuccessful. Do you know where I can obtain a copy?

G.C.

Bensenville, IL

A. According to Steve Houghton, the book mentioned in the article underwent a change of title prior to publishing, and was released as *Studio And Big Band Drumming* last February. The publisher is C.L. Barnhouse, of Oskaloosa, Iowa, and their phone number is (515) 673-8397. Steve suggests that you contact them to obtain the name and address of a dealer in your area who carries the book.

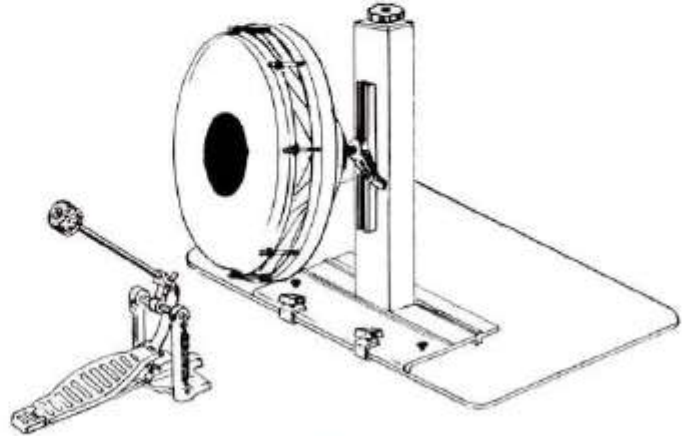
Q. I'm interested in using an 18" RotoTom as a bass drum. Do you have any suggestions as to how I could mount a RotoTom for this purpose?

M.D.

Glace Bay, Nova Scotia, Canada

A. We passed your question along to Lloyd McCausland, National Marketing and Sales Director for Remo, Inc., who provided the following information: "We developed a RotoTom drumset many years ago utilizing the 18" Roto as a bass drum. Louie Bellson, on his album, *Explosion*, is pictured with a RotoTom bass drum set on the front cover. We have known several other drummers who have converted RotoToms into a drumset, so it is possible.

At Remo, Inc., we took the center column of our RPS-10 drum practice set, and mounted the RotoTom on the column and bass plate securely. This allowed the bass drum pedal to be mounted to the base plate of the center column of the RPS-10 while at the same time holding the RotoTom rigid, in order to facilitate the rotating action needed to raise and lower the pitch. This provided a functional method of employing the 18" Roto as a bass drum. "



Q. I recently read your issue covering last summer's NAMM show in Chicago. I was wondering if you could provide information on when and where the next shows will be held, and how one may attend them?

S.S.

Henry, IL

A. The National Association of Music Merchants (NAMM) holds two major industry shows each year. The most recent was held last February in Anaheim, California, and the next is scheduled for June in New Orleans, Louisiana. The shows are intended as an opportunity for manufacturers and wholesale distributors to display their products for the benefit of retailers, music schools, and other music-related business people. They are not consumer shows, and the general public is not admitted—although there is some discussion of including a "consumer day" in future shows. Admission badges must be obtained, and those badges require an association with some element of the music industry. Fees for the badges depend on whether or not the applicant is a NAMM member. For further information, contact the NAMM office at 5140 Avenida Encinas, Carlsbad, CA 92008, or call (619) 438-8001.

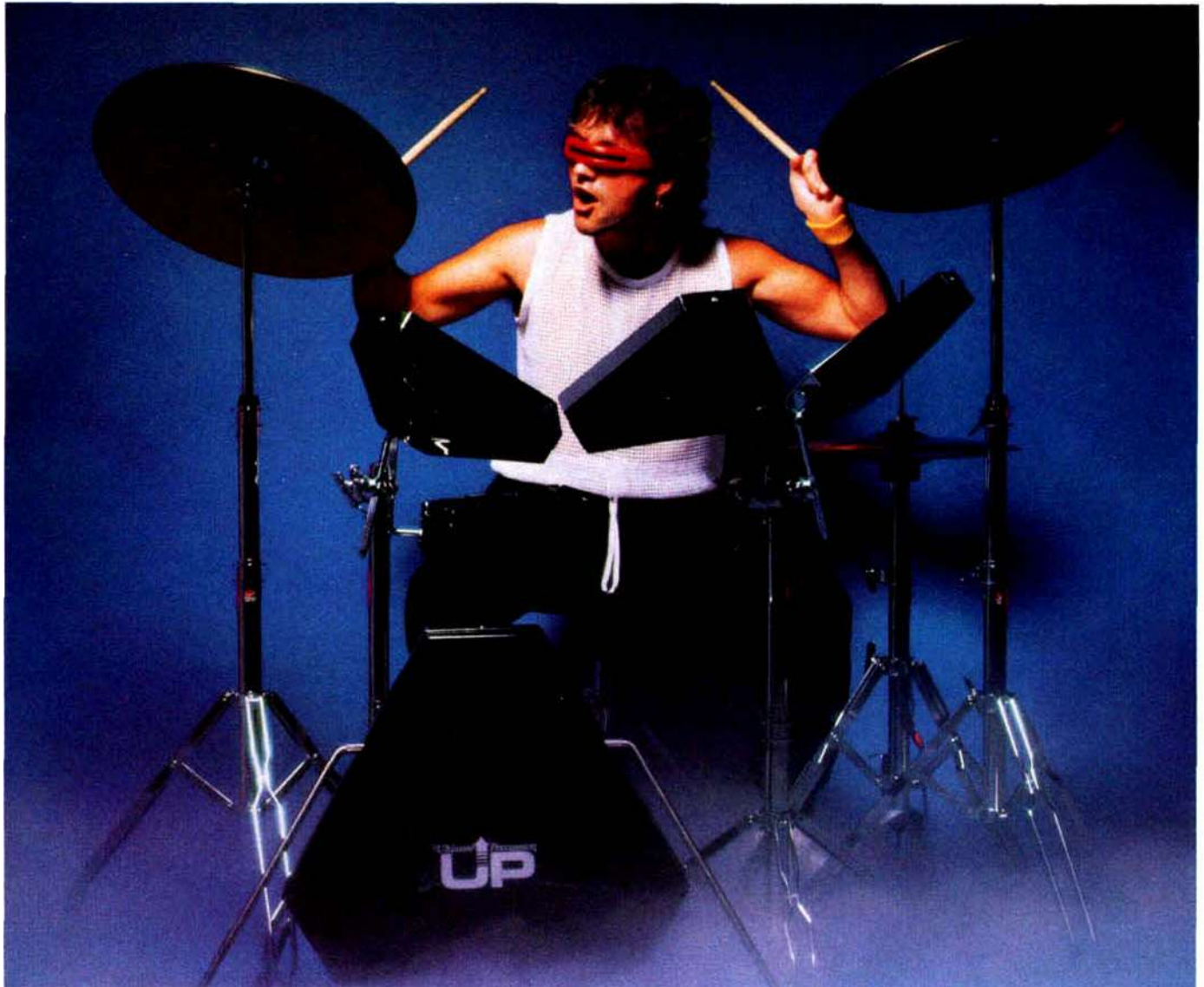
Q. I have recently purchased the new Simmons SDS1 digital drum. My question is: Are the digital sound chips that are provided by Simmons interchangeable with the sound chips manufactured for use with the LinnDrum? If not, could an alteration be made to either the chip or the drum to make this compatibility possible?

A.V.

Palm Springs, CA

A. Both Glyn Thomas of Simmons and Bill Boydston of Linn Electronics told us that the answer to your questions is an unequivocal "No!" This is due to the fact that Linn and Simmons use different encoding schemes for their chips. Glyn Thomas went on to offer the following alternative: "We do have an extensive library of alternate sounds available, and of course our new SDS EPB allows the user to sample and 'blow' to EPROM many different sounds fully compatible with both the SDS7 and SDS1."

INTRODUCING UP FIVE.



Specifications, appearance and price subject to change without notice.

THE SOUNDS WILL BLOW YOU AWAY. THE PRICE WON'T.

The new UP FIVE electronic drum set lists for only \$995. And if you think that's amazing, wait until you hear the incredible range of sounds it can produce.

What's more, the UP FIVE features: Easy to use control board, with eight of the most wanted pre-set sounds. Floating rubber heads. Outstanding dynamic response. Solid, high quality construction. Manufactured in Britain by ULTIMATE PERCUSSION'S master craftsmen who have been designing and building electronic drums for over 8 years.

Clearly, the UP FIVE is today's best value in quality electronic drums. So if you're looking for rock solid percussion, try them out at your local dealer or contact us for more information.

Ultimate Percussion
UP

ALDEN

CHARLES ALDEN MUSIC CO., INC.
P.O. BOX 231, WALPOLE, MA 02081
TEL: (617) 668-5600
Exclusive distributor for U.S. & Canada

UPDATE

A new Aldo Nova album should be out now with **Billy Carmassi** on drums. As a member of Aldo's team since the first album, Billy has been on numerous tours with the artist and is enjoying the fact that now the band is headlining small venues. "When you're headlining, you can stretch out more. If you want to play an extra tune or stretch out a song a little longer, it's okay."

The fact that Billy's first tour with Nova spanned nine months is even more incredible in view of what Billy says Nova requires of him. "He's into good time and really hitting hard. By the end of the night, my arm is showing it. But that's what he wants—a really hard type of hitter and

someone who is solid with a heavy back-beat."

During the off time in '84, Billy, who plans to move back to California from Minnesota, spent some time in the Bay Area recording a demo with Nova band mate Jesse Bradman. "We got together because we were rooming together on the road. He'd write the songs and I'd get out my drum pad, so we decided to check it out. That's sort of an iron in the fire. If it happens, great, because that's something we can all be a part of. It would be an equal partnership. The music is like a Loverboy kind of thing with rock harmony stuff. Hopefully, something will happen with it, although it's not something where we're

going to starve ourselves to get it off the ground, even though we do put some time into it. If it doesn't happen, working with Aldo is great."

About the fact that his brother, Denny, is also a drummer, Billy asserts that there is absolutely no rivalry between the two of them. "People don't believe that, but it's the truth. When we get together we talk about, first, his little girl, who is the apple of my eye. Then we talk about sports, and play golf and racquetball together. We just enjoy being brothers. He really helps me out a lot, too, with advice or if I have a question. We're best friends, so how can you feel competitive with your best friend?"



Speaking of **Denny Carmassi**, he had a rather busy year last year. In addition to the soundtrack for *Cafe Flesh* (which turned into an album called *The Key Of Coot*) and the soundtrack for *City Limits*, Denny lent his skills to such records as Joe Walsh's newest LP and Stevie Nicks' recent album.

"It's neat because I'm getting to play with some great players. Stevie gives a lot

of free rein. I enjoy it. Whenever I get the chance, I play with other people. It's great, man, when you lay down a track and when that voice gets on! It's so Stevie. Her voice has that great identity that's really hard to find nowadays.

"I love to do free-lance work. It helps me grow as a player. I like to do outside work because I get to play with other people and when I come back to the band, I feel I've grown a little bit. The soundtrack stuff is great because it's so fast. We cut 23 pieces of music in two days—almost an hour's worth of music. Everything was timed out with click tracks, and we just went in there and knocked it out. It's real different from the band situation, which is much slower. The band situation involves more of a creative process that we go through. We sit down, discuss and play. But for a film soundtrack, I go in there and everything is already done and written out. I get a chart, a click track and go—one

right after another. It's a lot different."

And in the midst of all of this, Heart is gearing up again for a record to be released in the next couple of months, and a tour to follow. The music, Denny says, demands, "a lot of personal input and a lot of creativity within the framework of the song. I think the songs are the most important thing, along with being sensitive to the other musicians."

It's not always easy being so busy, though. With rehearsing in Seattle and recording in L.A. while living in the Bay Area, Denny says, "I enjoy being home with my family. That's real important to me too. After a while, it gets real hectic. Sometimes I'll fly to L.A. for the night and come back. Stevie's sessions would go until 6:00 or 7:00 in the morning and I'd catch a 7:00 flight out of Burbank airport. Her sessions don't start until 8:00 at night and sometimes you don't even play a note until 3:00 A.M."—*Robyn Flans*

Stuart Nevitt is currently in the studio with Shadowfax and looking forward to his first two-week jaunt to Japan this spring. For those who may not be familiar with this group, Stuart took pains to describe the music: "It's in the cracks somewhere. It's not jazz jazz. We don't really know what to call it other than to say that it has a lot of world music influences in it—some Indian, a lot of African and some Asian things too. I would call it 'world music.'"

"There's a lot of timekeeping involved in our music, but the spaces are very important as well—almost more important than the notes sometimes. I think it's a matter of finding the right place to put things in. I think I play very simply for what we do, and I try not to make it too cluttered. Also, there's a lot of color work that's involved with the percussion stuff. With my live setup, I have a percussion rack on the side which I try to incorporate along with the rest of the drumkit. We've

also been using some percussion parts that we took from the albums. We run a cassette through the monitors which we play along with, because we can't really afford to take a percussionist along with us all the time. I've really enjoyed that, and I've enjoyed working along with sequencers and drum machines on stage. We haven't used any drum machines in the studio, though. All the percussion work is live."

In fact, working with Emil Richards in the studio in the past was an immense pleasure for Stuart. "Working with Emil Richards is quite an education. He has trunks of mallets and gear that he can use on one instrument to get completely different sounds. As far as knowing world music is concerned, he's got to be one of the top people in the world. Some of the stuff we did on the *Shadowdance* album was Indonesian influenced, and he put exactly the right flavor in the music. In fact, some of the things came out completely different

than we had expected solely because of Emil. He's just great to work with."

And when Shadowfax isn't keeping him busy, Stuart says he tries to do whatever else he can. Last year he enjoyed working with Cash McCall, who he describes as "Chicago, dirty, greasy blues. In fact, all I used was a kick drum, snare drum, hi-hat and one cymbal. With Shadowfax I have tons of percussion racks and all kinds of equipment. It's nice to go back to a real basic kit like that every now and then."

With a background in various different types of music, Stuart says he would like to do more sessions. "I wouldn't want to limit myself to anything, but I'd like to get into doing more rock 'n' roll stuff. To be honest with you, I'd rather be playing in a new wave rock band with girls in leather miniskirts and fishnet stockings dancing in the audience," he laughs. "But I think the grass is always greener, because when I was

continued on next page



***New
from
Sonor***

PERFORMER
MADE IN GERMANY

***Deep in sound, deep in size
and here at last – The Performer.
Made in Germany by Sonor,
The Performer is your chance to
play a reliable, professional
outfit at a competitive price.***

***Exclusive distributor for the U.S. and Canada:
Charles Alden Music Co. Inc., P.O. Box 231,
Walpole, MA 02081, Tel. (617) 668-5600
Outside the U.S. and Canada please contact:
Sonor Percussion · P.O. Box 2020 · D-5920 Bad Berleburg 2
West Germany
In Great Britain: Sonor UK Ltd.
Widcombe Parade · Widcombe Bath BA2 4LD***

back in Chicago playing in rock bands [when Shadowfax broke up for a while], I

missed the kind of stuff Shadowfax was doing. The guys in the group are so versa-

tile that we have been able to do a lot of other projects anyway."—*Robyn Flans*



Photo by Rick Malkin

When **Richie Morales** joined Spyro Gyra, he found many special challenges involved in playing with this well-established group. "The challenge was to learn the music, and satisfy the needs of the players and bandleader. Also, since the group already had a following and a strongly identifiable sound, I had to blend in with that, but at the same time, contribute some of my own identity to the music.

Jimmy Carl Black was the original drummer for the Mothers Of Invention. During his years with Frank Zappa, he played a huge number of concerts, and recorded the albums *Freak Out*, *Absolutely Free*, *We're Only In It For The Money*, *Lumpy Gravy*, *Ruben & The Jets*, *Uncle Meat*, *Weasels Ripped My Flesh*, and *Burnt Weenie Sandwich* before Zappa disbanded the group in 1970. Black was also featured in Zappa's 1971 movie, *200 Motels*, a "documentary" of life on the road which also featured Ringo Starr, Aynsley Dunbar, and the late Keith Moon. Ten years later, Jimmy made a cameo vocal appearance on a song from Zappa's *You Are What You Is* album. He is a founding member of The Grandmothers, a group comprised mostly of ex-Mothers.

Asked about the original Mothers, Jimmy says, "It was the best rock 'n' roll band in the world! A lot of people didn't think so; I mean, we were the 'Kings of the Underground.' We got nothing played on the radio, or anything like that. But I think we were playing the most innovative music happening at the time. Frank has made references in interviews that he didn't think much of us as players, but in my opinion, I

Having played with bands like the Brecker Brothers, I was used to performing in musically challenging situations, but the bands I had played with in the past did not have an identifiable popular base."

At the time that Richie joined Spyro Gyra, the group had already toured for about three months into the year, and they had their program already worked out. Richie had to learn about 15 tunes in the space of three weeks. "There was a certain amount of pressure involved from that standpoint. Our first gig was in Cleveland. It was a big jazz festival type of thing. There were upwards of 10,000 people there, so there was a great potential for disaster.

"To the band's credit, after playing with the same drummer for six years, they were ready for something fresh. Once they heard what I had to offer, they trusted me. Basically, as long as I played the arrangement correctly, the more of myself that I put in, the more they seemed to like it. It's

still think the original Mothers Of Invention was the best band he ever had. They may not have been the best *technical* band, but I'll tell you right now, as far as putting on a show, we were *the* best band in the world. We never played the same show twice. The shows he's doing now are not spontaneous, and that's what *made* the Mothers Of Invention. We rehearsed so often and played so much that we had a telepathic thing happening. Everybody knew what Frank was going to do before he did it. It was magic, and he's never had that since. He just has *sidemen* with him now. They're great guys, though."

After the original Mothers broke up, Jimmy started a band called Geronimo Black. "That lasted till 1973, and then I moved back to El Paso. I had one band—Big Sonny & The Low Boys—that recorded both a single and an album. It's real hard to get—R&B stuff. In 1980, I did an album called *Clearly Classic*—a clear, plastic blob-shaped record. I pressed 500 copies, and made them as collector's items. It had eight 1950's R&B songs. Then, I did two albums with the Grandmothers [Rhino Records], and then another Geronimo Black album on Helios

pretty much a song-oriented band, even though it's instrumental and jazzy. The way the songs are written largely dictates what is to be played."

As for Spyro Gyra's current projects and future plans, Richie explains, "We just finished doing basic tracks for our next album. We started recording in December and we got the tracks down in about two or three weeks. We also did some jamming which was edited into some tunes and may possibly be included in the album. All the regular band members played on the album. Also, we're hitting the road again in 1985. This is a very hard-working band. Sometimes they do as many as 150 to 200 dates a year. First, we're doing a tour of Colorado for ten days and then we may tour the Caribbean. The album should be released in May or June, after which the jazz festival season will begin. We'll be involved in a lot of those jazz shows. We're just going to get out there and play for the people some more."—*Susan Hannum*

Records. Now I'm playing drums in a Gospel group in Austin. This Gospel thing is a really interesting trip for me. I've always wanted to do it, but never had the chance to. They're all good players, and they all sing their butts off! I also have a little quartet—a rhythm & blues thing that I front as a singer. I'm also going to put out a four-song EP this year. I have a version of "Big Leg Emma" that I want to record, along with three of my own songs. I'd like to really get some sort of label thing happening.

"I have the master here of a yet-to-be-released third Grandmothers album. There's a song on it called "What Was Zappa Really Like" that Don Preston wrote. We want to get back together and do some stuff. We do a lot of fusion, plus we do a lot of old Mothers stuff that Frank doesn't do anymore. We've been to Europe about three times so far, but we haven't played much in the States. This time, when we get back together, I'd like to do an intensive tour of the USA. I think there are a lot of fans out there who would really get off on it." —*Bob Saydlowski, Jr.*

Look for an album **Steve Gadd** did called *Gadd About*, which was initially released in Japan and finally the U.S. As usual, Steve has been keeping busy with such projects as Al Jarreau, Diana Ross' next LP, playing live in London with Al Jarreau, in Japan with Eddie Gomez and Chick Corea, in Zurich with the Steve Gadd Quartet and writing an instructional book which should be out soon. **Tris Imboden** on Kenny Loggins' recent release and currently on the road. **Ralph Cooper**

on recent Air Supply release. **Sandy Genaro** on Cyndi Lauper's upcoming album. **Jim Keltner** on soundtrack for *Brewster's Millions* with Ry Cooder. **Ricky Lawson** on Maurice White's solo album. **Lynn Coulter** on Del Monte commercial. **Michael Botts** on Mickey Gilley's new LP. **John Ferraro** on Michelle Pilar's recent release, with **Michael Fischer** on percussion. John can also be heard on Tim Miner's and Lisa Whelchel's current Nissi releases. **Mark Craney** has journeyed to

England to be with a band called Esquire. **Larrie Londin** on new projects by Atlanta, Ronnie Milsap and Louise Mandrell. **Ron Tutt** on Chris Hilman's recent *Desert Rose* release. **Andy Newmark** recently in the studio with Nils Lofgrin. A new album is due out this month on Landmark records by **Jack DeJohnette**, on which Jack plays piano; the drumming is handled by **Freddy Waits**. **Don Osborne** on tour with Mel Torme.—*Robyn Flans*

EX-5500
DEEP-FORCE SERIES



EX-22D-5 Brazilian in No.33 Pure White
Cymbals not included

PEARL'S NEW EXPORT SERIES
SOUND • QUALITY • ROADWORTHY • LOOKS... AND SAVINGS!

PEARL...the World's leading and largest manufacturer of Percussion equipment...has achieved a technological breakthrough in the drum manufacturing process. The outstanding result is the NEW PEARL EXPORT SERIES...better quality for fewer dollars! We know that no other company can equal the VALUE of Pearl's NEW EXPORT SERIES! PROFESSIONAL QUALITY...now, at a TRULY AFFORDABLE PRICE! See for yourself at your nearest Authorized Pearl Dealer. You'll enjoy the SAVINGS as well as the SOUND!

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

Pearl

For a full color catalog, please send \$2.00 for postage and handling to:
In U.S.A.: Pearl International, Inc., Dept. DEK, P.O. Box 111240, Nashville, TN 37223-240
In Canada: Pearl Dep., 3331 Jacombs Road, Richmond, B.C. V6V 1Z6

FRANKIE BANALI (Casser Piani)

JOS ZOOMER (Vandenberg)

TICO TORRES (Bon Jovi)

INDUSTRY HAPPENINGS

FRED GRETSCH ACQUIRES GRETSCH DRUMS

The complete line of Gretsch drums, part of the music scene since 1883, has been reacquired by Fred Gretsch Enterprises, of Ridgeland, South Carolina, from the Baldwin Piano & Organ Co., according to an announcement by Fred Gretsch, President of the company.

The sales and marketing offices, formerly located in Gallatin, Tennessee, have been moved to Ridgeland, South Carolina, along with some of the key personnel. The manufacturing plant, located in De Queen, Arkansas, will remain in full operation with no interruption of production or deliveries.

The Gretsch acquisition comes 18 years after the Fred Gretsch Company was acquired by Baldwin, and

makes a return of the world-famous Gretsch drums to the Gretsch family. Gretsch Drums once again becomes the only family-owned drum manufacturer in the United States.

"As a fourth generation 'Fred Gretsch,' it gives me immense personal satisfaction to return the line of Gretsch drums to our family-run business," noted Fred Gretsch. "I've been involved with Gretsch drums ever since 1950 when my grandfather, Fred Gretsch, Sr., started taking me to the Gretsch factory in Brooklyn. I grew up in the drum business." Gretsch went on to add, "Service to our customers will continue to be one of our priorities, because that's one of the reasons why customers have confidence in the Gretsch name."

BERKLEE AWARDS SCHOLARSHIP



Gifted percussionist and Berklee College of Music junior Aaron Scott, of Chapel Hill, North Carolina, was recently awarded the second annual Avedis Zildjian Memorial Scholarship by Berklee President Lee Eliot Berk, during a special ceremony at the college. Also present was Armand Zild-

jian, son of the late Avedis Zildjian, founder of the Avedis Zildjian Cymbal Company. The memorial scholarship is presented yearly to an outstanding Berklee upperclass percussion student for the continuance of his or her studies at the prestigious Boston college.

PEARL DRUM GIVEAWAY WINNER



Twelve-year-old Kirk Standish of Fair Haven, New Jersey, was the winner of the recent Pearl *Ichiban* Drum Giveaway. The drawing was held at Pearl International, Inc., by Michael Morgan and Walt Johnston (Presi-

dent of Pearl International). Kirk won a complete five-piece *Ichiban* graphic kit, in the *Deep Force Export* series, including five of Pearl's new *CX-500 Series* cymbals.

DINO DANELLI JOINS PROFILE ARTIST ROSTER



Profile Cymbals is proud to announce that drummer Dino Danelli has joined its artist roster. Dino first drew worldwide attention as the dynamic drummer with the Young Rascals. He influenced an entire generation of drummers with both his technical expertise and flashy showmanship. He has performed with Fotomaker, and his present band, Little Steven & The Disciples of Soul, just finished a tour of the U.S. and Europe. Those lucky enough to see his revolutionary drumkit,

which he designed himself, and which included the following Profile cymbals: 18" crash and 20" ride (*Rock Velvet* series) and 18" crash, 20" ride and 14" hi-hats (*Hi-Tech* series).

Dino recently noted, "I use Profile because they offer the great professional quality my music demands, along with excellent variety. I also like the *Dragon* series China splash cymbals for special effects." Dino brings to Profile a wealth of experience which will be quite helpful in developing future products.

BUDDY RICH "DROPS IN" ON ZILDJIAN

Following a "battle of the bands" concert in Lynn, Massachusetts, with the Maynard Ferguson band, Buddy Rich

brought his bus and his entire band along to visit and tour the Avedis Zildjian Company factory in Norwell, Massachusetts. One of the displays was

one of Buddy's own classic drumsets, given as a gift many years ago to Armand Zildjian. Buddy then picked out a new selection of cymbals for his current tour and for an upcoming

television appearance at Disney World in Orlando, Florida. He was particularly excited by the new Zildjian 22" *Impulse Ride*, which he is now using as his main ride cymbal.

AS TIME GOES BY.



Ricky Lawson
of the Yellowjackets

A tough customer, that Rick. One never knows what to expect next. The driving force behind Stevie Wonder, George Benson, Al Jarreau and the Yellowjackets, when they want great sound, they always come to Rick.

And with Rick, it's still the same old story. Dean Markley makes his drumsticks from only the finest select hickory, then leaves the finish off for a better grip, leaving only the great feeling of natural wood. Our special sealing process and low moisture content are all part of each perfectly balanced stick.

Of all the gin joints in all the towns in all the world he'll ever play, Rick will never use another stick, because as time goes by, Dean Markley quality remains essential.

So do yourself a favor, go down and pick up a pair at your Dean Markley dealer today. If you don't, you'll regret it, maybe not today, maybe not tomorrow, but soon and for the rest of your life.

You know, this could be the beginning of a beautiful relationship with Dean Markley.

Dean Markley
D R U M S T I C K S

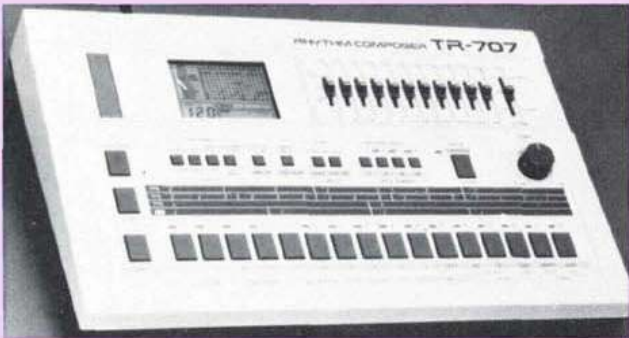
JUST DRUMS

HYBRID ELECTRONIC DRUM BAGS

Hybrid Cases recently introduced their new deluxe carry bags for all electronic drumkits. These plush bags have an exterior hardshell outside and a heavy foam padding with lining inside. All compartments are isolated from each other. They are available in 4-pad bag, 2-pad bag, bass bag, brain bag and hardware roll pack. For further information, contact Hybrid Cases, 1121-20 Lincoln Ave., Holbrook, NY 11741, or call (800) 645-1707.



ROLAND TR-707 RHYTHM COMPOSER



The new *TR-707 Rhythm Composer* offers digital sounds, digital display, and perfect percussion timbres in a drum machine that is both a pleasure to hear and a snap to program.

Roland uses a digital sampling process to create the 13 sounds in the *TR-707*. Flam and shuffle functions allow you to produce rich and expressive patterns. Up to 64 individual patterns may be created, in order to write complete rhythm tracks with a total memory capacity of 998 measures. Once completed, this pattern and track data can be stored externally in two formats: an audio tape recorder or Roland *M-64C Memory Cartridge* which serves to double the instru-

ment's immediately available memory.

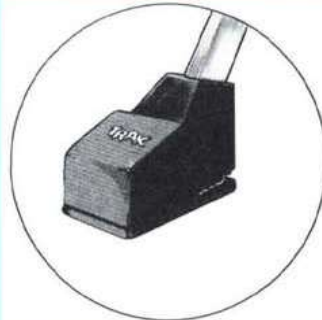
An LCD (Liquid Crystal Display) gives a beat-by-beat readout for easy graphic editing. Individual drum scoring, accents, measure numbers, track numbers, tempo, and operating modes are all displayed in this handy graphic window. The unit comes equipped with all of today's popular interface options, including MIDI, Sync 24, programmable Trigger Out, and full Tape Sync facilities. Outboard processing is also possible via audio output channels. For additional information, contact Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040.

MAXX STIXX

A new entry in the drumstick field is Maxx Stixx, made in the U.S.A. of the finest Tennessee hickory, kiln dried to 71/2% water content, which the manufacturer claims makes these sticks straighter and stronger than some other major brands containing a higher percentage of water. A natural grip, with a

bold Maxx Stixx logo, eliminates the need to sandpaper the grips or use tape. Maxx Stixx are available in either wood or nylon tip in the following sizes: *2B, 5A, 5B, Rock, 7A* and *Jazz Rock*. For additional information, write Maxx Stixx, P.O. Box 181, Wonder Lake, IL 60097.

TRAK SHOES



Trak offers an innovative solu-

tion to the problem of creeping cymbal stands and bass drums. *Trak Shoes* keep stands permanently where you want them. Designed to be permanently installed on your drum riser, they serve as a memory for the location of each stand, eliminating frustrating setup variations. *Trak Shoes* accept practically all stand feet, and permit a wide latitude of setup angles. Contact Primo, Inc., 50 Brigham St., Marlboro, MA 01752, or call (617) 480-0300.

PRO-MARK STICK GRIP



Pro-Mark *Stick Grip* is now available from leading music stores after its formal introduction at the NAMM Winter Market. This product is a specially

formulated powder which will improve stick control and give a more positive grip, even when the hands are sweaty, according to a company spokesman. The powder absorbs moisture from the hands without leaving a sticky residue on sticks or clothing. It is not transferable, and leaves the hands dry, not sticky. The product comes packaged in an unbreakable plastic bottle, and requires only a light dusting on the fulcrum area for the entire palm (depending on playing styles) to assure an excellent grip.

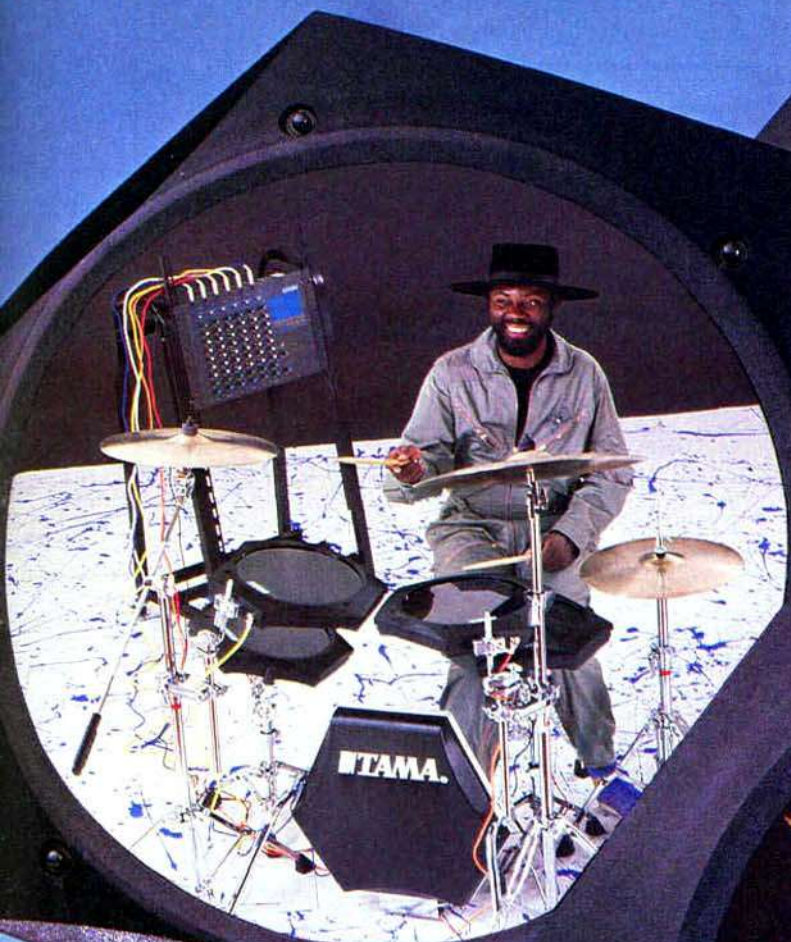
For further information contact Pro-Mark at 10706 Craighead Dr., Houston, TX 77025. Telephone (713) 666-2525.

SIMMONS UPGRADES SDS7

Glyn Thomas, president of Simmons Group Centre, recently announced a series of improvements to the *SDS7* analog-digital electronic drumkit aimed at increasing the instrument's roadability. "The *SDS7* has become the choice of so many touring drummers that we decided to redesign some of its elements to better withstand the rigors of the road," Glyn said. The upgrade involves a new, shock-resistant mounting system for the internal battery pack and memory cards in the *SDS7's* brain. The new system prevents accidental removal or dislodging of the components and memory loss during transit. For more details, contact Simmons Group Centre, Inc., 23917 Craftsman Road, Calabasas, CA 91302, or call (818) 884-2653.

NEW FINISHES FROM MILESTONE

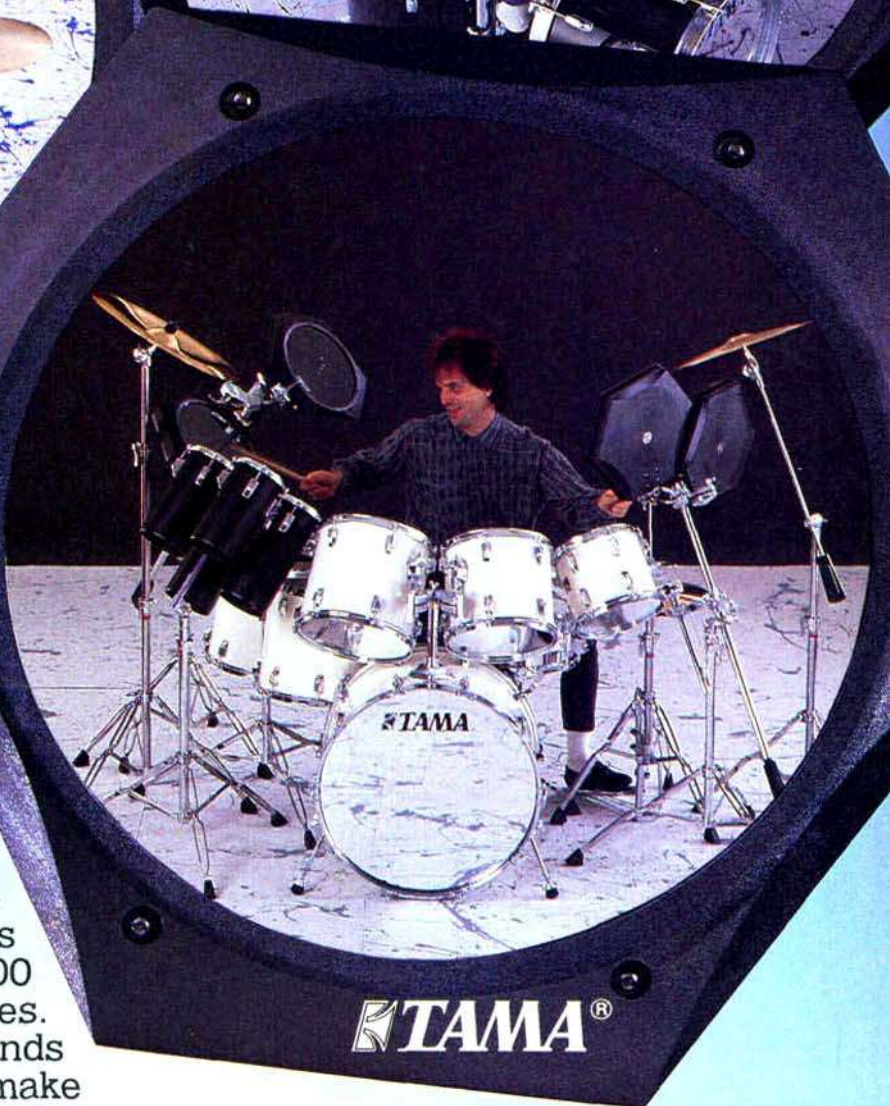
Milestone Percussion recently announced its new *Ebony Classic* appearance—beautiful and also unique. The outer "skin" of *Supaclear* and the ebony appearance beneath it are both integrated into the shell cylinder. The shell remains a hand-built, single-wall instrument with no lacquers, stains, veneers or plastic coverings involved. The Barkel hardness rating for *Supaclear* is in the 45-50 range; woods are in the 10-13 range. "It's not only classy," says Milestone, "it's weather-proof and tough." Sixty of Milestone's 80-plus colors will be available in the *Classic* appearance. For more information contact Milestone Percussion, Ltd., 9771 Pinewell Crescent, Richmond, BC, Canada V7A 2C7.



TS500 (Lenny White)
Tama breathes new life into the 5 piece electronic drum set. Snare, Rim shot, 3 Tom Toms and Base Drum form the nucleus of today's drum sounds.

TS600 (Roger Taylor)
Powerful, percussive, performance can be added to any acoustic bass and snare with the complete TS600 arsenal. 4 thundering Tom voices. Synth drum for bizarre space sounds and a rousing chorus of Handclaps make this set "one of a kind."

TS200 (Denny Carmassi)
The most cost effective way to add the power and punch of electronic drums to your present set up. TS200 dual voice



modules let you select just the sounds you need. Dual Tom Tom voices, Snare/Rim shot voices or Synth/Handclaps voices represent the widest array of sounds at the most affordable prices.

3 Different Drummers, 3 Different Styles... All Distinctly Techstar

Cymbalism

"You can't beat a RUDE ride."

So says **Peter "Pedro" Gill**, who with bass player **Mark O'Toole** drive the **Frankie Goes to Hollywood** rhythm section with power enough to rattle your rib cage.

For sheer raw power, Paiste RUDE are established as the ultimate cymbal for the forceful player.

RUDE cymbals give you that "up front" live sound as **Larry Mullen** from **U2** will confirm. And **Gary Most** with **Heavy Pettin'** claims confidently, "I've tried the rest and RUDE are best!"

Of course, RUDE cymbals are multi-purpose. Unlike other Paiste cymbals lines which are named for a special use, e.g. crash or ride, the RUDE small sizes are called Crash/Ride—and those crashes are dynamite. The larger sizes are named Ride/Crash—the first name describing the main use while still having the additional properties to perform as a crash cymbal. The penetrating ride and bell sounds can clearly be identified in **Stewart Copeland's** performances. And this versatility is reflected in **Mark Pinder's** adventurous sound outlook: he uses a riveted 20" RUDE to get "a special sixties cymbal sound effect."

Recent additions to the RUDE range are Sound Edge Hi-Hats, which cut like a powerful scythe, and a dynamic China Type capable of giving some fearsome crash effects.

The latest arrivals are the much requested RUDE splash cymbals, available in sizes 8," 10," and 12."

For further information please contact: Drummer Service, 460 Atlas Street, Brea, CA 92621.

PAISTE®

Advertiser's Index

Action/Reaction	69	Dean Markley Drum Sticks	113
The Band Stand	101	Musician's Institute	70
CL Barnhouse Music Publishers	54	NJ Percussion Center	38
Berklee College of Music	42	Noble & Cooley	48,96
Bil-Mol Music	80	Paiste Cymbals	7,115
Calato	62	Pearl International	58/59,111
Camber Cymbals	39	Pastore Music	79
Caruso Music Store	92	Percussion Center	90
CB-700	65	Powergrip	63
Collarlock Canada, Inc	89	Precision Drum Co.	88
Corder Drum Co.	90	Premier Drums	5
Cosmic Percussion	93	Profile Cymbals	91,94
Cymbal Safe	32	Promark	71
DC 1000 Percussion	60	Remo	63
Discount Music and Drum World	56	Resonant Drum Sticks	81
Doboe Publications	69	RIMS	54,80
Drum Center Publications	62	ROC Drums	77
The Drum Shop-Houston	48	Rolls Music Center	52
Drum Workshop	95	Sabian	102
Drums Ltd./Frank's Drum Shop	86	Sam Ash Music Store	92
Duraline	45	"Set-The-Pace" Pedal Practice Pads	37
Dynacord	73	Shure Bros.	85,103
Emerald Musical Instruments	105	Simmons Electronic Drums	101
Five Towns College	94	Globeat Percussion Products	109
Freeport Music	89	Sonor	77
G&G Enterprises	56	SOTA	104
Garfield Electronics	37	Stanley Spector School Of Drumming	93
George's Drum Shop	82	Steve Weiss Music	72
Gretsch Drums	Inside Back Cover	Stick Stash	5,115
Grover Enterprises	102	Tama	48,86,104
Imperial	94	Thoroughbred Music	68
Istanbul Cymbals	83	Trak Drums	100
Latin Percussion	40,60,92	Trueline Drumsticks	107
Linn Electronics	49	Ultimate Percussion	67
L.T. Lug Lock	104	Vader Cymbals	88
Ludwig Industries	Inside Front Cover,50/51	Valley Drum Shop	75,88
Manny's Music Store	87	Vic Firth	102
Marc	61	The Woodwind & The Brasswind	41
MD Library	44	Yamaha	33,46/47, Outside Back Cover
Mechanical Music	45,72,79	Zildjian	

MAY'S MD

Alan Dawson



Plus:

David Robinson

D.J. Fontana

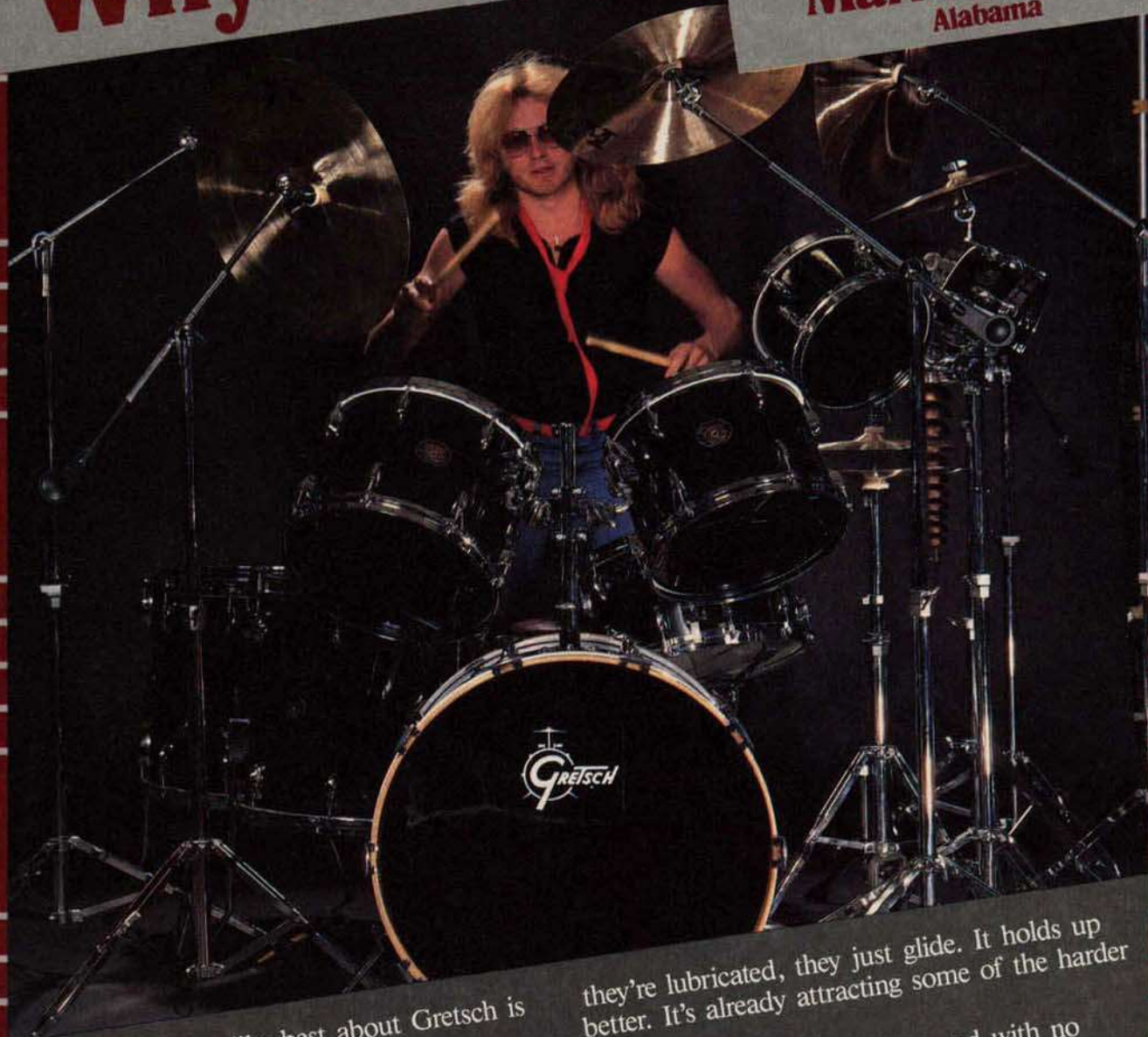
Steve Ferrone

Gary Peterson

AND MUCH MORE... DON'T MISS IT!

Why do I play Gretsch?

Mark Herndon
Alabama



"The thing I like best about Gretsch is its overall sound...it's tremendous.

"The shells *breathe* with the sound when you impact. It's a reverberation coming from the head that you can actually feel in the shell ...you can feel the wood of the drum.

"And the shells are light but they don't sound thin; it may have something to do with the coating they have on the inside.

"Gretsch hardware is now state-of-the-art, my drum tech just flipped out over it. All the moving parts on the tubular stands are like

they're lubricated, they just glide. It holds up better. It's already attracting some of the harder players.

"I like that big concert sound with no sacrifice in crispness or clarity. From gig to gig, the Gretsch sound remains the same."



Mark Herndon

Someday, you'll own Gretsch.

1 Gretsch Plaza • Ridgeland, S.C. 29936 • (803) 726-8144 • TELEX: 386628 (Gretsch) ENT UD

For a color poster of Mark Herndon, send \$3.50 for postage and handling (check or money order) to Gretsch Poster #2, P.O. Box 1250, Gallatin, TN 37066.

CREATIVE TIME

WITH ZILDJIAN HI HATS.



ZILDJIAN HI HAT/TRI HAT CONTEST
Try Zildjian Hi Hats and Tri Hats and get a chance to win great Zildjian prizes. Two big drawings: First drawing April 5, 1985 to win an all-expense paid trip for two to Zildjian Day in Dallas (April 28, 1985). Second drawing May 31, 1985 to win a free trip to the Zildjian factory to pick out a complete set of cymbals. Also other great prizes. Get more details at your participating Zildjian dealer.
Contest subject to Federal, State and Local laws.

Jo Jones made Zildjian hi hats the focus for keeping and maintaining. He was the first to use an individual hi hat. Gifted funk drummer Bernard Parker and rhythmic disc jockey Vinny White use our hi hats for their funk and soul music. Star Hakim and session players like Gadd and J.R. use our hi hats for their tighter sounds that cut through the music to make their rhythm tracks stand out. Hard rockers like Martin Chambers and Tommy Price depend on Zildjian hats for a biting, rhythmic sound to drive amplified music. Zildjian creates an unequalled variety of hi hats, each with its own unique sonic personality, to give you

Zildjian

The Zildjian New Beat Hi Hat is the most played in the world because of its exceptional tonal clarity and projection. Our innovative Quick Beat Hi Hat delivers an ultra-fast response for funk and rock styles because of its patented bottom cymbal design with four openings to let the air escape while maintaining maximum cymbal-to-cymbal contact.

K

If you're looking for a hi hat sound with a warmer tone that adds another dimension to your set-up, try the distinctively different K Zildjian hi hat.

amir

The higher-pitched Amir hi hats produce a fast, shimmering sound which blends well with electronic drums and mics well in the

studio. Zildjian's new Amir Power Hats (patent pending) give you a quick response and added projection for live playing situations.

IMPULSE

Created to cut right through the loudest amplification, the raw and unrefined Impulse Power Hats combine incredible volume with the ultimate projection of the rhythmic pulse.

Experiment with different hi hats to open up new possibilities as you discover your own "signature" rhythm sound. Take chances. Try "cross-matching" different top and bottom cymbals for unique combinations of tone and projection—like a New Beat top with an Impulse bottom or a K top with a Quick Beat bottom. And write for a Zildjian White paper to find out why our Hi Hats are musical instruments and not just time keepers. Avedis Zildjian Company, Longwater Drive, Norwell Mass 02061 USA.



Zildjian

The only serious choice.