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\$ 2.50
(In USA)

JANUARY 1985

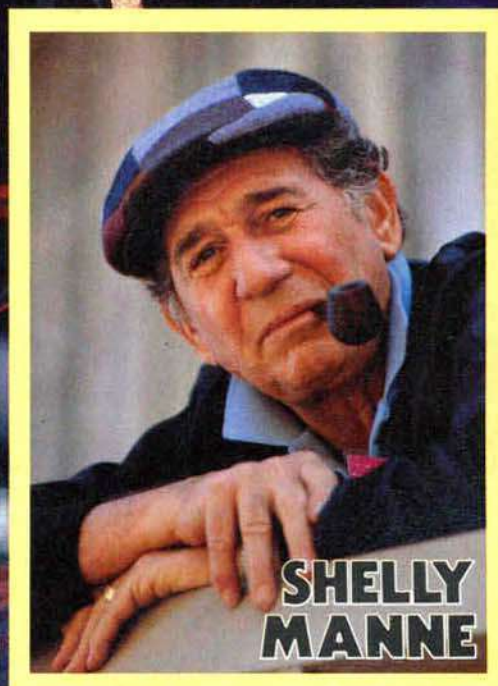
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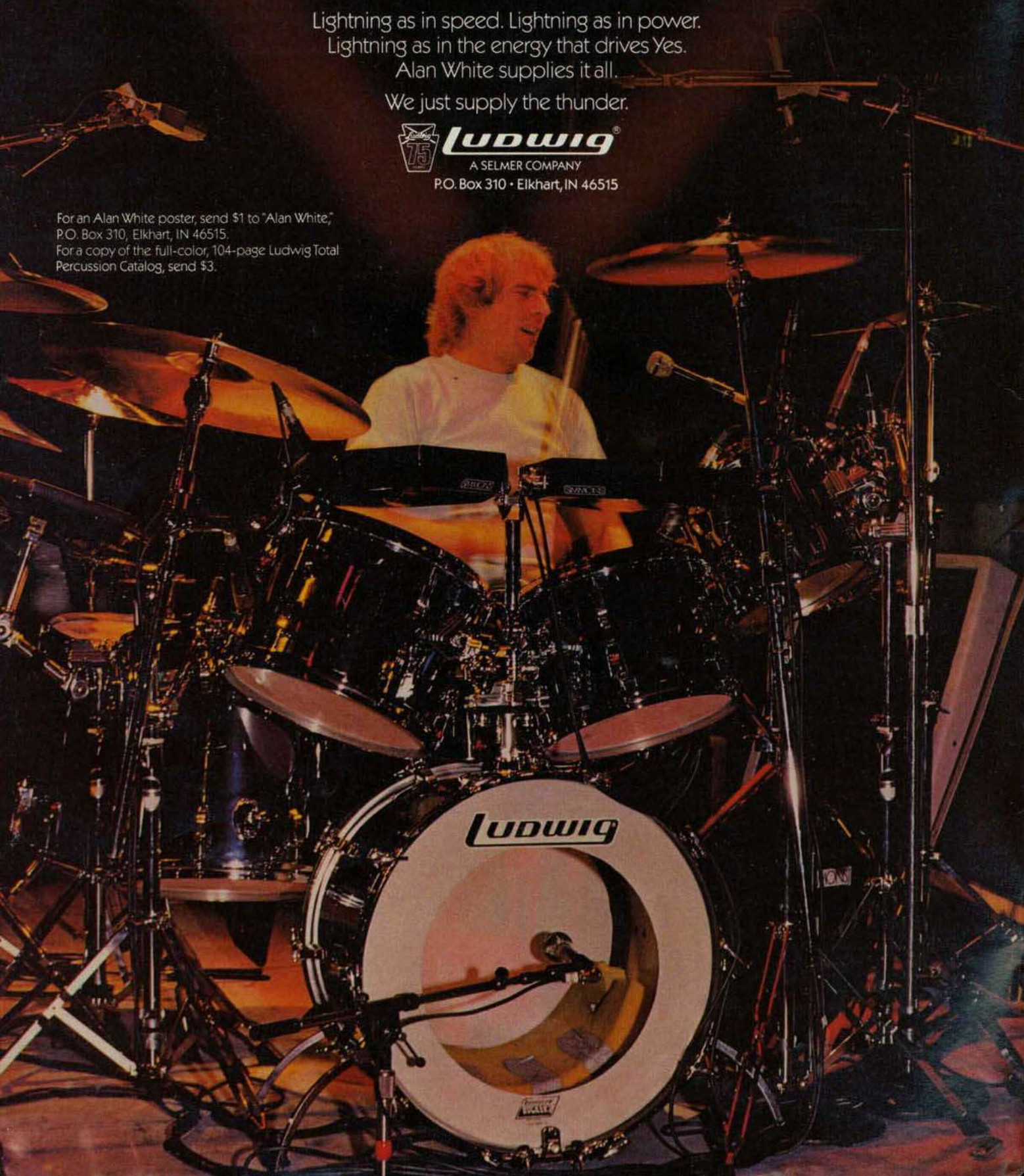


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FEATURES

ALAN WHITE

During the '70s, Yes was the band responsible for some of the most innovative rock music of that period. With the skyrocketing resurgence of Yes, Alan White is once again being recognized for his innovative drumming style and sound. In this exclusive *MD* interview, Alan discusses his role in the "new" Yes, his technical and philosophical ideas about playing, and some of his varied experiences.

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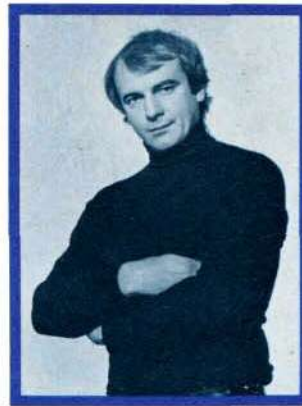


Photo by Ebel Roberts

SHELLY MANNE

The drumming community was recently shocked by the sudden and untimely death of one of its most respected members, Shelly Manne. *MD* pays tribute to this great, influential artist by presenting an interview which was conducted only a few months before his death, as well as a discography of his greatest recordings, and remembrances by several of Shelly's notable drumming colleagues.

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Photo by Veryl Oakland

OLLIE BROWN

Drummer and percussionist Ollie Brown has performed with such notable artists as the Rolling Stones, Stevie Wonder, Michael Jackson, and Diana Ross. Here, this multi-talented artist talks about his experiences with many of these performers, as well as his work as a record producer, and his recent success composing the music for the movie *Breakin'*.

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Photo by Paul Jonason

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EDITOR'S OVERVIEW



A New Home ...

As we embark on our ninth year of publication, I'm glad to report that we are now located in our newly designed office building in Cedar Grove, New Jersey, roughly 30 minutes west of New York City. Though only a mere five miles from our previous home of six years, the new *MD* facility offers us a great many more features, and adequately houses the entire Modern Drummer Publications operation. Everything from art and editorial departments, advertising sales and conference facilities, to computer rooms, library, and shipping and receiving are all under the one roof of our attractive new quarters. We certainly hope to serve the ever-widening *Modern Drummer* and *Modern Percussionist* audience even better during the coming years from our new home base. Our new address is: Modern Drummer Publications, 870 Pompton Avenue, Cedar Grove, New Jersey 07009.

Shelly...

On a much more somber note, it's with considerable sadness that I mention the death of Shelly Manne. You'll find our special tribute to Shelly in this issue, which includes vintage photographs, comments from some rather well-known admirers, and Shelly's very last interview, conducted in San Francisco by *MD's* Charles Bernstein three months prior to the distinguished drummer's death.

Coming up from the bands of Woody Herman and Stan Kenton during the late '40s, Shelly swiftly rose to become not only the pioneer, but the veritable mainstay of the West Coast brand of "cool jazz" drumming, as well. His intricate tonal experimentations utilized brushes, mallets, fingers—even coins rotating on drumheads. A highly unique stylist, Shelly was, without doubt, one of the most tasteful, swinging and inventive drummers in jazz, and evidence of this can be heard on virtually hundreds of wonderful jazz recordings. Though one of L.A.'s most successful session players for the past two decades, Shelly was, nonetheless, a devoted jazz drummer who stayed in close touch with the music he loved throughout his long professional career.

I truly wish I could say I knew Shelly Manne better than I did. On a personal level, I was greatly influenced for a good many years by his remarkable artistry behind a drumset. However, I really only knew the man through his music. I once did have the pleasure of speaking with him, briefly, when shortly after his *MD* October '81 cover story hit the stands, he called from California in a most humble manner simply to say, "Thanks for the article." Needless to say, I was at a bit of a loss for words. It was a warm and gracious gesture I'll always remember and which surely proves what a true gentleman he was.

Shelly was 64 years old when he passed away on September 26. The drumming world has lost a true giant, and with that simple fact in mind, I would like to dedicate the January issue of *Modern Drummer* to the memory of Shelly Manne.

RS

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MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly by *MODERN DRUMMER Publications, Inc.*, PO Box 469, 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.

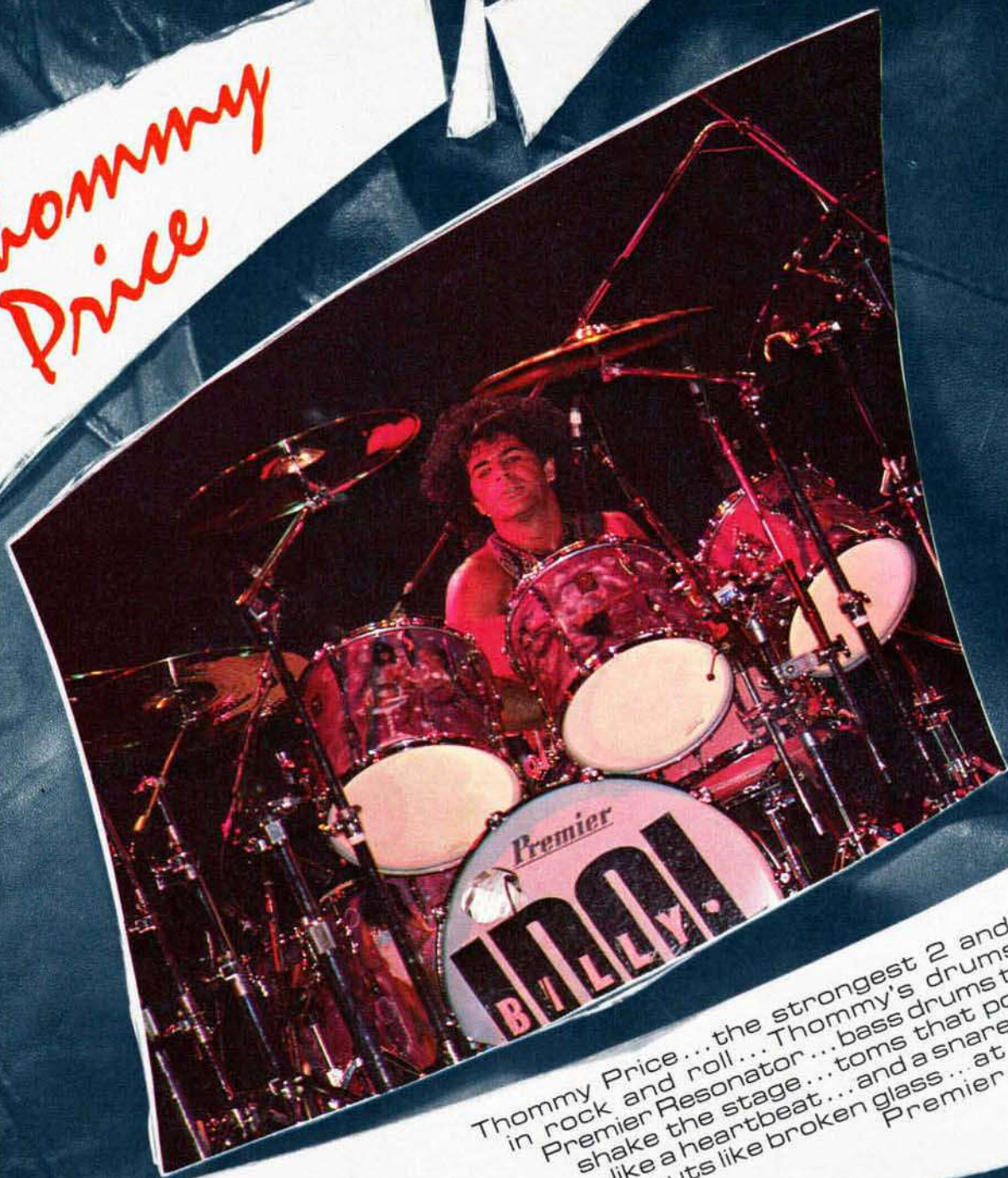
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MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, PO Box 469, 870 Pompton Ave., Cedar Grove, NJ 07009. Tel: 800-221-1988.

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READER'S PLATFORM

CARMINE APPICE

I would like to clear up some things that were said about me in the "Tribute To John Bonham" article, as well as my latest interview in the September *MD* issue "Carmine Appice/Telling It Like It Is."

Most importantly, I would like everyone to know the facts about me and John Bonham. What I actually said during these interviews was . . .

1. "Bonzo and Zep opened up for the Vanilla Fudge in 1968 and we became good friends before he achieved worldwide success and acclaim."
2. "In the early days of his career, Bonzo told me many times (and I got this straight from the horse's mouth) that I was one of his drum heroes. Before Zeppelin's success, he used to study the first three Vanilla Fudge albums for rock drumming ideas."
3. "I helped John get his first Ludwig endorsement, and in what I consider to be a very flattering compliment, he requested that his kit be designed just like the one I was using at that time."
4. "John and I were very good friends. I loved the man dearly and admired his playing. To this day, I still think that Bonzo was one of the greatest rock drummers of all time, and both my first solo album and the 'Second Annual Carmine Appice Drum-Off were dedicated to the loving memory of John Bonham."

Now this is all I said in these interviews. I never said that I was the total credit for his playing or anything like that. As a good friend and admirer of John Bonham's, I did not, nor would I ever, say anything to degrade his playing.

One last point—Joe Morello has told me, and I'm a believer that "nobody has it all! We all steal a little bit from each other." And this is something that me and Bonzo used to do whenever we were on tour together, and only out of respect for each other.

I have worked long and hard in this business, giving back to rock drumming all that I can through the years, with my clinics, books, symposiums, drum battles, recordings, scholarship fund raising, etc. So I hope that this letter puts back into proper perspective my love and respect for John Bonham. And above all, I want you, the readers of *Modern Drummer*, to know how much I value the trust, respect and support you have always given me. Thank you.

Carmine Appice
Los Angeles, CA

DRUMMING AND PREJUDICE

I would like to respond to Roy Burns' article entitled "Drumming And Prejudice" in the September '84 *MD*. Mr. Burns, I

read your concepts every month and get much inspiration from them, because of your optimistic attitude and your caring for the up-and-coming drummers such as myself. However, this article caught me completely off guard.

The first item that shocked me was the manner in which you referred to comments made by a "prejudiced" drummer. They are by no means "dumb" or "foolish"; they are merely a cry for help. If one has the time, one should find out what the axis of this negative attitude is (i.e., lack of self-confidence, lack of proficiency in style), and try to help that person rebuild to a state of self-satisfaction. If such people want to be like, or play like, the person or persons they are discrediting, then I would refer to your own statement that "No two drummers . . . are identical," and help them with their own unique identity.

The second item was your advice to "avoid" prejudiced drummers. If we did this, we would only be kidding ourselves into thinking that a drummer's world is a perfect one. These people are drummers too! We would do well to enhance their strengths so that they, too, may enjoy drumming and the art of making music as we do.

Armand G. Pocaroba
Biloxi, MS

Roy Burns replies: In response to Mr. Pocaroba's letter, I can only suggest that perhaps we are not on the same wavelength. Sweeping negative and prejudiced generalizations can do great harm to impressionable young drummers. To excuse such "thoughtless and uninformed" behavior as a "cry for help" suggests to me that you may have misunderstood what I was trying to say.

It is my opinion that young drummers can learn best from positive, informed and open-minded individuals. This is why I suggest "avoiding" people with a negative mind-set who tend to express themselves in "cliches." They rarely change their minds as a result of a conversation; prejudice dies hard. As far as "finding out the axis of this negative attitude" is concerned, the average young drummer has neither the time nor the experience to psychoanalyze prejudiced individuals. Weeding out the helpful ideas from the harmful ones while learning is a large enough task in itself.

My intent in this article was to expose "cliches and stereotypes" that impede learning and hold us back. It is my hope that this will help less experienced young drummers to evaluate properly potentially damaging information. It might also help them to understand that prejudice has no place in the minds of real musicians.

PREMIER RESPONDS

It was rather surprising that when someone asked a question about Premier (*It's Questionable*, October '84 issue), you didn't ask Premier for the answer! Indeed, in the process, a damaging inference was made about the size and validity of our drums in today's marketplace.

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So, as you can see, sizing is *not* a current problem with Premier. (We are not aware of any size problems with even older bass drums.) As for heads, we still make them to fit the older sizes. Yes, Premier drumheads—widely used and praised throughout Europe and anywhere else they are known and acknowledged. There's a big choice of types for all current drum sizes, made from the same materials and with the same expertise as the USA equivalents. Modesty aside, some are even better. So heads aren't a problem either.

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Roger Horrobin
Premier Percussion, Ltd.
Leicester, England

ART BLAKEY

Why aren't there more people in the world like Mr. Art Blakey? I am 18 and have been playing the drumset about four years. Art Blakey is like a breath of fresh air. After reading his story in September's *MD*, I was so moved that it brought tears to my eyes. I have always thought music was the feeling of life, and Mr. Blakey shows me the way. His wisdom and perception of life will be fuels to my fire always.

Brian Merrick
Iowa Falls, IA

DRUMMER'S WIFE

I knew nothing about drums until I married a drummer. Therefore, from a wife's point of view, your magazine has been invaluable in my education about my husband's business and chosen instrument. Thanks.

Monique Kapell
Regina, Saskatchewan, Canada

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ASK A PRO

FRANKIE BANALI



Q. I would like to know the brand and type of heads you use around your kit, and the brand and size of sticks you use live and when recording.

Kurtis Lawrence
Plano, TX

A. On the Metal Health album, I used Remo CS heads on everything except the snare, on which I used a coated Ambassador. On the new album, Condition Critical, I used coated Ambassador heads on everything, top and bottom. For live purposes, I use smooth white Ambassadors on all the bottoms and Pinstripes on all the tops, except for the snare. On the snare I use a coated Ambassador with a black dot on the underside of the head. As far as sticks go, I'm using Hot Sticks 2Bs in solid hickory. I like them; they're not clumsy. I'm doing a solo on this tour, which I haven't done before, and these sticks work real well for me.

ERIC CARR

Q. Why do you use double bass drums, and how did you develop your technique on them?

Stanley Slome
Apple Valley, CA

A. When Cream came out, they sounded so good with Ginger on those double kicks that I added another to my set. I fooled with it, practicing and using them on the gig little by little. I would practice so that I could get something that I knew I could do without mistakes and then I would try to put it in. A lot of times it was stuff I was experimenting with and it didn't work in the music; it wasn't necessary. But I always sounded different than another drummer who was playing the same song. I tried to use the double drums to strengthen my hi-hat foot. I couldn't keep time with my hi-hat during a fill. When I had gotten better control using my double bass, I found I could do a lot more with my hi-hat as well.

CARL PALMER

Q. I heard you were developing a drum method book. If so, when will it be available, and how could I purchase it? Also, why don't you like to do drum clinics?

Scott DeFoy
Elgin, IL

A. My drum book has fallen a little behind at the moment, due to changes in Asia, but I am looking at a time around February or March of '85 for publication. I have a lot of pressure at the moment, making a third Asia album, and I have decided to have drum charts from all three Asia albums included in the book. As far as clinics go, it's not that I don't like them, as much as the fact that I've had very little time in the past to do them. I've never really been asked at the right time, schedule-wise.

PHIL COLLINS



Q. Could you please explain exactly how you get that awesome drum sound heard on such tracks as "Against All Odds"?

David Humes
San Jose, CA

Q. I really like your clean, bold style of playing. Please tell me, was the main drum beat on "In The Air" made acoustically or was it synthesized? Also, what are your plans for a new album, either with Genesis or otherwise?

M.S.
Princeton, NJ

A. The drum sound on "Against All Odds," "In The Air," and most of my work is produced mainly using room mic's and various out-board effects gear. I shouldn't go into too much detail, otherwise everybody will be doing it. But it is not synthesized or electronically made; it is acoustic. By the time this is printed, I'll be writing and recording at my home and then a studio in London for a record of my own, followed by a tour which should hit the U.S. around May and June of '85. Hope to see you then!

ROD MORGENSTEIN



Q. What is the complete list of cymbals you used on the Steve Morse Band LP? Please detail the miking techniques used for each drum and the cymbals.

V. Tracey Sullivan-Wright
Warrenville, SC

A. For most of the Steve Morse Band album, the cymbal setup was as follows (all cymbals by Paiste): 22" Sound Creation Bell Ride; 18" 2002 medium crash; 14" Rude crash; 16" Rude crash; 18" Sound Creation China type; 14" 602 heavy hi-hats (main hi-hats); 14" 2002 heavy hi-hats; 8" 2002 Bell Cymbal. For "Mountain Waltz" and "Huron River Blues" I used a 20" 2002 Flat Ride and a 16" 602 Flat Ride to create that lush, "whispy" sound that can only be achieved with a flat ride cymbal.

The mic's used in recording the drums were as follows: bass drums—Neumann U-47 FET positioned approximately one foot in front of each drum; tom-toms—Shure SM-57, each drum miked separately; snare—Shure SM-57 on top and Neumann KM-84 on bottom. The hi-hat was miked with a Beyer M-500, while the two overhead cymbal mic's were Schoeps condenser mic's. We used AKG C414s on the RotoToms, and miked the general ambience of the kit with a Schoeps CMTS-501 stereo condenser mic'.

The drums were recorded at Eddy Offord Studios, which is very different from most studios in that it is a converted movie theater. The drums were set up on stage and played out to a very live room which is over 100' long. The ambient mic' plays a large part in the drum sound; it was set up at least 30' away from the drums.

In live performance I use the Aquarian Hi-Energy miking system, with a Shure SM-57 to reinforce the snare and two condenser mic's overhead to pick up the cymbals.

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ALAN WHITE

by Robert Santelli

You can't blame Alan White of Yes for smiling. It's a lazy sort of grin, to be sure. It's the kind that hardly takes an effort to rouse. But it's also a supremely confident, "I told you so" sort of smile. And White, who has just awoken to blaring police sirens and cabby horns wailing below his hotel room in Manhattan, is indeed doing just that.

To understand what this is all about, one has to go back to 1979 and 1980, and also to Drama, the Yes album that, for all practical purposes, sounded like the last one the group would ever record. The tracks on the LP were woefully thin and uninspired. Yes desperately lacked direction and it showed. Drama bombed with the critics, and the record-buying public to boot. The group's problems, however, weren't just found in Drama. It was no secret that more and more people were paying less and less attention to bands like Yes. The '70s—Yes's '70s—were history. It was the dawn of a new decade. The '80s were here and so was the beginning of a new British invasion of America. Progressive rock? Never heard of it.

But despite all this, Alan White was telling himself and founding band member/bassist Chris Squire that this couldn't spell the end for Yes. Perhaps the name of the group should be buried along with the '70s-styled concept of the group. But White was convinced that, regardless of what had happened with Drama, there was more music—good music—left in them and their outfit.

What was needed was a way to bring that music out—to focus it with such clarity and precision that the sound of the band couldn't help but be modern, exciting, and right in sync with what other groups were doing within the realm of rock 'n' roll. Be it the reappearance on the scene of vocalist Jon Anderson and keyboardist Tony Kaye, or the timely addition of guitarist Trevor Rabin, or the never-say-die attitude expressed by White and Squire, or all of the above, incredibly, Yes pulled it all together. What resulted, of course, was 90125. A superb album by any standards, the LP launched an amazing comeback by a band that had been, well, left for dead. But none of this surprised Alan White that much. He knew it was possible all along. Alan White told you so.

What I can tell you about Alan White is that he's a fairly quiet gent who seems to prefer speaking only when spoken to. There's a pleasant, even cheery demeanor about him, but you have to search it out. Aside from being an excellent drummer and keeping the beat for Yes ever since Bill Bruford left the band in the early '70s, White is also a proficient keyboards player and one who enjoys the challenge of songwriting.

I caught up with Alan White in the midst of the American leg of the 90125 tour. He seemed a bit fatigued by all the commotion Yes was causing, in addition, of course, to the rigors of the road. Nevertheless, he found a few hours to spare and spoke to me about Yes, his experiences with John Lennon and Ginger Baker, plus the technicalities of his drumming and even a tiny peek into his personal life.

RS: To me, Alan White is about as fine an example I know of the perfectionist rock drummer. Do you see yourself that way?

AW: In a way I do, yes. I'd like to think that what you said is true. I mean, I certainly don't want to be typecast as just another drummer. Actually, though, I don't think any drummer does.

RS: You also play piano. Do you have the same attitude in your approach to the piano as you do the drums?

AW: To a certain extent. I've played piano since I was six years old.

RS: How has your proficiency on the keyboards helped your drumming over the years?

AW: Well, because I've played the piano since I was a kid, I've developed a melodic sense in my drum playing. And where it's helped me and Yes, I think, is in songwriting. I'm not any good when it comes to lyrics, but I can contribute a bit when it comes to the instrumental part of a song. I've always been interested in complex rhythms and I think it shows in the way I play drums. For example, there's a song on 90125 called "Changes," and I wrote the beginning to that song. I enjoy becoming involved in the songwriting process. I think more and more drummers are beginning to feel the same way. So many are contributing bits and pieces to songs and assuming a greater responsibility within the band. That's really good, I think. Drummers are finally done with just being drummers.

RS: How much do you contribute to the arrangement of a typical Yes song?

AW: We all spent about seven months arranging and reconstructing tunes. A lot of the stuff you hear on 90125 was completely arranged and ready to record before we even stepped foot into the studio. We were basically getting a new band together. Different producers would also come in and present their ideas, you know. We spent eight hours a day, six days a week working on those songs. In fact, the material you hear on the record is only about half the material we wrote. We picked from that. But there's a lot of other great stuff that was left off the record simply because there wasn't enough room to include it.

RS: Is it possible that some of the unused material might wind up on the follow-up to 90125?

AW: I think some of it will, but not all of it. Yes has never had a history or tradition of going back to older material to make a new record. We've always preferred to write new stuff. But there are a few songs that I definitely wouldn't mind hearing on the next record.

RS: You said you began playing the piano when you were six years old. How and when did you get involved with the drums?

AW: From age six to, I guess, twelve, I learned all the rudiments of music on the piano. But my uncle was a drummer, you see, and he noticed I had a pretty strong percussive way of hitting the keys. So he got my parents to buy me a drumkit just to see how well I'd do with it. Within three months of getting the drums, I was playing the instrument on stage. I was still taking piano lessons, but my interest in piano kind of tapered off over the next two years as I became more and more interested in the drums. My uncle kept giving me incentives to get better and better behind the kit.

RS: It sounds as if he was your first big musical influence.

AW: Oh yes, he very definitely was.

RS: What kind of drummer was he?

AW: He was principally a dance band drummer. He used to play with an 18-piece dance band. He was pretty good, too, but I was really too young at the time to understand just how good he was. Nevertheless, he left his mark on me, and occasionally I can really notice it when I listen to some of the things I've recorded with Yes.

RS: Speaking of Yes, with the gigantic success of 90125, the band has managed to pull off one of the great comebacks in the history of rock.

AW: It's funny because we always knew we had more music left in us, despite what others might have thought. So we kept at it. But until Jon [Anderson] came along and rejoined the group, we were going to call ourselves something other than Yes. Of course, when Jon rejoined, we really couldn't call the band anything but Yes because Jon's voice, I think, will always be a trademark of the band. But to answer your question—how did the success of the album and the band come to be—I think it had to do with the tremendous enthusiasm that we all had and the modern approach we took, especially with the arrival of Trevor Rabin. His joining the band gave Yes a big boost and a big burst of energy. This new, modern energy and enthusiasm is actually what people listen to when they put the album on. With our success, it's the New Beginning. We very much feel like a band of the '80s.

RS: What specifically has been your contribution to Yes's renaissance, if you will?



Photo by Ebet Roberts

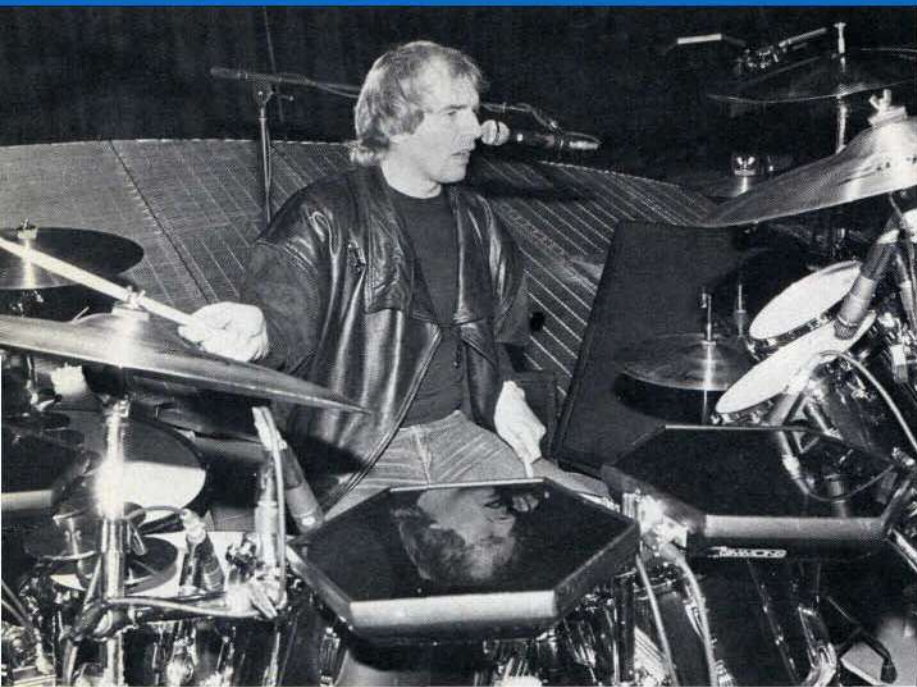


Photo by Ebet Roberts

AW: Chris [Squire] and I never stopped playing together. We kept playing even after Yes kind of stopped breathing for a while in the late '70s. Then, like I said, Trevor got involved, and Chris called Tony [Kaye]. We worked for about eight months, basically tearing apart and putting back together again with a new focus the songs that everyone had written. We spent many, many hours doing this—eight hours a day, at the very least. And everyone had as much input as anyone else. We really worked quite hard, I must say. As for me personally, I'd work at taking a rhythm that I'd hear on someone's demo tape and try to make it a lot more interesting.

RS: And how would you do that?

AW: Well, the way Chris and I work together, we both strive for the same things in a rhythm. We just have a special working relationship that, I guess, encourages the two of us to come up with some pretty solid rhythms and things. The interesting thing is that it took Chris and I a long time to learn how to play together. But once we locked into each other's style and ideas, we became a very good team. A lot of the things we come up with are actually very spontaneous. It's really great when a drummer can work with the same bass player for a couple of years. You can work things out a lot easier and then you begin to bounce ideas off each other with very positive results.

RS: You've played with other bass players besides Chris in the past ten years. How do you switch gears, so to speak, when you're playing with someone other than Chris?



AW: Sometimes it's difficult to do; other times it's quite easy, actually. Sometimes you get lucky and hit it off right away. I like to play games in situations like that. I'll pretend I'm going to hit a certain beat, and then don't hit it. It forces me and whoever's playing bass to focus in on each other very quickly. But I usually know the bass players I play with other than Chris. If it's someone brand new, well, there's a musical language that we can use to communicate. We're essentially talking to each other through our instruments.

RS: Have you done much playing outside Yes in the past couple of years?

AW: I haven't had time to do any, to tell you the truth. It's been like I crawled into an egg or something. Being inside a shell and making Yes a truly modern band of the '80s has left me with very little time to do anything else. There's been a lot to do within the confines of the group.

RS: Go back to your early years with Yes, in the days just after you replaced Bill Bruford. How has your drumming style matured or perhaps changed?

AW: When I first joined the band, it was quite a nerve-racking experience. I had to learn all Yes's material in about three days in order to play in front of 10,000 people for my first gig with the band. It was like a crash course on how to become the drummer in Yes in only three days, [laughs] It wasn't the easiest job in the world. I can tell you that. Fortunately, it came out alright. But I don't think my basic ideas have changed that much as far as the role of the drums in the band and my basic feelings about the instrument are concerned. Playing complex rhythms and making them swing and sound funky at the same time, and adding a little bit of jazz to it all, is really what my drumming is all about. I've been fairly successful at it, and because of this I've gained much more confidence as a drummer than when I first started with Yes. If anything, my drumming ideas have gotten somewhat slicker and easier to incorporate into the group.

RS: The complexity of your drum style is obvious, and yet you still manage to keep the beat. You rarely seem to get sidetracked or thrown off balance in the process of coming across complex. How do you accomplish this?

AW: I think the drummer's main role in any band is always to be the backbone of the band. I'm not a great fan of drummers who leap into the spotlight and, in effect, say, "Hey, this is my thing!" I like to be a part of the band. That's the only way I can do my job. A drummer has to make the band swing, even if they do get into complex rhythms. I like playing different time signatures, especially when the rest of the band stays in one signature. I'll deliberately go into a different time signature on occasion. But at the same time as I'm playing another signature, I'm listening to the basic beat of the song. It's like trying to detach your mind from the music; often it's quite difficult to do properly. This is something I've been working on a lot, however. I'm very interested in removing myself from the rhythm and playing an entirely different rhythm than what's called for, or should I say, than what's expected. At the same time, though, I'm making sure the song swings in its normal rhythm. It's kind of difficult to explain actually without sounding weird, but what I do is certainly fun and extremely challenging.

RS: If you could select one track from 90725 that defines your best effort behind the drumkit, what

might that song be?

AW: "Our Song" is a pretty good indication of the kind of bouncing off the rhythm I set out to do. I just like to do things that are different, yet appear normal. I guess that's as good a way as any to describe what I do on that tune. It's like the average person on the street can listen to the song and know that the drummer's role is being fulfilled. Yet, a drummer could listen and say, "Well, that's pretty clever because it's something different, but it's still in time."

RS: You've been a member of Yes for over a decade now. That adds up to many tours, I'm sure. How do you feel about touring and the life-style that goes with it?

AW: There have been times when I've hated the thought of going out on the road, I guess. But most of the time the highlight of my day is when I go on stage to play. The trouble that goes along with traveling and living in hotels and things like that does wear you down, though. It's that which causes you to think negatively of touring, not the playing. I know, for instance, that everyone in Yes always seems to muster up the energy to perform, no matter how tired they are from being on the road. Of course, different things affect you and the way you feel. For example, the different halls you play in always affect the way your monitor sounds, and you have to deal with that every night. But in general, I just know that every time I get behind my drums the audience will make me rise to the occasion, no matter how I'm feeling backstage or back at the hotel room.

RS: During the 90125 tour, Yes played to many second-generation fans of the band, as well as original fans from the days of "Roundabout." How did that make you feel?

AW: It was strange; it really was. At a lot of the gigs we did in the States, the first 30 rows or so were taken up primarily by kids who only know the band by what they heard on 90125. But then you'd see older people walking around who obviously go back much farther than the new album. One writer who reviewed one of our shows wrote that there were 35-year-old hippies sitting next to 15-year-old kids. The album has simply attracted a wide variety of people, and true, it has spanned two generations. That's pretty exciting, I think.

RS: Let's talk a bit about some technical elements of your drums and the way you play them. Do you have a particular approach to tuning your drums when you're in the studio that contrasts to the way you tune them for live performances?

AW: Well, I like to have a live situation in the studio as much as I possibly can. So I basically tune for recording sessions the same way as I'd tune my drums if I were playing live. The only time this would not be true is when I have to tune my drums differently for a special song or something. But in general, I want the studio engineer to re-create in the studio the exact sound I hear on stage. It's really a question of miking. Using different types of mic's and setting up the drums in different locations affect the ambience and tightness of your drum sound.

RS: How close do you work with the engineer in the studio?

AW: On 90125 I worked extremely close with him. Sometimes we'd spend days trying to come up with the right drum sound for a particular track. We recorded in about seven different studios, so there are almost seven different drum sounds that you hear. The engineer and I would actually spend days on just the snare drum sound. We paid an awful lot of attention to the drum sound on 90125. The engineer and I talked a lot about it and got to know what each of us wanted to hear on the record. Sometimes it got to be a drawn-out process. But in the end, we definitely achieved

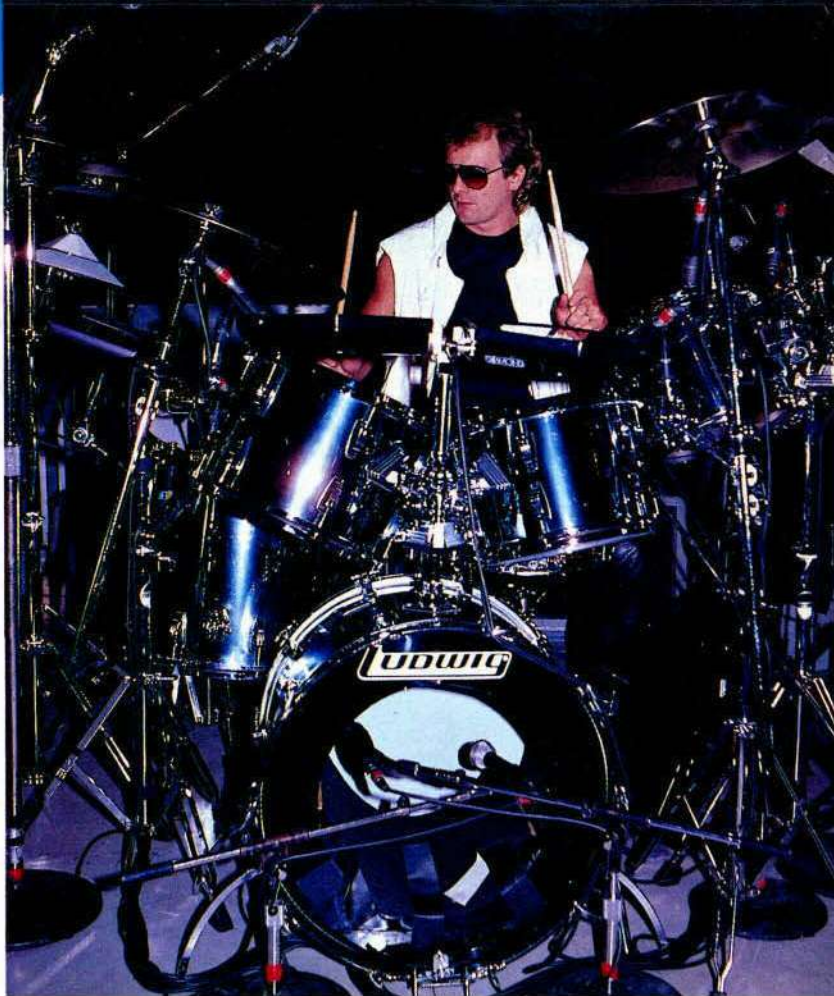


Photo by Fred Cameau

what we wanted.

RS: Do you use a different kit in the studio than you use on stage?

AW: No, I use the same kit. Actually, I have about eight different kits. I have, for instance, a great jazz kit. I also have the original kit my parents bought me when I was a kid. It's a little, old Ludwig kit; it's more like a museum kit than anything else. It's still got a fantastic sounding bass drum, although I don't think I'd ever really use it again. Like I said, it's a bit antiquated. Ludwig and the other drum companies tend to make better fittings and stuff nowadays.

RS: Could you give me a basic rundown of the kit you're presently using on tour?

AW: I use a six-ply Ludwig set. I'm playing 8", 10", 13", 14", 16" and 18" toms. I recently got a new snare from Ludwig which I've begun to use. It's excellent—a 61/2". It takes all the overtones and other nasty things out of my snare sound now. I also use a 22" bass drum, and I have four Simmons toms mounted right in front of me and to the side. Actually, they're mounted directly above the other toms. I also have a Simmons bass drum that I use as an electronic double bass drum with my kit. My snare, I

should mention, is miked through the Simmons. I have a set of buttons by my feet that I switch these things in and out with.

As for cymbals, I'm playing a set of Zildjian 15" hi-hats right now. Then I have a 20" Chinese on my left, a 16" crash, a 22" medium ride, another 16" crash, then two inverted *China Boys* on my right, and an orchestral suspended cymbal right behind me, which is good for finishing up on because it has a "gongy" type effect.

My toms go through an echo unit that I can punch in at any time, which also has a sound-on-sound loop in it. It's all digital. I can keep the toms in a loop and play along with myself if I want. It's really very interesting to

"I'M NOT A GREAT FAN OF DRUMMERS WHO LEAP INTO THE SPOTLIGHT ... I LIKE TO BE A PART OF THE BAND."



Photo by Paul Natkin

weight to it. I also use the Simmons bass drum on the song "It Could Happen," and that's all done with my left foot. So it's more of an effect-type thing than anything else. I like the role of the Simmons in my kit. Basically, it's my idea of where electronic drums should be—just extend the sound of the kit and make the dynamics leap out. I wouldn't like to use it all of the time. But I do like to use it in appropriate places: places where my sound needs to jump out of the speakers. And in the process, it creates a whole wealth of dynamics. I really think that's the proper role of electronic drums. I don't like to play them just by themselves. They're very limited, actually. I have a problem with the feel of electronic drums. For myself, there's nothing like playing an acoustic set of drums. The new Simmons, however, has rubber instead of plastic on top, which, to me, makes a big difference in feel and stick response. If you listen very carefully to 90125, I could have used electronic drums all over the place, but I didn't.

RS: Do you think electronic drums are more valuable to a drummer on stage than they are in the studio?

AW: Yes, very definitely. When you use them in a big, 10,000-seat hall, you get a real weighty sound. They also come through with lots of dynamics. They sound much better in that situation than if they were going directly through a board. You can get much more out of electronic drums live.

RS: Before, we talked a little about songwriting. It seems as if more and more drummers are beginning to explore the possibilities of writing tunes. As a songwriter and drummer, you must feel pretty good about this.

AW: Oh yeah. I think it's fantastic that more and more drummers are beginning to compose. For too long, drummers have had the reputation of just sitting back and letting the others in the band do the songwriting. It's much more interesting for a drummer to get involved in the music because that's where you come up with different and exciting rhythms. I think all drummers should at least try their hand at writing. I'm not the greatest lyricist in the world, but I can write pieces of music that make Yes do very interesting things. It's a great thing for rock 'n' roll that, these days, drummers are contributing not just rhythmically, but melodically as well. You can put the two together for a whole new role for drummers in music. The drummer's perspective is a refreshing one, and as a result of it, you can begin to hear how music is becoming more rhythmic than in the past.

RS: Some time ago, you did a solo album, *Ramshackle*, which was, I imagine, a big step towards defining yourself as more than just a drummer.

AW: That's right. I was doing a European tour with Joe Cocker at the time, but prior to that I had done

do some licks when the band is not expecting it. Just sticking everything into the echo really makes for interesting rhythms sometimes. I have a digital delay that my snare goes through so I can make it fat or small—any size I want. In fact, I change the setting on it for practically every number the band does. It all sounds a bit complicated, I'm sure. But when you get into it and learn its capabilities, the set is really fun to play, if you know what I mean.

RS: How, exactly, do you integrate the Simmons bass drum into your drum sound?

AW: There's one song we do called "City Of Love" in which I play identically with my right foot and left foot. It's a balanced sound, but a heavy sound. It often seems as if my bass drum dropped a few whole tones. It just has that

Photos by Michael S. Jachles



lots of sessions in the studio. I had my own band made up of a group of guys who were all living in the countryside. I was playing more complex music with them than what I was actually playing with Cocker. I'd tour back in those days, then do a few studio sessions to make some more money, and then I'd go back to this house in the country and play jazz and all kinds of stuff just to have that musical outlet. That was my period for really doing something different—different rhythms and things like that—which made me quite prepared for when I joined Yes. When it came around to where everyone was saying, "Hey, I'm doing a solo album," I said, "Well, yes, I'll do one, too." So I got the guys I'd been playing with in the country to go into the studio with me, and we reconstructed some of the things we'd been playing, but with more modern versions. It took me about three months to do this, but at the end of those three months we had an album, which was kind of exciting.

RS: Have you ever considered doing another solo album?

AW: Oh yeah. I hope to get some free time in the next couple of years so I can give it another go. It's a very satisfying experience, and I learned a lot about the studio, sounds, EQ, and cutting a record. They were all things I'd always been interested in. I'd watch people do it all the time, but I never did it myself.

RS: Wasn't it during this time—the years before you joined Yes—that you played with John Lennon & The Plastic Ono Band?

AW: Yes, in 1969. That was really great, you know.

RS: How did you get to play with Lennon?

AW: I was in a band that was playing the clubs in London, and I guess he must have seen me play somewhere. I also knew a guy who worked for George Harrison at Apple Records. Anyway, Lennon called me up one night and said, "Do you want to do a gig?" I mean, this was John Lennon calling *me* up and asking if I wanted to do a gig! [laughs] I couldn't believe it. I said, "Yeah!" "Well, it's in Toronto," he said. That was great. I didn't care where the gig was. I was really young then and the phone call was very much like a dream. So I called the guys in the band I was playing with, told them what had happened, and they said, "But you've got a gig with us." I said, "You've got to be joking!" [laughs] What happened next was that I got another phone call about two hours after the first one. This time I was told that everything

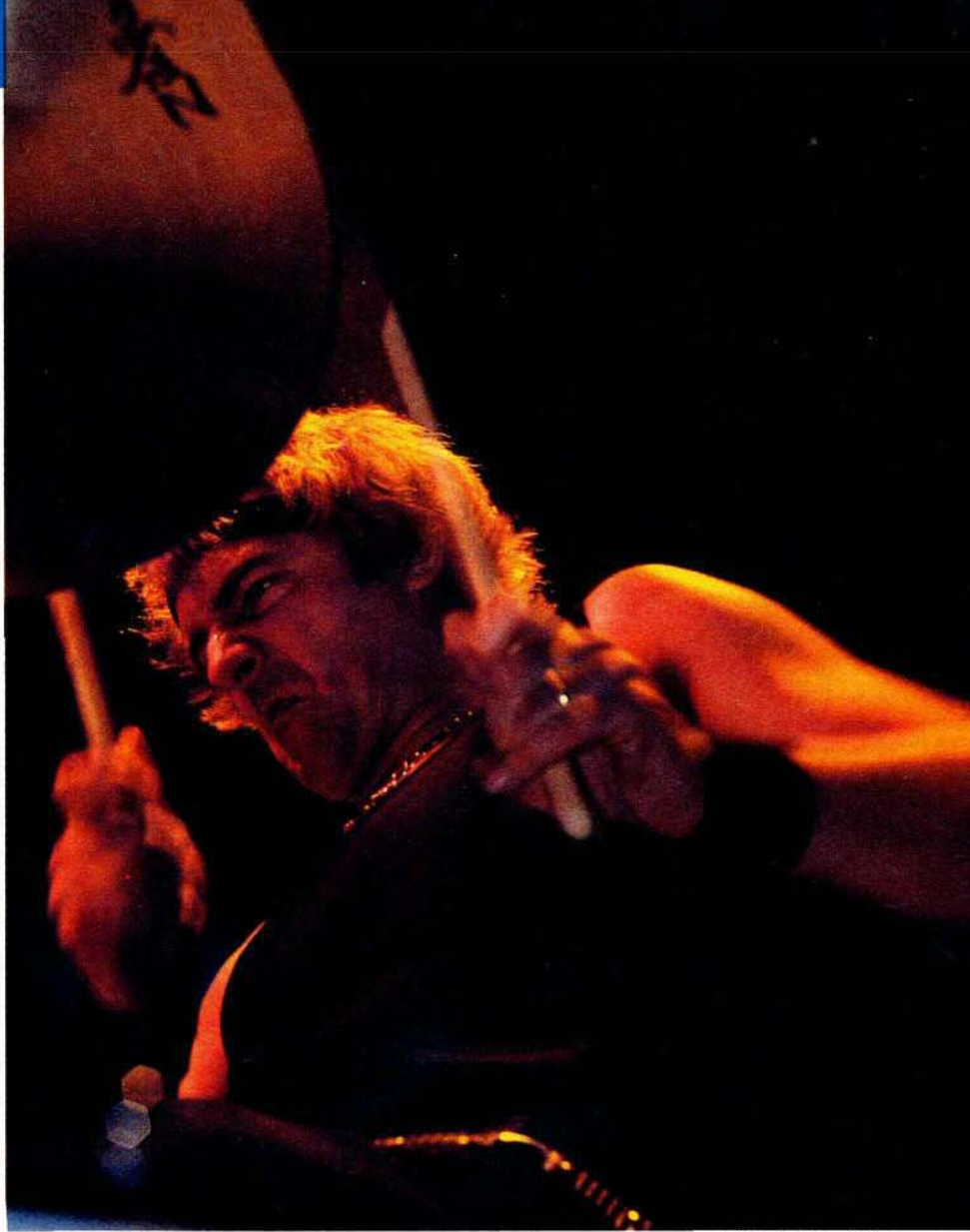


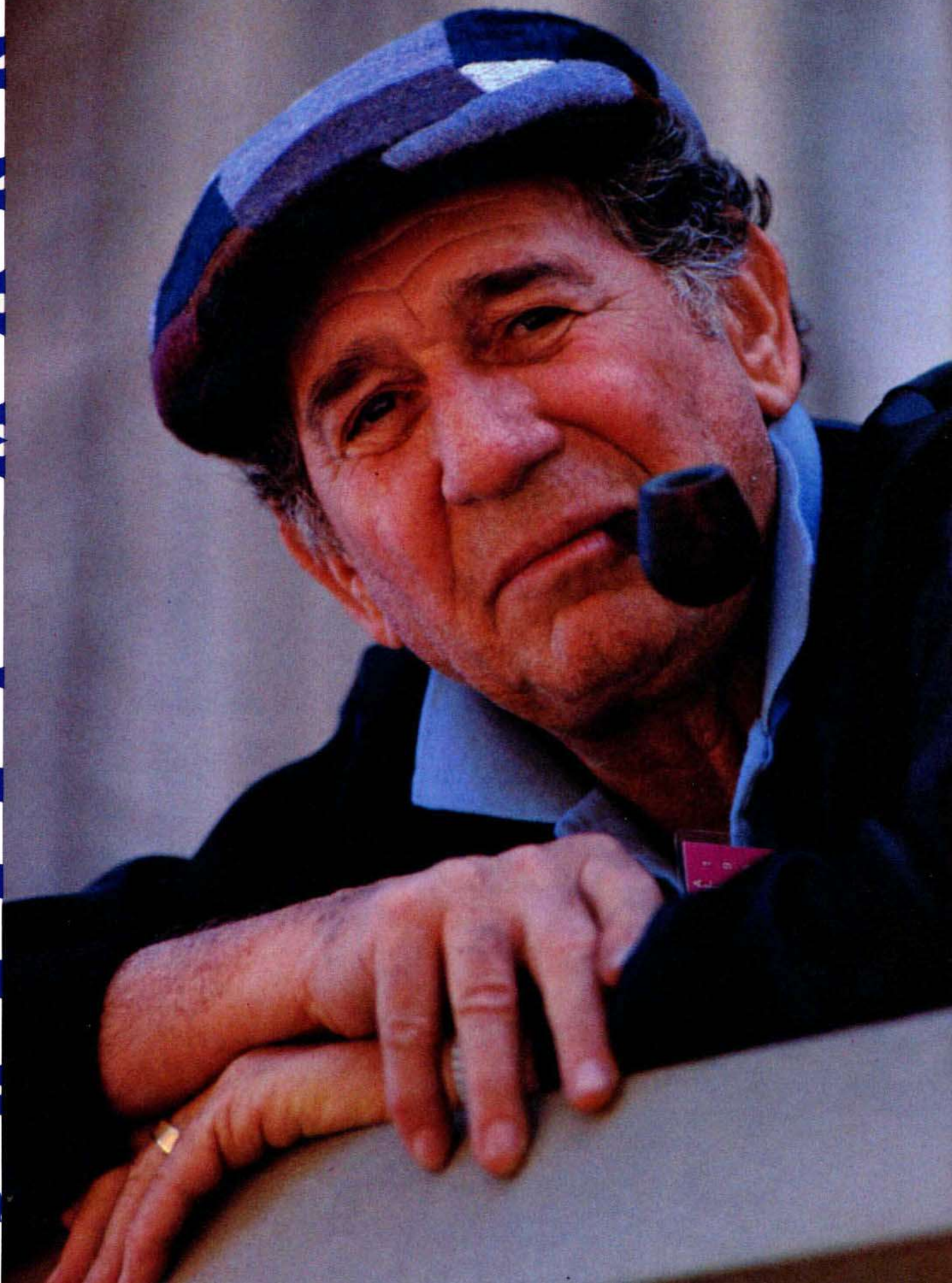
Photo by Lissa Wales

was all off. You can imagine how I felt. I was up, then I was down. But later that evening I got a third phone call with news that everything was on again. A limousine came to pick me up. I had never been in a limousine before that. It took me to the airport and the VIP lounge, and all of a sudden I was sitting with John Lennon, Yoko Ono, Eric Clapton and Klaus Voorman. I finally got the nerve to ask them where we were going to rehearse. John looked at me and said, "On the plane. Here's a pair of sticks. Do you know Carl Perkins' version of 'Blue Suede Shoes'? It's the one with the pause in it." I said, "Yeah, I think so." So John smiled and said, "Well, we're doing that song and some others." There were two guitars on the plane and we ran through the whole set while flying to Toronto. We got to Canada and I think we played in front of 25,000 people. I mean, we went on stage and never did a real rehearsal. I don't think

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S H E L L Y M A N N E



The

I T was 1957, I was 16 years old, and I had no business being on the bandstand, but there I was sitting in with Russ Freeman on piano and some local jazz musicians at the Blackhawk in San Francisco's Tenderloin District. In those days, the policy of the club on Sunday afternoons was to have the name group—which in this case was Shelly Manne & His Men—alternate sets with local musicians who wanted to jam. At that time, I had only been playing about a year and a half, but there I was anyway, a nervous inexperienced kid with a passion for drumming, sitting in with some of the best jazz musicians in the city. After a short discussion, the players decided to jam on Gershwin's "Fascinating Rhythm." Well, the tempo was fast, and after about three choruses, I was in trouble. My chops weren't strong enough to cut it, and the horn players in the front line were turning around and giving me looks that could kill. All of a sudden, Shelly, who had been standing by the bar watching the jam, jumped up on stage, grabbed a drumstick, stood beside me, and helped the other musicians end the tune. I was devastated. All I wanted to do was forget that I ever wanted to play the drums, and find the nearest rock to crawl under. Instead, Shelly put his arm around me, and whispered into my ear, "Stay up here and play another tune. You'll play better." I did play the next tune and, inspired by Shelly's encouragement, I did play better.

That incident forever changed my life. It's been over 27 years

since that sunny afternoon at the Blackhawk, and partially because of his influence, I'm still playing the drums. That experience taught me a great deal about Shelly Manne as a person. Here was a drummer who, in 1957, was number one in the polls, an important innovator on the instrument, and at the same time, he was a warm, caring person who really wanted to help a young, inexperienced musician. In that one incident, Shelly taught me a great deal about compassion, humility, sharing, helping people, and carrying on the traditions of jazz.

This interview was done in San Francisco on June 25, 1984, just a few months before his untimely death. Shelly's narrative not only speaks for itself, but it also demonstrates, in a very warm and direct way, why he was one of the world's great pioneering jazz drummers. Even though it had been over 27 years since we first met, he hadn't changed at all. At 64, he was still the same—a marvelous human being with a terrific sense of humor, and a rare individualist who could eloquently communicate his love of jazz and the musicians who create it. In his outlook on life, and in his approach to creativity and the art of drumming, he remained the essence of youth personified.

CB: What are your earliest memories involving music?

SM: Well, they go back to my childhood. That's because my father was a musician—a percussionist and a very good timpani player. We always had music around the house, either on the radio, phonograph, or whatever. My older brother would imitate the bands, and the trumpet and saxophone sections with his mouth. I guess it was early scat singing.

CB: How many were there in your family?

SM: There was my father, mother, older brother and myself. So,

we always had music around the house. Although I didn't study music when I was young, I certainly heard enough of it because it was part of my upbringing.

CB: Did your parents take you out to see live concerts or anything of that nature?

SM: No, but a lot of musicians used to come over to the house. I remember Saul Goodman coming over to the house when he was first starting out, and my father showing him the hammering he used on Richard Strauss's *Burlesque* on the pillows of the front-room couch. When I was very young, my father was connected with Radio City Music Hall. Hanging out there with my dad, I met a lot of musicians, and of course, one of those musicians was Billy Gladstone.

As you know, I didn't start playing drums until late. At first, I started to play saxophone, and then I switched to drums later on. The funny thing is, my first introduction to pure jazz was given to me by a classical violinist named Frank Siegfried, and a classical trombonist named Gordon Pulis, who later became first trombone with the New York Philharmonic. They, and Billy of course, were instrumental in my getting to hear some good jazz when I was very young. Anyway, those two musicians I just mentioned took me up to Harlem to the Golden Gate Ballroom to hear Roy Eldridge's band when he first came there from Chicago. I just heard that band, saw all those people, and felt what they were doing so

Last

strongly that I decided I wanted to do that. I didn't know what the hell they were doing; I mean, I didn't analyze what they were doing. All I know is it moved me so emotionally that I knew that's what I wanted to do. After that, I finally went down to Manny's music store with Billy Gladstone and traded in my saxophone for a set of drums.

CB: How important was Billy Gladstone to you personally and musically?

SM: He was very important to me. We were very close. Billy was like a second father to me. He knew me from the time I was a baby. Of course, I got to know him much better later on in my life, particularly during late grammar school days and early high school. I'll never forget that first lesson he gave me. Billy put me in that room downstairs at Radio City Music Hall where they kept all the percussion instruments. He showed me how to set up the drums I got and how to hold the sticks. Then he put Count Basie's "Topsy" on the phonograph, and as he walked out of the room, he said "Play!" That was my first lesson, and I've been grateful for that ever since.

CB: Billy Gladstone must have had quite an influence on you as far as your approach to the instrument was concerned.

SM: He did. Billy would take me around to all the clubs and make the musicians let me sit in, even though I had only been playing a couple of months. But it worked out. All I knew how to do in those days was play the time, but the funny thing is that 40-some-odd years later, that's all I still really have to do. That's the essence of playing the instrument. No matter what type of music you're playing, it boils down to the time feel. Of course, some drummers play good time but don't swing. But the object is to swing, and when

Interview

by Charles M. Bernstein



Photo by Chuck Stewart

you start talking about that, you're talking about something very abstract. Either you've got it or you don't.

CB: In Leonard Feather's *Encyclopedia Of Jazz*, under your biography, the following drummers are listed as influences: Papa Jo Jones, Davey Tough, Tiny Kahn, Don Lamond, and Max Roach. What are your impressions or memories of each of those drummers?

SM: I'll tell you right now, although I greatly admired Don Lamond, and he was a great big band drummer with Woody's band, he was never an influence on me.

CB: Then why do you think Mr. Feather named him as an influence on your playing?

SM: I think Leonard just pulled that off the top of his head. As for Tiny Kahn, he was an influence not so much in formulating my style, but an influence in inspiration.

CB: Didn't he die when he was quite young?

SM: Yes, he was very young when he died. Tiny was a marvelous musician, arranger, writer, and a fantastic drummer. He was just unbelievable. In fact, you can still hear the essence of Tiny Kahn in Mel Lewis. I feel that Mel Lewis is an extension of Tiny Kahn's kind of playing.

CB: What was it about Tiny's musicianship that inspired you?

SM: It was the feeling and looseness he got. Everything he played behind the soloists felt right. Tiny was never in the way, and he was always prodding the soloists without overshadowing them. He had a great way of playing and a swinging time feel.

The biggest influences on me were Papa Jo Jones and Davey Tough. I don't know what order I'd put them in. Well, come to think of it, Papa Jo was probably the initial influence. That was because in 1938 my friends, those two classical musicians I mentioned before, took me to the Famous Door on 52nd Street to hear Count Basie's band. To me, that was the greatest Basie band ever, with Walter Page, Freddie Green, Count on piano, Papa Jo on drums, "Sweets" Edison and Buck Clayton on trumpets, Herschel Evans and Lester Young on saxes, and Dickie Wells on trombone. It was an unbelievable experience hearing that band in a room that was not much bigger than the hotel room we are sitting in now. Hearing that band play, and the feeling they got, was just ecstasy. It was a riff band, and practically all the charts were head arrangements. To me, it was a real jazz band where the soloists were as important as the opening chorus and the out chorus. That band was a great influence on me. And when I heard Jo play in that band—of course I had already had my first lesson with Billy, where I played drums to Count Basie's "Topsy." So naturally, the first sounds I heard were the sounds of Jo Jones playing the hi-hat. Nobody, before or since, has played that hi-hat any better or obtained as lovely a sound as Papa Jo. He had quite an impact on me and I really wanted to play like that.

Then I heard Davey Tough, and that was another bag. He was a very small man, but his time feel—the power he could generate within a group, and the way he splashed cymbals It's very hard to explain in words, but I just knew that it moved me. To me, the main thing about Davey was that he got the job done with an economy of technique and a minimum of exhibitionism. With Davey, the music always came first.

CB: Drummer Benny Barth mentioned to me that one of the things you do that he thinks you got from Davey was the way you "pop"



Photo by Chester Ralph

a cymbal without using the bass drum to reinforce it.

SM: Well, it's very possible that that came from Davey. But I think the way I play cymbals goes back to Billy Gladstone. He taught me to use my fingers on my right hand so that every beat comes out clear, as opposed to just throwing the cymbal beat down.

Sometimes when I do clinics, I'll take everything away from a drummer except the cymbal. I'll say, "Play some time. Make it swing." You'd be surprised how few drummers can get a good feeling when they only have that one cymbal to play. Take away everything else and just go "bing tinkey, boom, tink boom," and let me hear that live. There are only a few drummers who can really make that cymbal sound dance and be important. To me, that's the anchor for everything else to pop off of. Once you have that, and the time is anchored, that's the meat and potatoes. The rest is all salt and pepper.

CB: Is there anything else you can say about Davey and Papa Jo?

SM: As I mentioned earlier, I was more moved by their kind of drumming than the drumming of Buddy Rich and Gene Krupa. When I was young, I also saw Chick Webb and he was phenomenal. Papa Jo and Davey were time players, but they added something else besides the time. They added a kind of a color or a sound to the rhythm section that I hadn't heard before. Davey and Papa Jo were true musicians in the sense that making the music sound its best was of the ultimate importance to them.

CB: And how to blend in.

SM: Right. Not to be in the forefront, but to be part of the whole, and to make it right. So those two drummers were definitely my biggest influences.

CB: Once, at the Keystone Korner in San Francisco, a young drummer came up to you and asked how long you had studied. You replied that you had about a year of formal study, and the rest you had learned in the streets. When I asked you about that, you told me that you considered jazz "street music." Explain what you mean when you use the expression "street music."

SM: I don't mean that you play in the street. I just mean the experience of hanging out with fellow musicians, eating together, exchanging ideas and rapping about music—different ways of playing, who you like and don't like, and the importance of this way of playing as opposed to that way of playing. That's what I mean by the term "street music." It's an exchange of ideas away from the bandstand and away from actually playing.

Also, your environment definitely influences you. I was born in downtown New York. I know this sounds very dramatic, but to me the energy of the City—with the hustle and bustle of the people, going uptown and listening to music, and traveling on the subway—all had to do with playing and with music. Now there are great jazz musicians who come from a cornfield or someplace, but they always come to the City. They bring a different kind of texture and a different approach to playing, but they have to come to the City to be heard. I think the City also rubs off on them. So I also mean that, when I say jazz is "street music." But in its basic form, jazz is a very primitive music. When you get a primitive music, it becomes similar to folk music, and of course, all of that goes back to the environment. I feel the same way about jazz. Jazz has a way of absorbing all of these basic human feelings from all cultures and expressing it in its own way.

CB: It used to be that young jazz musicians learned their craft by watching and hanging out with older players in the clubs. That was because a jazz group would come to town for so many weeks and you had time to get to know the musicians. With the demise of the great jazz clubs, like your club the Manne-Hole in Hollywood, or the Blackhawk in San Francisco, isn't that aspect missing these days?

SM: Yes, that was important. This goes back to the "street music" statement I made earlier. Now, you go to school to learn the fundamentals of playing jazz. I say the fundamentals, because I don't think any school can teach you how to play jazz. You learn the fundamentals of technique, and a way to approach the music, but you don't really learn to play jazz. In the days when I was coming up, there were no schools to go to. We had to learn by listening to players in clubs and, for the most part, by listening to records. Once every two months I might get a 78 rpm record with my favor-



ite player on it, and then only hear him play eight bars. But the clubs were the places to go to hear what was actually happening. If I had to be born again, I would want to be born at the same time, because I went through a period that was the halcyon days in New York, when 52nd Street was thriving. My goodness, there were so many clubs where you could hear all the great jazz artists perform. They learned the same way I learned, and I think that's important.

I strongly believe that great drummers like Elvin Jones or Tony Williams, or whoever else you want to mention—I mentioned them because they are great modern drummers who I particularly admire—would have been great if they never studied one day, and just picked up the instrument. You're not going to become great because of a teacher. A teacher can only open the doors for you and show you how to think for yourself. For example, when your mother and father teach you to hold a knife and fork to eat your

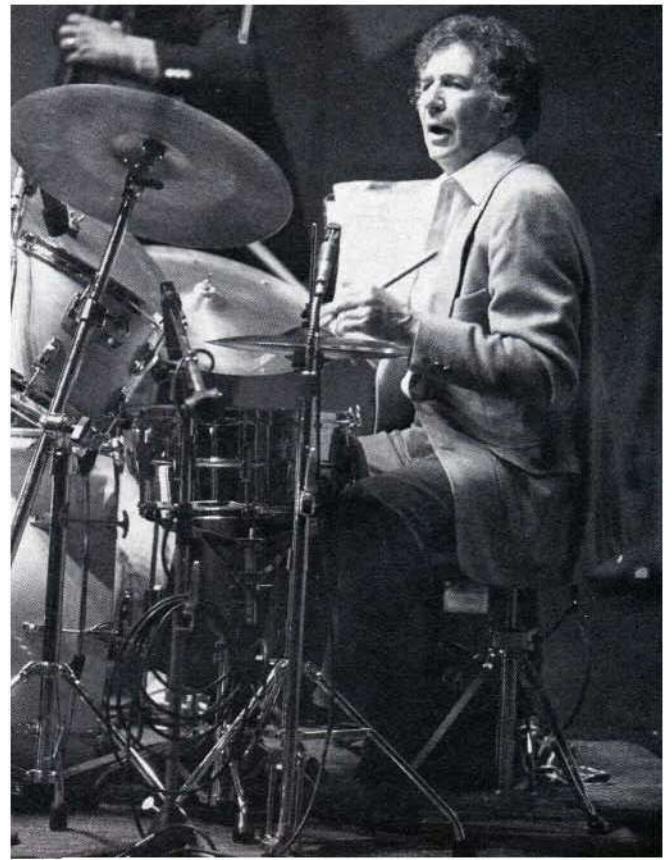




Photo by Veryl Oakland

food, once you learn, you go ahead and eat. It's the same with drumsticks. Once a teacher shows you how to hold a pair of sticks, after you learn some basic things to do with them and get a little control, then you go ahead and "eat" the music up. It's really the same kind of comparison. When I started out, I could sit in at all those clubs on 52nd Street. The musicians were interchangeable with the music. We all knew the music that was being played at the time, so we could sit in and just play spontaneously. It wasn't like playing with a group that had set arrangements, so that I had to worry about the figures they would play coming into, or out of, the bridge. We didn't think about that; we just played. And again, to me the essence of jazz is that kind of playing—to go up there on the stand, have someone call a tune, not know how you're going to do it, and then to go ahead and do it. That was beautiful. I used to sit in for Max [Roach] at the Onyx Club with Diz's group, and then sit in with Coleman Hawkins, go across the street and play with Ben Webster, and go down the street and play with Trummy Young. All of that is a learning experience, and that to me, also makes jazz "street music."

It is important. You said that a lot of kids don't have as much of a chance to play nowadays, and that's right. A lot of groups now only play a club for a couple of days, and if you can't get there one day, then you only have one night left to see somebody play. I could go in every night, see bands play, learn from that experience, hang out, exchange ideas, rap with the players, and listen. The ears are the most important part. You must be able to channel what you heard into your own playing—maybe not a copy, but turning it into your own playing. Yes, the days of the clubs like the Blackhawk are gone. I used to come up here and play that club for two weeks at a time.

CB: Right, and when you did that, we all used to come down and hang out.

SM: That's right, and it was great. For nightclubs, New York still has a very strong jazz community. A lot of people may not be near a club scene, but they do have the opportunity to listen to what's happening. They now have so many albums to choose from, which I didn't have when I was growing up. Like I said earlier, all we had were those 78 rpm records that only lasted a couple of minutes. In one album you can now get five years of Duke Ellington's output. Well, I had to wait five years to get that same output, so that part of

learning, and listening to music, has improved with technology. And the records it took me years to make, you can now get on one LP, so that's wild.

CB: I'd like to cover that 52nd Street subject a little more thoroughly. What was the importance of the White Rose bar on 6th Avenue in New York?

SM: Oh well, the White Rose—nowadays, all the musicians who are busy have phone services or answering machines. Well, we didn't have that in the old days; we had the White Rose. If you wanted to see anybody, deliver a message, talk to someone, or ask a question, you just showed up at the White Rose in the evening, and everybody in town was there. When you'd look in there, it looked like the history of jazz standing in one saloon. It was fantastic.

CB: The reason I asked you about the White Rose was because I had heard that when you were in that club, and elsewhere, the older musicians would take care of you.

SM: Well, Ben Webster was extremely protective of me. That was because when I was young, about 19 or 20, I guess I looked like I was 12. Ben liked me, and I used to play with him all the time on The Street. If anybody offered me anything to drink, smoke, or anything else, he would say, "No, leave him alone. He's with me." Ben could get very forceful. I came up in a period when it was difficult not to be tempted into ways that are detrimental to your health and your music. I was very fortunate because I was never touched by that, even though I was in the midst of all of it. Yes, the older guys were protective of me, because I was like the "kid" on the block.

CB: The older players must have liked you.

SM: I think so. In those days, in my beginnings in New York, most of my experiences were not with white musicians; they were with black musicians. It was just a great "garden" to be in. Color had nothing to do with it; it was always, "Man, can you play, or can't you play? Do you feel good when you're playing together, or don't you feel good?" That was the only criteria. It was a great feeling and a terrific experience for me.

CB: In Arnold Shaw's book *52nd Street*, pianist Billy Taylor stated that he would go into a club and see you sitting in wearing your Coast Guard uniform. He said that you were just another good drummer on The Street, and there was no color barrier.

Shelly Manne: a selected discography

by Dave Levine

The following list contains a sampling of Shelly's most important recorded performances.

1943 *Coleman Hawkins* (includes "The Man I Love")—Contact CM-3

Many recordings with The Stan Kenton Orchestra including:

1948 *Stan Kenton Innovations In Music*—Capitol P-189

Among those with Woody Herman:

1950 *Woody Herman*—Capitol T-324

The West Coast sound:

1953 *The West Coast Sound*—Contemporary C3507

1953-5 *Shelly Manne And His Men* (vol. 1-3) (w/Jimmy Guiffre and Shorty Rogers)—Contemporary C2503, 2511, 2516

1955 *Shelly Manne And Russ Freeman*—Contemporary C2518

1955 *The Three And The Two*—Contemporary M3584

Jazz versions of television and show music:

1956 *My Fair Lady*—Contemporary LAX3002

1958 *Gigi*—Contemporary S3548

1959 *Peter Gunn*—Contemporary M3560

1962 *Checkmate*—Contemporary S7599

1964 *My Fair Lady Unoriginal Cast*—Capitol SM2173

1967 *Jazz Gunn*—Atlantic SD1487

With Sonny Rollins:

1957 *Way Out West*—Contemporary S7017

1959 *Contemporary Leaders*—Contemporary S7564

With Barney Kessel and Ray Brown:

1957 *The Poll Winners*—Contemporary M3535

1958 *Poll Winners Ride Again*—Contemporary S7556

1960 *Poll Winners Three*—Contemporary M3576

With Bill Evans:

1962 *Empathy*—Verve V6-8497

1963 *Simple Matter Of Conviction*—Verve V8675

As composer:

1968 *Daktari*—Atlantic SD8157

1969 *Young Billy young*—United Artists UAS5199

With The LA 4:

1975 *The LA 4 Scores*—Concord CJ-8

1976 *The LA 4*—Concord CJ-18

With his own groups:

1960 *Shelly Manne And His Men At The Blackhawk* (vol. 1-4)—Contemporary S7577 to 80

1961 *Shelly Manne And His Men At The Manne-Hole*—Contemporary M3593/4

1964 *Boss Sounds*—Atlantic SD1469

1972 *Manekind*—Mainstream 375

1979 *Shelly Manne Quartet*—Galaxy GXY5124

1980 *Interpretation Of Bach And Mozart*—Trend TR525

Miscellaneous:

1974 *The Drum Session* (w/Louie Bellson, Willie Bobo, and Paul Humphrey)—Inner-City IC6051

1979 *French Concert* (w/Lee Konitz)—Galaxy GXY5124

Shelly Remembered...

Emil Richards

"Shelly was the liveliest, funniest, most wonderful person to be around. I tell this to everybody. Shelly did not play drums; Shelly played music. Certain conga players retune their instruments to the pitches of whatever key the song is in. Shelly would do that with his tom-toms and snare drum. He constantly tuned the drums, even the bass drum, to whatever tune he was playing. He was playing music, not only rhythm or drums."

Jim Keltner

"I saw him play at the beach with Gary Peacock and Bud Shank when I was 18. It was an enchanting thing; it was magic. At that time, he epitomized the 'cool' West Coast sound. He was just one of the most beautiful concept drummers you'd ever want to hear or watch play. He had it covered. I kept trying to get the guts to call him, and one day I finally did. He was asleep when I called, but he was polite and answered every one of my dumb questions. He just took all the time in the world to talk to me. Shelly always had great encouraging words for me. He just had a way of making you feel real good. He was that kind of a man."

Earl Palmer

"I first met Shelly in the early '50s during what I think was his first tour with Stan Kenton, right before he moved out here to Los Angeles. I was in music school at the time when I went to the Municipal Auditorium in New Orleans to hear the band. I went to the stage door right after that to try to talk to him. It was the early '50s and things weren't quite kosher in Louisiana in those days. The guard was somewhat rude, with a 'Get away from here, boy' kind of attitude. I said I was waiting for Shelly Manne. When Shelly came out and I yelled to him, the guard asked, 'Is this boy waiting for you?' I had never met Shelly before in my life, but he sized up the situation, said, 'Yeah, man,' put his arm around me and we walked down the street talking."

"Shelly was very close to me. My wife and I named our daughter Shelly after him. Shelly was a very giving person. In fact, just recently he and I had been talking about some drums that he was going to give me for underprivileged kids in the Southwest area. He called me back to tell me where to pick up the drums. It was late that Tuesday night that he passed away."

Nick Ceroli

"Shelly had a magic to him. He was so witty, and the minute he walked into a room, his presence was felt. He just had that charisma. He was so warm and charming, but he was also extremely funny. At a recent jazz festival, he and Sweets Edison were bouncing back and forth. Sweets kept putting Shelly on about the fact that Shelly was wearing the same pair of pants every day. On the last night of the festival, there was a buffet for our crowd. Sweets once again jokingly gave Shelly a hard time about wearing the same pants. So Shelly, without batting an eye, proceeded to take off his pants, hand them to Sweets, and said, 'Now I don't have to hear any more about it.' He paraded around in his shorts for about ten minutes while everyone had a real laugh."

Joe Porcaro

"He's probably one of the most musical drummers I've ever met in my life, and very innovative. He always came up with a lot of original material and he was open-minded to others as well. I also loved him for the kind of person he was. When it came to music, it was always top of the line. There'll never be another Shelly Manne."

Peter Erskine

"Shelly Manne always swung. He was the consummate professional and gentleman. Eloquent on his instrument or with his speech, the feeling was unmistakable that Shelly really gave a damn about music, life, and his fellow human beings. We've lost a truly great man and friend."

Jim Chapin

"I met Shelly when he was 18 and I was 19. We go back that far. I saw him develop into the great player that he was. He always had a lot of guts. Back in the early days, he would sit in with the greats. He worked with Woody's band and Kenton's band. He became famous for his small group playing, and he was one of the first jazz drummers to get into studio work seriously. He was that versatile, and he played each style for the essence of the music. On top of all that great playing was his personality: He was a delightful person."

Les DeMerle

"Shelly Manne helped give me my start when I went to L.A. He let me work at his club, the Manne-Hole, often. Out of those gigs, my group got the reviews and the press which helped us get rolling. I can't say enough about the guy. He was such a giving person. He gave so many of us our first breaks, and he always helped musicians whenever he could. He was a gentleman."

Mel Lewis

"The first time I heard Shelly play was back in his early days with Kenton. When I heard him with Kenton, I decided that I wanted to play in that band someday. Shelly was so musical! He was playing big band jazz, yet approaching it with the sensitivity of a percussionist. He was an innovator. His drums were precisely tuned. His tom-toms sounded like timpani. When I joined the Kenton band, Shelly was with Shorty Rogers. We were traveling together, and that's where I got to know Shelly. He helped me and offered suggestions to me so I could play better with Kenton. That's the kind of guy he was. He was one of the best."

Joe Morello

"Shelly was a very fine drummer. He was one of the most musical drummers I have ever heard. He played with a clean style that was very recognizable. The man played with such taste. We used to write to each other occasionally. He would hear me play on something, and he would write and compliment me. I would do the same. He was a fun guy, yet he was always serious about his music."

Joe LaBarbera

"Shelly Manne was a great musical inspiration to me, and I am happy to say, a friend."

EVERY once in a while you stumble across someone who is articulate and personable, and who will talk about drums and drumming 'til the cows come home without becoming boring. Ollie Brown is such a person. Big in size, he is a friendly, unpretentious person with a low-key sense of humor and a great love for his craft. Ollie has such presence that, when he enters a room, you immediately become aware of this friendly giant.

Ollie could brag about his accomplishments and musical credits, but that's not his style. He has worked as a drummer and percussionist with many artists, including Stevie Wonder, The Rolling Stones, Ray Parker, Jr., Billy Preston, Barbra Streisand, Joe Cocker, Sly Stone, Barry White, Michael Jackson, Quincy Jones, Diana Ross, The Jacksons, The Pointer Sisters and Blondie. The list seems endless.

Ollie now resides in the Los Angeles area, and has added songwriting and production to his resume. His company, Brown Sugar Productions, has been a successful venture with Brown producing records for such people as Ray Parker, Jr., LaToya Jackson, Firefox, Syreeta Wright, Gloria Gaynor, Billy Preston and Raydio, to name a few.

He has now expanded into the field of film soundtracks, and his first production work in this area has been a smashing success. *Breakin'* has gone platinum—a fact which Ollie is quite proud of. He also performs on three of the tracks with partner and singer Jerry Knight under the name of Ollie & Jerry. But I'll let Ollie tell you his own story.

SA: *Breakin'* isn't your first soundtrack work, is it?

OB: This is the first one I'm involved with this way. I've been involved with soundtracks as a drummer and percussionist. I've been really trying to get more involved in it. This past year was the year where I said, "I'm going to go after it," and then really did. I was working on a dance film and I had a song that I didn't use. Meanwhile, I called Russ Regan at Polydor to try to set up a showcase for a heavy metal group that I have. I spoke to his secretary, and she asked me if I had any break dance music. I had this song, and they had a scene in *Breakin'* that it fit. That's what started my involvement with the film in the first place. It was really a fluke.

I overheard them talking about the title track being pulled from the soundtrack. They had some legal problems with that. The scene was already cut when I was called to come in. All the choreography was done to a different song when I saw the title track, as well as the finale song. That's when I asked if I could write for those two scenes. I went in the studio and, in a matter of days, I had to write, record it and put it

together in a finished state so that it could be presented. I didn't have the six singers that I normally use. I just had to use Jerry's voice. Fortunately, he sings. I originally called him in as a songwriter, because I figured I could write faster if I didn't try to do it all by myself. I knew Jerry through Ray Parker, Jr. So we got a studio and put it together.

Jerry and I had spoken about being a group. I said, "Jerry, let's get together and write. I'm about ready to go back out now." I had been doing session work, and playing drums and percussion on albums. Also, I had stopped doing live work, except for special events. Then, I got into producing.

I had a solo album on Polydor Records back in '75, I think, called *Ollie Ba Ba*. When it didn't really hit big, I kind of got discouraged. I had a manager who didn't place my material. So I went through a period where I didn't want to be a solo artist as much as I had. I got into doing production work.

SA: Getting back to *Breakin'*, you said that the dance scenes were already done.

OB: That's right—to another song. They weren't just dancing while counting fours. Then, the finale song, where we wrote "Street People," was a song that was there just for temp, tracks to dance to. That scene was cut into three different parts—jazz dancing, break dancing, and then the combination of the two. They had three different songs, which I never heard. The director decided he didn't want to have different scenes, so he made it into a big finale number. I played the music to a dance scene that was done to three different tunes. Do you know how hard that was? Goodness!

I had to tailor my music for what they were doing visually, which worked out really fine because I changed the mood of the music as they danced. I had the tape to work with and I had a friend of mine, Don Peak, go into the studio and help me arrange it because he does scoring. He's really into that, technically more so than I am, even though I had some experience with it in college. I knew a little bit about how to make music sync up with frames when you have to deal with post-production. It's very different from making records where you just write a song and create from nothing. Here was a situation where there was a body and I was putting clothes on it.

SA: It sounds like you've been very busy.

OB: Yeah. I turned in another song just the other day that I did called "Revenge Of The Nerds," so I've been getting calls from the movie companies. It's good; I wanted to do the movies and it has opened up doors. I think it's going to work out well because it's really helping album sales. That's why you have all these albums out

Ollie

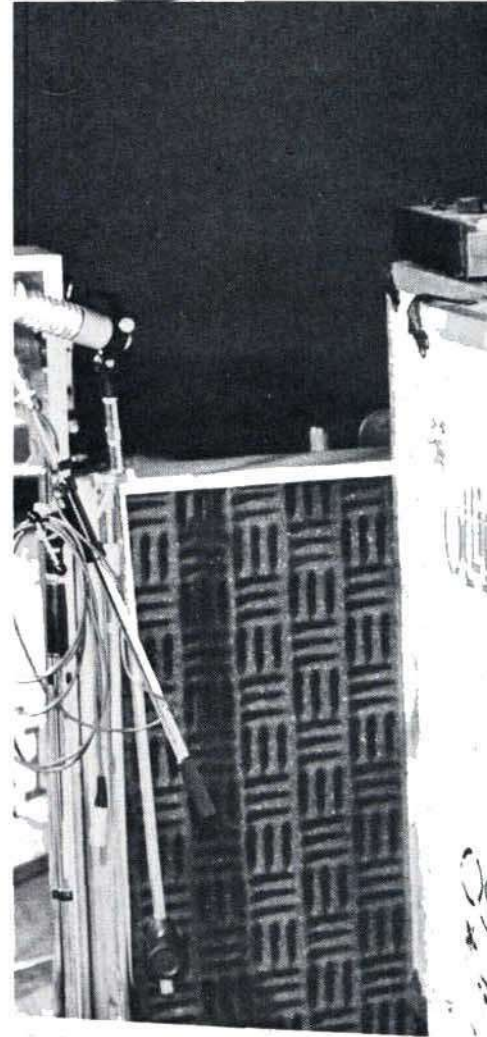


Photo by Paul Jonason

BRE

by Susan Alexander

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AKIN' OUT

there with the collaborations of different artists. You have the big soundtrack albums now like *Footloose*, *Against All Odds*, *Endless Love*, and *Saturday Night Fever*. These are serious-selling records. The film people can see that it's helping the records. Everybody's looking happy right about now. It's definitely helped me because my record is doing fairly well. We didn't have to take that route that new artists usually have to take, where they have to get on the radio stations. It's a real slow pace, even though the record might be good. But with soundtracks you have the help of the movie, which breaks out the excitement. Of course, if what you're turning in doesn't hold up, then you don't necessarily have to happen, too. Some people might say, "Well, if the movie's selling..." but I've seen movies that had soundtracks that didn't do anything, as well as soundtracks that did great but the movie flopped.

I've been calling it the giant video. That's why videos are so big, because it's the visual association with the music. If you have a successful movie, you might have a successful record, depending on how heavy the music is placed in the soundtrack. A lot of movies are not music oriented, but the movie industry is seeing the success of the ones in which music is being heavily played. They are even seeking out name artists, such as my friend, Ray Parker, Jr., who was called to do *Ghostbusters*. That was not a musical film, but the director wanted a hit song to go along with it for advertising, actually. And

it's working. I mean, the record flew up the charts. That kind of thing will help the movie industry continue to be involved with the record people.

It's going to be a nice marriage and it's definitely going to be the new thing. I'm glad I'm getting in there on a good foot so I can get some of the first calls [laughs], instead of having to wait until all the big artists aren't available and they have to call me. That's what will usually happen. You don't usually get a crack at the real big, going-to-make-it films. You have to deal with the ones where you're always sitting out there biting your fingers, thinking, "I hope this will kick in." So I've been getting good calls from major film companies. I'm negotiating something now.

SA: I'd like to discuss a little history. How did you get started playing drums?

OB: I started playing drums when I was in elementary school. I used to love the way the band sounded. I said, "I'm going to learn how to do that." In elementary school they had a Christmas program every year. The band would perform and that's when I was exposed to seeing bands perform live. That really drew me into it. I even have a baby picture of myself in diapers sitting behind a drum with the sticks in my hand. I don't even know how old I was. It must have been meant for me to play drums. [laughs]

I started off on the drumpad in school. When you take up an instrument in school, you start with private classes. Then, they put you in ensembles, then they have what they call beginner's band, which is C Band,

then B Band which is the next best, and then the A Band, which is advanced. I went straight from the drumpad to A band. I was just gifted. I mean, some people are gifted in things. It's one thing to say that you have people who play drums well, but you also have that person who has just that extra gift.

People say, "Do you practice a lot?" Well, I would be lying if I said I practice a lot. I don't. I never did. I did work diligently at it, but that was from enjoyment, not from not being able to get a certain thing together. Anything I tried to work on, I was always able to play. I just was so involved in my playing that it appeared as if I practiced a lot, but I was just really into playing that much.

I did a lot of percussion things when I started getting into studio work. I would see someone walk into the studio, after I got through doing a session, and make just as much as I did by throwing on some cowbells and tambourines. I was always taught to learn your family tree. Woodwind players should learn all the woodwinds; the brass players should learn all the brass, and drummers should be percussionists. Play all of it. So I took up little things in school once I went to college.

I got my first drumset when I was about 13, and I started playing in the basement. I had one small drum, a bass drum, and a cymbal, which hung from the ceiling. I would just continue to add on from different people giving me stuff. Finally, my mother got the money together to buy a drumset and I got a couple of sets together. They were different pieces because I couldn't afford a new set at that time. Then, fortunately, things got better.

A guy who was very helpful in my drumming career was a drum shop owner named George Hamilton. He was very nice to my mother about getting me an account so I could have good equipment. A kid can be talented, but not have the goods financially; some people are held back only because they can't mature with today's technology. I didn't have proper drums, so George Hamilton allowed my mother to pay a little bit on a drumset. That made it possible for me to have the equipment to be heard right. I could play, but I had that big, old, school bass drum that looked like a cannon, and I had the cymbal hanging from the ceiling that was torn up. I was doing my best but my mother just didn't have it. Things got better, and I was able to earn money and get the things together. Fortunately, I got to where I was playing so well that companies came to me to endorse them. As I got older, I was able to get with name artists. Once I got with name artists, the endorsements started. I got my first endorsement—Hayman drums—when I was with Stevie Wonder. Then I endorsed Zildjian, Remo, Slingerland drums and Duraline percussion. I've been

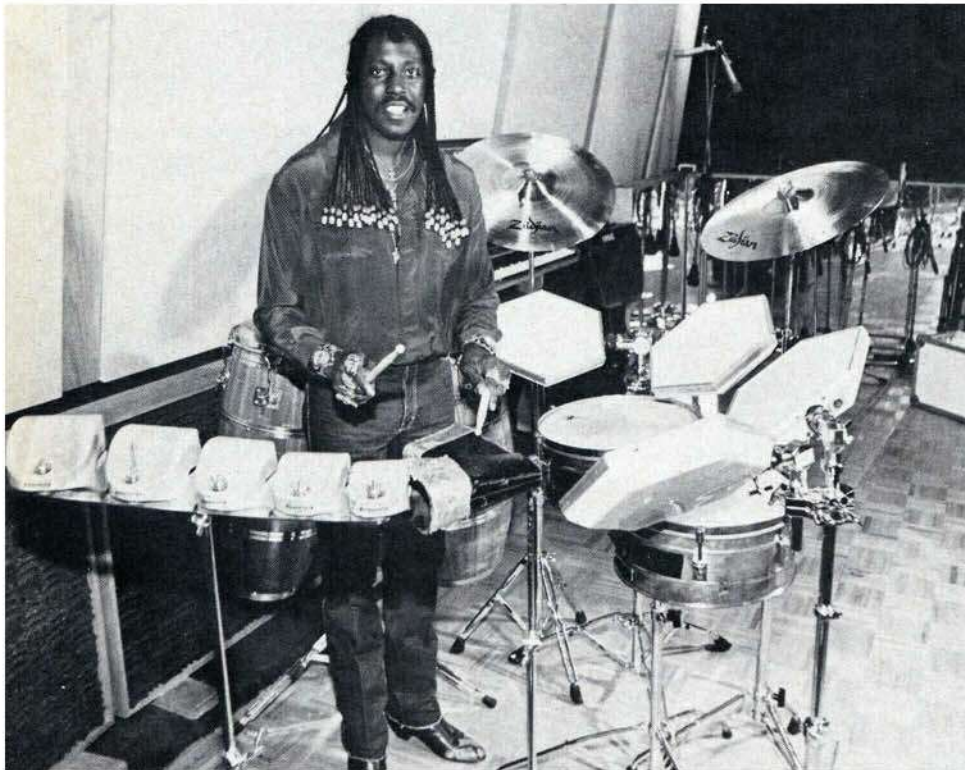


Photo by Paul Jonason

very fortunate to play drums with a lot of people, because I did heavy studio work when I got here. I played from bar mitzvahs all the way up to hard metal. You name it; I did all kinds of acts.

SA: Did you ever take lessons, or are you self-taught?

OB: The school was the thing. And then I took a few private lessons when I was sort of advanced enough in school that I could just do it and it was like nothing. I was getting bored, almost. That's why a lot of times the teachers let me be in charge; they could see that I could cut the cake.

I had the same problem when I started giving kids lessons. I gave private lessons to a little boy who was nine years old. His mother called me up saying, "I've spent all this money on private lessons. Why is Daryl getting E's in his music?" I said, "E's!" I went up there and talked with my teacher, because I'd had the same music teacher. I said, "What's the problem? He's taking private lessons." First of all, Daryl never told the teacher that he was taking private lessons from me. So the teacher said, "That's it. He's bored." So I said, "Why don't you let him help you in class a little bit? Let him give instruction to the drummers and just see what happens." Sure enough, it was because I had him playing high-school level music and he was in elementary school. I even had him in theory. He was similar to what I had been. And sure enough, it changed. It was like night and day.

I took private lessons for a little while, myself, but my teacher discouraged me. I had to quit because he was not showing up and I was dedicated. I'd be all excited—geared up to play my lesson—because I knew I had it down. He would miss and I would be hurt by it. I took it very seriously. By the time I got to drumset, I taught myself by playing with James Brown records. It helped me because he was using two drummers. I was trying to lay down a drum part that was doubled. It caused me to try to do more things than I could do at the time. I was young, and I didn't understand recording tricks. I just heard what I heard and I was playing what I was hearing.

Then, I put together bands. My first band was called Stingrays, which Ray Parker was in. My band consisted of all horns, [laughs] In those days, nobody really played guitar in school because they couldn't afford to buy one or take lessons. But Ray saw the Beatles and he wanted a guitar. He had a tape recorder, and he would not let us record on his tape recorder until I let him play guitar.

I started playing with my teachers on the weekends when I got pretty good. I would do bar mitzvahs. I was making good money on the weekends. I was living with Mama and bringing every penny home. It was fun because I was making the kind of



money that an adult man was making. I had no responsibilities, [laughs] It was great. In my neighborhood, instead of being popular by being the bad guy on the street, it was like, "Who is the best musician?" That's how we had our fights. We had musical wars. I mean, on my street, if you couldn't play, you couldn't come outside. The girls were into the guys who could play.

SA: Did you study music when you went to college?

OB: Yes, I went to Wayne State University. At that time, you had to take music education, even though I didn't want to be a teacher. It caused me to deal with different areas of music, which is great, especially for a drummer. I think a drummer should pick up a keyboard instrument immediately. See, drummers play with rhythms and don't necessarily know anything about notes and chords a lot of times. They won't reach out to do that. And that was the key to my success when I came to California doing studio work. I could read, as well as play the "streetlife." There weren't a lot of black drummers who were into that. A lot of them couldn't read music because they were so hung up on playing so well without reading.

I played very street-like—what they called a real kind of funky attitude. I had my little hip style, but I could still be technical when it was time to do that. So, I was busy. I was averaging so many sessions a day that I had to own three drumsets to work in the studios. Then I said, "Wait a minute. This is getting crazy. I've got to cut it out." So I went up on my price. That cooled out a *whole lot* of people. But it got heavy even then. I think it was a combination of my street style, and being able to handle a technical situation when it came

down to doing things like movies. I did *The Klansman*, which was the first time I experienced playing with a film running at the same time with a big orchestra, and everything going on the tape at once. That was my first experience dealing with a click track, as well. You see, they're dealing with frames. The arranger has a map out, and you can't play when you want or at the speed you want. In order for that drum cue to come up right, you've got to hit it when that comedian trips up those steps, or whatever.

SA: When you're recording a soundtrack, what do you pay attention to the most?

OB: It's a combination of everything. For a drummer, you listen to the click, but after you get the click, you kind of grab control of what's going on around you. Everybody's locking in on the drummer. The drummer is really the metronome for the other musicians. As much as they're paying attention to their click, they're also paying attention to you, so you and the click have to become one.

My first mistake was that I was trying to play with it. You can't play with it too much. You've got to almost let it play with you. You use that for a guideline. The click is a steady thing, so it's not going to catch up with you. You're going to hear when you're off, immediately. It will stay consistent. But at the same time, my point is, don't focus in on the click so much that you're not listening to what else is going on. It's like driving a car: You look down the street; you don't look over your hood. Try to stay with it, yes, but don't focus in on it so much that you're listening for it and you lose track of where you are. That's what I did. Fortunately, there were several drummers there and I worked it out. They had somebody talk to me who had done it

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THE name Pink Floyd conjures up all sorts of memories—some very distant and others not so long ago. Over a span of 17 years, they have given us such classic records as *A Saucerful Of Secrets* (1968), *The Dark Side Of The Moon* (1973) and *The Wall* (1979), just to mention a few. Perhaps the first British "psychedelic" band, Pink Floyd became known for the experimentation in their music and their shows.

Their beginnings, however, were much like any band—a coming together of young musicians, gathering their influences and honing down their own sound. At co-founder Syd Barrett's prodding, the fledgling band began to write its own unique compositions, which managed to attract a cult following. When Barrett left the band after only one album, there was specula-

tion as to the future of the band. By then, however, Pink Floyd had made its mark. Recorded effects and elaborate light shows enlarged their cult following and began to earn them worldwide respect, landing them a major position in the annals of rock history.

So it was with a feeling of honor and privilege that I made my way, on that brisk London morning, from the underground station to the appointed spot to meet with Pink Floyd's drummer. As I walked up High Gate Road, a feeling of apprehension grabbed me as well, though. Members of Pink Floyd rarely granted interviews, and through the years, a rather eccentric, although revered, reputation had grown. I was surprised and pleased when I found Nick Mason to be quite your normal bloke.

"One problem is that the general music press has taken a great dislike to us quite recently because we're extremely uncooperative about interviews, and that's how the whole system works," Nick explained. "People do interviews, the press writes about it, and if you're unhelpful to them, they get mad at you. The interviews are not in enormous depth, so it's a constant repeat of how the band came together, what it's really like, and what sort of girls do you like? If it's more specialized, it really makes a lot more sense."

RF: Okay, so let's get specialized. First, though, where are we?

NM: This is my garage.

RF: You must be very much into race cars.

NM: Obsessed with race cars.

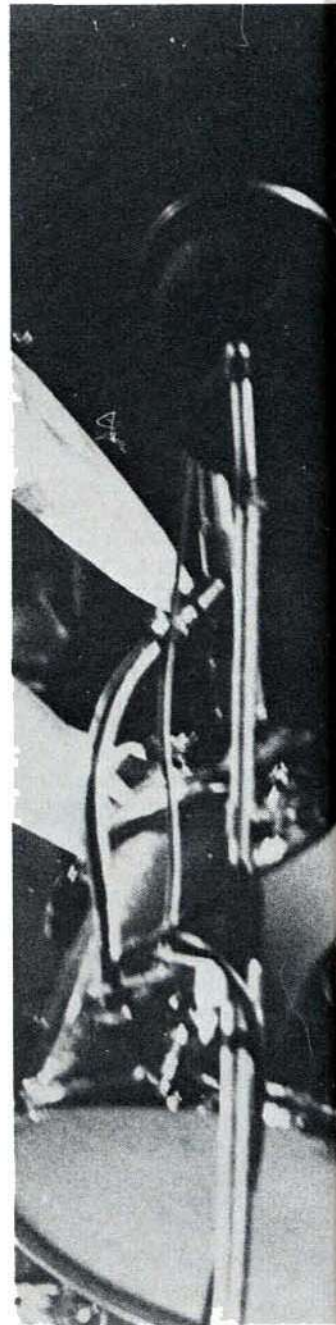
RF: When did you get into this?

NM: I've liked cars ever since I was a very

nick mason

by Robyn Flans

FINDING
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small boy. I started this workshop about eight or nine years ago, when I began racing. We repair and restore old racing cars, and I actually prefer to run an office out of the garage than at the studio. It's less chaotic. The hours are better suited to running things.

RF: What have you been up to recently?

NM: The main thing is that I have been doing a film on motor racing, which I'm in. I'm doing the music for that as well, and working in collaboration with a man named Rick Fenn, who is part of IOcc. It hasn't got a title yet, but it's probably going to be called something like *Profiles*. There will be various films made about different musicians with obsessions outside the music business.

RF: Are you playing on the tracks as well?

NM: Yes. There will be some new music

and some old Floyd music. We plan to do an album afterwards.

RF: So why did you choose drums and not cars as a profession?

NM: Because cars have always been fun. What I like about cars is driving them and racing them, not repairing other people's cars. I'm certainly not good enough to make a career as a racing driver. I'm too old. I've been able to indulge my hobby through music.

When I was about 11, a friend of my parents who messed around on the drums gave me some brushes. I just immediately started there. I suppose that it's partly circumstance. I was 13 or 14 when I showed any interest again, which must have been around the time of the beginning of bands in England. You realize that the start off was slightly different in England than in

America. There were more bands in England and it went in a slightly different way. It was almost more natural to think of forming a group than being a solo performer. So in the group I was in, no one else was interested in drums. Someone else desperately wanted to play the guitar and someone wanted to play bass. Then Christmas came along and everyone asked what I wanted, so I locked in to drums from there.

RF: Was there any formal training or did you just pick up the drums and practice on your own?

NM: I just picked up the drums and practiced myself. I've never had any formal training and I think it's a big mistake. I think the easiest way to learn to do something properly is to be taught it. The only qualification to that is the business where



you pick up methods of doing things and don't find your own way, which sometimes can lead to more interesting things.

RF: So you feel that your lack of formal training made you more creative?

NM: No, actually, I'd say that at the end of the day, I really wish that I had taken formal training. But I think that there's one argument against too much teaching or against bad teaching, which is the fact that people with classical training frequently are unable to improvise. I know that the teaching of music is changing at the school level, though, and people are no longer approaching it quite the same. But I feel that it is as important to be able to improvise as it is to play.

Even if you don't have a lot of training, if you're taught from the very beginning just to read the notes, it's very hard to think in another way after that. I played piano—very short lived—but I found an absolutely wonderful teacher who, right from lesson one, made me bring in some work of my own. So even if we were doing a very simple scale, I brought something in to make me think about how I could make the piano work for me. If people would teach like that, music education would be much broader.

RF: How did you teach yourself?

NM: Just literally from playing in bands. I've never been a good practicer. I'm a very, very bad example of how things can still go right without trying—how you can still get lucky. I love playing music with other people. I'm deeply bored by the

drums as a solo instrument, which could be because of my lack of ability. I don't want to get too stuck on my disapproval of drum solos, but they tend to be gymnastic, rather than musical, exercises. That's what bugs me.

RF: How did you actually learn to play the instrument, though?

NM: I did most of it by playing with other people—people who were at the same time learning to play the guitar, for instance. The earliest thing was very rudimentary drumming with a very rudimentary three-chord guitarist.

"I FEEL THAT IT IS AS IMPORTANT TO BE ABLE TO IMPROVISE AS IT IS TO PLAY."

RF: One of my music encyclopedias said that you were a timpanist.

NM: That is completely untrue. Well, it depends on what you mean. It's probably something I said of myself at some point—that at some point in my career, I had played the timps.

RF: It said you were an "accomplished" timpanist.

NM: Maybe one of my fans said it then.

Certainly I used them on records, but I was never trained.

RF: Did you grow up with any drum idols? Did you grow up learning about any of the drummers who were happening at the time?

NM: The answer is yes, but in different periods. Obviously, there were drum idols when I was younger like Tony Meehan, who was one of the original Shadows, Sandy Nelson, and those kinds of people, who I wasn't trying to emulate, but I was just sort of interested in. Then I became interested in a whole range of jazz drummers like Chico Hamilton, Art Blakey—all the good players. Finally, the picture was completed when Ginger Baker and Keith Moon moved the drums from the background to a fuller sound. That was really the springboard. I remember the first time I saw Baker with Cream. It was just incredible. I went out the next day and bought a second bass drum. From that era, it went to the people who were happening just when we started, like Mitch Mitchell. I thought Mitch was a marvelous drummer. He was always trying stuff. Even if it didn't work, he'd have a go at it. He had a lovely combination of a sort of hard style and a slightly jazzy style. What was interesting, particularly in the middle to late '60s, was getting the musicians themselves to play. A lot of the earlier records used session musicians. While they were maybe better players, some of them never really picked up the feel for the music.

RF: You're known to spend a lot of time on your records.

NM: Yes we do. But we're generally irritated at the amount of time we end up spending. We always want to work faster.

RF: Since you go in with the idea that you're going to work faster, what happens?

NM: I think one thing is the way the ideas are continued in the studio. We go in with something well prepared but it reshapes itself in the studio. So we have the luxury of spending that time.

RF: How finished is the product when it's brought in?

NM: It can vary. One time, we spent a year with nothing at all, literally going into the studios in order to find ideas for the record.

RF: It was totally a group effort then?

NM: Yes. That must have been *Meddle*.

RF: But that's not the standard way of working in the group?

NM: No, generally the people who write the songs have an idea of how they're going to be arranged. But, of course, we don't like to get locked into who does what, which is something people love to argue about. If one person writes a song, the thing that will enhance it is someone else's idea of how it should be played. At times, Roger will arrive with something, and Dave provides a middle section for it, or whatever, from some piece of his.



Photo by Malcolm Bryan

RF: You met Roger and Rick in architecture school.

NM: That is correct.

RF: Were you serious about architecture?

NM: Oh yes. I did five years of it. I played in bands for fun when I was in school, but it never occurred to me that I was going to be a professional musician. While I was in school, someone had written some songs and wanted to play them for a publisher. He asked who could play instruments. There were four or five of us who could, and we put ourselves together for fun.

RF: That was with Rick and Roger?

NM: Yes, and we did it. We played the songs and the publisher liked them, so we kept going and never looked back. We had it running in college for two years, just for fun.

RF: That was Sigma 6?

NM: Yes.

RF: And that became the T-Set.

NM: Right. We had different people involved with it. At one point, a guy named Mike Leonard was involved. He was actually very important to the band because he was a lecturer at the school. He had bought a house in High Gate and we rented a flat from him. He played keyboards with us for quite a while. Then he stopped working at Regent Street Polytechnic and went to another college of art where he was involved with the light/sound workshop. That was how we got involved with light shows.

RF: When did the name change to Pink Floyd and why?

NM: There was another band called the T-Sets, so we changed it in '66.

RF: Why Pink Floyd?

NM: No reason, really. It was based on a blues album with two players on it, Floyd Council and Pink Anderson, but it was really just random.

RF: When it was the Sigma 6, didn't you play R&B?

NM: Yes. We had a repertoire of 18 songs which consisted of Bo Diddley things, Rolling Stones numbers—anything. It was sort of R&B, but when Syd started with us, he said to start writing. We needed a launching pad to come up with something of our own.

RF: How far into it did Syd join up?

NM: It was when we were still in college. Syd was in art school at Regent Street Poly.

RF: So when did you actually choose to make the career move to music.

NM: Not until late, late, late. After we had gone professional, I was still going to college in the mornings. I had done my three years and gotten my degree, and I had done a year in an office. Architecture training goes on for an eternity. It's three years in school, a year out of school working in an office for experience, and then you do two more years in school, and finally another year or so in an office. I was very lucky because I had a terrific year master

[counselor].

It is obviously a big jump, really, even if the band is doing well. You still don't think of it as a full-time career. You think of it as something that could very easily be very short lived. But my year master was terrific and said, "It's going well . . ." I don't think I would have been a great architect anyway. I think I was starting to realize that. I probably could have been reasonably happy being an architect, though. But obviously, you don't turn down that kind of opportunity.

RF: How did the music evolve electronically?

NM: Just very gradually. Things have a natural course of development. If people have a liking or feel for that sort of thing, they're perhaps not aware of it until there's a bit more money around or a bit more opportunity to experiment with other instruments. It was a time when experimentation was very fashionable anyway. There was more likelihood of getting more studio time and people in the studio being more interested in other possibilities. It was the time when the Beatles made *Sgt. Pepper* next door. In some way, EMI is a rather staid company, but at the time, the studios realized they could contribute

more than just saying, "Do it like this." They had all sorts of technical people there who suddenly were being asked to do new things and were very happy to work at it. There were new ways of making tape machines—building their own automatic double-tracking machine, which now has been done a million times, of course. But at the time, it was fairly advanced.

RF: How did you feel about the change to electronics?

NM: I liked it. I like recording studios. I think what's always nice is that you can create sounds so people can't say, "Oh it's this and that."

RF: Isn't that difficult to reproduce live though?

NM: I don't think so, because they're different disciplines. You can record something in the studio in the most elaborate and complicated way, and when it comes to performing it live, you can simply sit down and try to create the same characteristics, which, in fact, will work perfectly well. In our case, we recorded with lots of wine glasses, and then did it live with an organ and an echo machine. All you have to do is create the impression of it. It doesn't have to be exactly the same.

RF: Wine glasses?

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SOME people think of Jimmy Bralower as the enemy. Why? Because the man makes his living programming drum machines for records. This is the guy who's putting drummers out of work.

Or is he? Jeff Porcaro once remarked that he looked forward to the day when, instead of hauling a drumkit around from studio to studio, he could have all of his sounds in a briefcase, which would be much easier to carry. Bralower is already doing that. Some drummers use Gretsch and Zildjian; others use Yamaha and Paiste; Bralower uses Linn and Simmons. Is there really a difference?

Opinion is divided. Many feel that the relationship between drum computers and acoustic drums is comparable to the relationship between synthesizers and acoustic pianos. Others feel that drum computers represent machines taking over from humans, and if civilization is to survive, the machines must be destroyed before they destroy us.

At any rate, the machines are here, and they are being used on a great many records. Jimmy Bralower is one of the people who is using them, but before you dismiss him as a drummer's natural enemy, read what he has to say about the work that he does.

RM: Perhaps we should begin by establishing the fact that you started out as a drummer.

JB: You can trace me back, like a lot of other people in your magazine, to the era of the Beatles. I started in '64, while in junior high school. I studied drums for five years, was in a few bands, and had a record out when I was 15 with my first band. We were an instrumental band very much influenced by the Ventures and the Shadows. We learned to play fairly efficiently from those records, because they were technically more proficient than some of their pop counterparts.

After I left high school, I stopped playing for a couple of years when I went to college and studied business. I found that there was a great void there musically, so I came back to New York and joined a band. I was trying to make it. I spent the early '70s in search of nirvana, so to speak, and found out the hard way that it just wasn't going to come that easily. Then, in the mid-'70s, the session scene became fashionable. I started pursuing session work, and more than anything, found out that I wanted to be in a band more than I wanted to free-lance. I found a couple of musicians, we formed a band, and got a record deal. The label folded a week before we were supposed to record, and I found myself back on the street again doing sessions. Then rap music came in, and a couple of people I worked with got involved in that. I started working with Kurds Blow,

who was one of the originals in terms of recording rap music, and we had a string of hits with that, including a gold record for "The Breaks." It was really the major success I had as a player.

Throughout all that time, I really started seeing that what I really wanted to do was produce records, more so than simply play drums on them. At that point, I decided to slide away from doing the sessions and start pursuing production work. It was a difficult period of time. During that period, I got a hold of a LinnDrum, as much to protect myself as anything else, since all of the writers I worked with were coming up with rhythms on their little drum machines that were humanly impossible. As a drummer, I guess I felt a little intimidated about the fact that people who knew nothing about playing drums could outperform, in a technical sense, all the things I could humanly do. So it got to the point where I bought the machine for my own protection, and it turned out to be a Godsend, because there weren't many drummers who were willing to put their energies into the new technology. I had resigned myself to the fact that I was not necessarily going to play drums for a living anymore, but I would play drums because I enjoyed it, rather than because I had to.

At the same time, the Linn machine was something new for me to play with. There really hadn't been a whole lot new in terms of drums, since maybe the hi-hat was invented. I found that this was like a fresh start in a lot of ways. I got involved in electronics, working with synthesizers, and all the new technology. It's a very fertile area—very much untapped. I guess that brings us to where I am now, which is doing sessions on the LinnDrum.

RM: Do you remember the first time you ever saw a drum machine or heard about one?

JB: I saw an advertisement in *Billboard* magazine for the Linn LM-1 drum machine. All it said was, "real drums," and there was a picture of a box with a lot of buttons on it. It described the fact that it was studio drum sounds recorded digitally on chips, and you could program it to play anything you wanted it to with the sound of real drums, as opposed to the old piano-lounge beat boxes from the old days—the Rhythm Aces. I was intrigued by it, primarily because I was working with an artist named George Wallace who played all his own instruments, and he had a peculiar drumset. There was no bass drum. He would record all his tracks playing a hi-hat, snare drum, and toms, and overdub his bass drum with a synthesizer, playing with his fingers. He was able to (a) concoct patterns that counterrhythmically were things that I had never been able to perform, and (b) superimpose rhythms over

other rhythms that made sense but weren't necessarily something that one person could perform at the same time. I found it was very difficult to translate his demos into a live performance. So I was pretty intrigued by the possibilities of the technology.

When I started doing the rap music, it became even more of a prominent factor to me, because people were coming in with very complicated bass drum patterns—once again heavy on the 16th notes—and seven minutes worth of the same thing, which, to me, wasn't what I considered to be playing anymore. It was executing. About that time, I was firmly convinced that I needed to have something in my arsenal that would allow me to keep up with people who were coming up with ideas about drum patterns that I, as a drummer, couldn't play. Eventually, I became more intrigued by it and wound up buying a Linn, after waiting many months. I was ready to hock whatever I had to buy one of them, simply to maintain a position with the people I had been working with.

RM: So you saved up and bought one. Then what?

JB: Well, I had been hanging around the Power Station, because the last recording project I had worked on with George had been sent there to be mixed. Being that I was very interested in getting into production, I was very curious about the inner workings of that particular studio, because so many great records have come out of there, and they're renowned for just making records, as opposed to doing jingles or making demos. I was really thrilled to get in the door. The owner and chief engineer, Tony Bongiovi, took me under his wing and allowed me to come into his sessions just to watch, with the hopes that ultimately my production chops would grow.

It was during that time that I bought the Linn. I was at the studio all the time, and just looking for a slot for myself. I realized that nobody was pursuing electronic drums seriously, and there was starting to be a demand for them. So what I was able to do was start steering sessions that I was going to be working on with the drum machine into that studio to get the visibility. It was somewhat calculated. There was a little bit of luck, but there was also a little bit of self-made luck. Gradually, all of the engineers in the studio began to know my work.

Also, there was no competition. Nobody else was doing it. For the first time, I found a special niche for myself, and in this business, it's very important to have something unique about what you do to make you stand out from the crowd. As a drummer, I certainly felt that I was competent, professional, and more than adequate, but the desire that's needed to main-

R A L O W E R



Photo by Rick Mattingly

I L L U S T R A T I O N

by Rick Mattingly



Photo by Rick Mattingly

tain that high profile in making records was something that I didn't have. My energy was more into making whole records than simply playing on rhythm tracks. This was a great opportunity for me to get inside the control room, as opposed to being in an isolation booth, and to get more of a taste of the inner workings of how a record is made rather than simply being almost a distant bystander who comes in, cuts a track, and goes home. You don't know what you've just done, or what it will turn into.

The drum machine has created a whole new line of work. Aside from simply cutting tracks, there's a whole overdub business that has evolved, where suddenly people are calling drummers in to enhance tracks, whereas the drums were usually finite. The minute they went on tape, they were the one thing that had to be perfect right from the beginning. Suddenly, there were options to go back and change parts if the track was warranting a change. The more I did it, the more I saw the possibilities. I just kept pursuing it, buying more equipment, and getting the reputation along the way.

RM: Where was the initial demand coming from? Did you have to approach artists and convince them to use this machine instead of a drummer, or were artists coming in who wanted to use the machine and you happened to be the person who knew how to use it?

JB: Pretty much the artists were aware of the new technology. The people I've been working with are not the obvious users of the machine. I do some dance records, which is the primary use of the machines these days. But at the studio where I was working, there were more mainstream artists who wanted to keep their material fresh and updated. Even though they didn't know exactly what this gear did, they were intrigued enough to want to have it on their sessions to keep their stuff contemporary. Oftentimes, there was no real use for them, when there was a live drummer on the session and I would be in the control room looking for something to do. But with the advent of the Simmons, I found that I could enhance the sound of a live drummer. As well as doing programming, there was yet another avenue to pursue, and that was sound enhancement. On those initial dates, some people would cut their tracks with the drum machine just so they could feel that they were staying hip. It evolved. Some people were ready to take a chance and some people were afraid. The ones who took the chances were the ones who really gave me the opportunity to get creative and to get my work heard.

RM: Could you be specific?

JB: I guess the first major artist I worked with was Carly Simon, on her *Hello Big Man* album. Her tracks were already cut. I came in there to do some sound enhancement. Ultimately, I got together with her to do some programming for a ballad she was working on. This was a case of somebody who was just getting her feet wet with the technology. As a result of that, the engineers I had been working for on that session turned me on to some other work. That led me to working with Nile Rodgers, who was in Chic and who had just finished doing David Bowie's *Let's Dance* album. He owns a *LinnDrum*, and he writes amazing programs on it. He's so busy as a producer that he found it helpful to have a specialist to help get the ideas down and to get any complicated programs done without him having to do it himself. I met up with him on a Thursday, and the following Monday I was doing a Southside Johnny & The Jukes album, *Trash It Up*. I think five or six cuts were done with the drum machine. The drummer in their band then did overdubs on that. That was really the first pop artist's record that I worked on.

Following that I worked with Meco, who is famous for his *Star Wars* disco record from the mid-'70s. We worked on

an album called *Ewok Celebration*. That opened up some doors. Suddenly, my name got around and there was a windfall of activity. From the Southside Johnny record, I began to work with Jim Steinman, who was affiliated with the same management company. He, too, was riding a hot streak with Bonnie Tyler's "Total Eclipse Of The Heart" and an Air Supply record, which were numbers one and two in the country. We recorded two songs for the movie *Streets Of Fire*. So that was a new credential for me that was real helpful. Meanwhile, Nile was working with Hall & Oates. They were having trouble filling in a two-bar gap in the middle of "Say It Isn't So." They wanted some sounds they had never heard before. Nile referred me to them, so I came in and did some sound effects and sound enhancement on that record. They called me back the next day to work on a track from scratch with them, which was the tune "Adult Education."

From there it really started to snowball, and my name really started to get around as a specialist in the drum machine business. I've been able to work with an elite crew of people—Peter Gabriel, Jeff Beck, Diana Ross—doing different things with each of them, but mainly being there to either enhance their records or to create the foundation for their records, which is something that I certainly had never been involved with on that level before. The opportunity was there and I took it.

RM: When you talk about going in to enhance a record, can you give specific examples of what's already there, what you do, and how you do it?

JB: Okay. On "Say It Isn't So" with Hall & Oates, the drums were already recorded, played by Mickey Curry, who's a drummer I truly respect and got to know in the course of those sessions. There were some blank spaces in the song. What I initially did was fill them in with sound effects on the Simmons and the *LinnDrum*. Enhancement-wise, you can take a drum sound on a tape and trigger the Simmons sounds with it. This gives a slight electronic feel to a live track. The benefits of that, of course, are that without using a drum machine *per se* you can get some of the contemporary drum sounds. The closest thing I can relate that to is a group like Def Leppard, whose sounds are pretty much a combination of real drums and electronic effects—very subtle, but a major difference in sound when you're in the studio. I've gotten pretty good at hearing missing elements in drum sounds, and have been able to dial up those elements through my equipment to enhance sounds that either just want reinforcement, as in the case of the Hall & Oates record, or in some cases to improve sounds that were recorded

poorly.

I've done some work with some rock people. Lita Ford, who was in the Runaways, had an amazing drummer named Randy Castillo playing on her record. They just wanted to get a little bit of the electronic edge on it. I simply came in, took what he did, plugged it into my equipment, and was able to turn it into something that was a little more dynamic than what it already was. It already sounded excellent, but the potential is there to make it sound amazing. I did the same thing with Joan Jett. This has nothing to do with programming. This is simply triggering the sounds of the Simmons and the Linn from the drums on tape. It can make an amazing difference. Once again, a sense of good taste must prevail here, and sometimes it's very subtle. Nonetheless, it's been a sideline of the work I'm doing that has not only been interesting, but lucrative as well. It's something that did not exist three years ago.

It's done with triggering devices. I have a box called the *MX-1*, which takes an audio signal and converts it into Simmons trigger pulses. So any sound that's on a tape can be made to trigger the Simmons drums to its maximum impact.

RM: Are there any particular things that you find have to be enhanced more than others? Are you generally looking for a stronger bass drum, or a stronger snare drum, or just a little of everything?

JB: It's usually with the bass drum and snare drum. The amazing thing about the Simmons is that you can get into a sub-sonic range in terms of bottom. You can fatten up a bass drum and make it sound like it still has the front head on it while maintaining the attack of the initial sound. Many times, people muffle the bass drum



and stuff it with blankets or whatever just to get the punchy sound. Even room ambience doesn't give the same impact that a little "thump" from the Simmons can add to it. It doesn't sound electronic if you do it right. It just sounds like an amazing bass drum.

It's a similar thing with the snare drum. The white noise available on the Simmons can give the illusion of some loose snares, so that in the studio the drummer doesn't have to keep the snare drum strainer too loose. You have to keep the snares tight so that they won't rattle every time you hit a tom. You can enhance the snare after the fact and create the illusion.

It's all a business of creating illusion essentially. But if done tastefully, you

really don't know that there's something overtly electronic on it. It's the equivalent of adding echo, EQ or any kind of effects in the studio. It's just another box that can help make a record sound better. I tend to use it very subtly. I bring it up on the fader just to the point where it's making a difference, as opposed to overtly affecting the sound of the drum, unless it's called for in that way. But it makes a big difference in the record. Because the drums are cut before the other instruments, it's very hard to project what they're going to sound like in the final analysis. The illusion of a big drum sound sometimes is misleading, because the deeper the sounds, the more likely they are to get lost when other instruments are added. Many times, the drums are the only things that are kept from a rhythm track. So isolated, you can have a massive drum sound. Put a bass, a guitar and a vocal on top of it, and suddenly it's lost in a wash of bottom.

So with this equipment, I'm able to add any of the elements that are missing in those sounds to help bring them out in the record, short of recutting the track. It's been an effective tool. Mainly that stuff is done with the rockers, who have absolutely no use for the *LinnDrum*. It's like it's against their religion and it has nothing to do with their music. It's a vicarious thrill for me to be able to go in on a session with someone like Ted Nugent or Stevie Nicks, and be able to help create sounds for their records, which is something that I certainly wouldn't be doing as a drummer, since there are drummers already working on the session.

RM: Have you gotten animosity from any of those drummers?

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Photo by Rick Mattingly

IF YOU'RE NOT A FAMOUS DRUMMER YET...READ THIS, TELL US YOUR STORY AND SEND US YOUR PICTURE!

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your ideas about music with us, please tell us your story and send us your picture! It will be great a few years from now to look back and see how you've developed, maybe changed and maybe just made it to the top of the music world! We will keep all entries in our permanent file to review in future years.

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My choice of wood is _____ White Oak _____ Golden Oak
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My favorite style of music is: _____

My favorite group/band is: _____

I've been playing drums for _____ years/months.

_____ Professional _____ Non-professional

My choice of drums (brand) is: 1) _____ 2) _____

My choice of cymbals is: 1) _____ 2) _____

I play electric drums: Yes _____ No _____

If yes, what brand? _____

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I have enclosed additional biographical information. _____ Yes _____ No
(Limit 2 pages, please)

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MD

UP AND COMING



Photo by Randy Bachman

Ed McClary is a San Francisco-based drummer currently enjoying a varied and busy career. His playing covers the field, from society functions to rock 'n' roll, and includes his current position filling the drum chair for San Francisco's Full Faith & Credit big band, with two albums on Palo Alto Records. Not content with those activities, Ed also operates his own production company. In this interview, Ed discusses his background, his attitude toward his current activities, and his ambitions for the future.

SF: You're not originally from San Francisco, are you?

EM: No. I grew up in Jackson, Missouri, a farm community with 5,000 people, and lots of chickens and cows. I left there when I was 19 and went into the navy for four years. The navy was a wonderful experience—like a paid vacation with a haircut. I went to the Navy School of Music, where they taught me how to read music for big band and that sort of thing.

SF: Why the navy?

EM: Well, this was 1969. They were pulling triggers in Viet Nam faster than I could push drumsticks. I did not want to go there and shoot at people, or be shot at. So, I auditioned for all the military bands. I passed all the auditions, but the air force didn't have any openings at that time, and there were lots of problems with the army. I passed the navy audition, but they said I had to come in for four years. So I said, "Well, four years is better than Viet Nam." They guaranteed that I wouldn't

have to go. After I finished the program at the Navy School of Music in Norfolk, Virginia, the navy had me fill out what is known as a "dream sheet," on which they asked me for three choices of duty stations. I chose the West Coast, Japan, and Germany. I ended up half a mile from where I filled out the form in Norfolk. My dream wasn't fulfilled, but I enjoyed the people I was playing with very much.

SF: So you spent your four years in the navy at Norfolk, Virginia.

EM: Basically, although I did travel quite a bit with the navy band. I went to the Caribbean a couple of times, Europe, Copenhagen, Naples, Rome, Athens, and Barcelona. It was really a wonderful tour of duty. All I did was play.

SF: When you first started playing, did you have aspirations to become a pro musician?

EM: I didn't at the time. When I went into the navy, I was really just trying to avoid Viet Nam and the whole scam that was going on over there. I didn't start playing drums until I was 15, and I went into the navy when I was 19. I was just screwing around with it. I really got by the navy audition by the skin of my teeth. But I was inspired by the musicians I was working with, and I started getting into it and practicing every day. I had time to practice, which was the amazing thing. I'd go to work at 7:30 in the morning, march over to the flagpole, play the national anthem, march back, have a jam session for three hours in navy blue jeans, and get off at

Ed Mc

11:30. Then, I'd have the rest of the day free. It was really tremendous. Most of the players were really good, but there were stringent disciplinary things the navy had that I really didn't care for. So I got out.

When I was getting out of the navy, they offered me a position at the School of Music teaching drums. I just couldn't do it. I wanted to get out, move to the West Coast, and get my feet wet. I was scared to death to get out because it was the only secure job I'd ever had in my whole life. But I made that choice.

SF: Let's talk about your association with the Full Faith & Credit big band. Jim Benham, Paul Robertson and Dent Hand were the founders, weren't they?

EM: Dent Hand is the originator of FF&C. He started it as a rehearsal band about eight years ago, and Jim Benham was a trumpet player who came in to rehearse with the band. I came across them four years ago through friends in San Francisco who were in a group called the Bennet Friedman Big Band. I'd just moved into town, and they already had their steady drummer. So I said, "Well, where's a big band that I can play with?" They wrote down names, and Full Faith & Credit was one. I started making the rehearsals as often as I could. They liked me and I liked them. So, we started from there.

SF: I know that several of the musicians in FF&C are involved in business ventures other than music. Are you?

EM: No. I'm strictly a musician, but over half the people in the band have straight gigs in various successful businesses.

SF: That's fascinating, because there's always been that classic division between music and the business world. Have any of the musicians in the band had trouble coming to terms with that?

EM: If there's a problem, it's probably depicted in a sarcastic title that exists for this band. It's called "corporate jazz" because of the influences in it. There are good influences and bad, the bad being that some of the players can be into their other businesses more than the music. In such a case, they're using music as a toy, and it can take away from the artistic value—*sometimes*. It's not constant. The attitudes here are pretty open. We're all working together towards the same goal: having a good time. When we're on the bandstand together, we do shoot for perfection as much as possible. For the last

by Scott K. Fish

Clary

few years that I've been with the band, we've been getting better players. As the band gets better, there are more players who want to play with the band. It really hasn't been a problem.

SF: I read that those three founding gentlemen put up in the neighborhood of six million dollars to start Palo Alto Records. It's an interesting dichotomy that, while they're being criticized for their "corporate jazz," they had the interest and the money to put into a jazz label.

EM: It's absolutely wonderful. A normal club date with this band pays \$30 for three sets. It really just pays our gas to get over there. But it's an opportunity to play with a band that's having a good time and to have something that's growing; the money to me is really irrelevant. I don't play with the band for money. I play with the band for the joy of playing. It's a time when I can just let my chops out. That makes everything about the band worthwhile, and I'm so pleased that they can afford to have it done that way.

When I first moved here, I was playing with bands for *nothing*. Then I was playing with this band, making ten dollars a performance, and I had to drive 40 miles one way. But, again, the money was irrelevant. Now that we have money, we can be that much more secure and still have a good time. There are five trumpets, five trombones, five saxes, a four-piece rhythm section, Paul Robertson as an alto/tenor soloist, Dent Hand as a flugelhorn soloist and Madeline Eastman, who sings with the group. That makes a 22-piece band to support and keep organized.

SF: What else are you doing around San Francisco to survive?

EM: I have a production company I started six years ago with my partner, Paul Chiten, called Hot Spoons Productions. It was originally formed to help songwriters put their material on tape or records. It has grown from demos to radio and TV commercials, TV themes and albums. I moved to San Francisco to become involved in the studio recording scene, only to find out that the "recording scene" is very tight and difficult to break into. So that's when I decided to start my own company. Paul handles musical direction of the projects, I handle the business, and it's been successful. I've done three albums, twelve 45s and just gobs and gobs of demos. We're not handling any promotion. We're only



Photo by Randy Bachman

handling the recording end of it.

I also perform with PC 2000, a San Francisco-based, all-original rock group that plays contemporary power-pop rock that really kicks ass. Paul is composer, arranger, lyricist, lead vocal and keyboard player for the group. Our goal is to be picked up by a major record label and have that number one hit, so we can stop being so concerned with financial success. I feel confident that it's only a matter of time.

For survival purposes and staying on the scene, I play with Dick Crest, a local contractor. I play a lot of shows that come through the city, along with conventions, weddings, bar mitzvahs, flagpole dedications, Chinese funerals, etc. Some of the shows are really good. They had a telethon out here to save and renovate all the cable cars in San Francisco. Tony Bennet, Rita Moreno and a number of other stars came on the show, and I had a tremendous amount of fun backing up those folks. I feel really settled in San Francisco. I've cut my own niche here and have been doing well at it.

SF: Did you have family in San Francisco

when you moved here?

EM: I have an uncle here. He said, "You can come out and stay for 30 days. After 30 days are up, you're on your own." On the 30th day, I had no work! It was a pretty scary time. I had \$1,000 in my pocket and 30 days to spend it! And it *went fast!*

SF: Did your perspective on what it was going to take to earn a living as a drummer change a lot during those 30 days?

EM: No question about it. My parents always took care of me until I was 19. Then "Mother Navy" took care of me for the next four years and all my bills were paid. I moved out here and "Mother Navy" gave me money to go to school. I really didn't have to worry about money until I got out of school. I felt like I was on vacation all my life until I was 30 years old. I got out of school and *it hit hard!* I thought I was going to die.

SF: Ed grows up.

EM: Yeah—and Ed grows up *fast*. I had a couple of months to get it together, and I was scrambling. That was January 1979, when I graduated. I'd say 1982 was the first successful year I had here in San Fran-

cisco. I made more money in the month of January that year than I made all the previous year. It's just been increasing every year since then, and I'm probably making five times what I was making when I first moved here.

SF: You're playing a wide variety of musical styles. What kind of a drummer do you consider yourself to be?

EM: When I started playing at 15, my roots were in rock 'n' roll, up until the time I joined the navy band. When I went into the navy, I was introduced to big band and the whole gamut of jazz. I was really inspired by Chick Corea. My whole life changed from the album *Light As A Feather* on. I had to listen to that album about 1,000 times before I could figure out what was going on, but once I did, I knew that that was where I wanted to be.

My sound has developed from listening to the Steve Gadd of the world—that kind of contemporary jazz/rock drum sound. I recently bought a new Yamaha *Recording Series* set. I'm terribly excited. It is unquestionably the best instrument I have ever played. It will do anything I demand of it. I play with this new wave rock group bombastically loud, and then I play with FF&C where a lot of finesse is required. But I still have the sound I want on drums. It has been difficult to come up with a drum sound that fits into both groups. I prefer a more contemporary drum sound when performing with Full Faith & Credit; it adds a flavor that the big band wouldn't ordinarily have. I'm pushing to get the band to play more contemporary things, but it's kind of stuck a place right now that I have no control over.

SF: Does playing with that drum sound in that context present any challenges?

EM: It creates a challenge for the lead trumpet player. His concept of how drums should sound includes much tighter tuning, and having thin, rough-coated heads as opposed to hydraulics, which are going to have a deep, round, more bottomy sound. On the albums, I was using Evans *Hydraulics* on the 6", 8" and 10" concert toms. Then I have 12" and 13" rack toms. They have Remo CS Black Dots on the bottom and regular *Ambassadors* on top. The floor tom has a clear *Ambassador* on top and a clear *Diplomat* on the bottom. It has a real rock sound to it, and I like its sound in the context of jazz. It gives jazz a new flavor that it wouldn't otherwise have.

I'll go from a big band rehearsal to a rock gig or vice versa. What's funny is that, when I play with the jazz band, I sound like a rock drummer. When I go with the rock band, I sound like a jazz drummer! At least, I do to the musicians I'm playing with. To me, it all sounds the same. It's music and it has a certain quality to it. I try to promote my style in whatever genre.

SF: Do you have any big band drum mentors?

EM: I went through my Buddy Rich phase. He's amazing. I saw him a couple of months ago and was just in awe. I was inspired by him and bought all his records. I tried to get down the finger techniques and that pushy kind of big band style.

SF: When I heard you play on the records, I would have guessed—because of the feel—that you were more influenced by someone like Mel Lewis.

EM: Well, I listened to Mel Lewis a tremendous amount also, and our music lends itself more to the Mel Lewis school of playing. But Buddy was my favorite. Ed Soph is another drummer who inspired me to play, along with Steve Houghton. There are many players who inspire me that I don't consider big band players—Graham Lear, Vince Colaiuta, Ralph Humphrey, Alex Acuna, Joe LaBarbera; they're such fine drumming artists. I listen to music not so much in the context of big band as just in the context of how it sounds. It's like listening to a pop tune and hearing how the vocal sounds as an *instrument*, as opposed to how it sounds as a means of transmitting words. I hear all music in this way.

SF: Does your approach to drumming change when you're backing a vocalist?

EM: Absolutely. First of all, my volume changes. But in general, simplicity is the key. It's very important to play in an ensemble framework, in order to promote the character of the song so that it's easier for the vocalist to get across his or her point. In the rock music I'm playing, it's the same way. The musical things have to be very simple, so that the point of the song comes across stronger. It's no different in big band or any other style of music. It is important to be supportive of the melody, whether the melody is the vocal line or a flugelhorn.

SF: Do you still practice?

EM: Absolutely—when I have time. I do warm-up exercises every morning and keep my chops in shape. But I'm playing a tremendous amount. I've had times where I've played 18 days straight from four to 18 hours a day. When you're in season and people are calling, that's the time to be *playing*, not practicing.

SF: Would you say that you really developed your reading chops in the navy?

EM: Yeah. I had an instructor who taught me how to learn where the & of the beats were. When I took my audition, I could only recognize what rudiments looked like because I'd done some rudimental reading. But I'd never even *seen* a big band chart. He had me read one. I think my ears were big enough at the time that I could hear what was going on, and I played along with it. I really think I was just lucky. That's how I felt.

In the School of Music they give you a "kick sheet." It starts off with kicks off the & of 1 and 3. The next line is the & of 2 and 4. The next line is just the & of 3. The next line is just the & of 4. It's teaching you how

to kick upbeat. Then it goes through a whole section of how to kick onbeats. After I had that basic knowledge, it was just a matter of learning where all the 16th-note upbeats were, and then all the upbeat 32nd notes.

I try to put myself in situations where I can read as much as possible, but it seems to be very difficult to come across gigs where they have drum charts. I might be reading a chord chart or a piano part, a conductor's score or the second trumpet part. Sometimes those are very helpful, but it is almost always preferable to read drum parts, provided that they are written by arrangers who know what they want and how to write it out. I really have to struggle to find a gig where they're going to throw a chart in front of me and I'm going to have the opportunity to see if I can read it or not. FF&C is one of those gigs; that's one reason I play with the band. It's so important to keep my reading chops up.

SF: So you don't take too much stock in most of the drum books that are on the market?

EM: The drum books are good—as far as I'm concerned—for learning coordination. But in a reading situation where you're walking in and playing with a band, the phrasing is going to be different. Kenny Malone once told me that when he was phrasing with a big band, he'd breathe with the trumpets. He'd write breath marks into his parts. This is something that's very beneficial, and you're not going to get this from reading out of drum books. It really helped just to be able to sit down with a big band and hear how the lead trumpet player phrases in the shout chorus section, or how the sax section takes on a sax solo, and how the lead alto player pushes and weaves his way through the lines. It's something that you have to experience, and see on the page *while* you're experiencing it. On-the-job training is really where it's at.

SF: What's in the future for Ed McClary?

EM: My future, or at least the next five years, is dedicated to promoting myself as a professional drummer and building a career with Hot Spoons Productions. I truly love what I'm doing. I'm constantly working at bettering my performance abilities and performing with musicians that I can learn from.

I figure that in all the things I'm doing, whether it's the FF&C big band or Hot Spoons Productions or PC 2000, all these things are going to lead me more toward these goals. I'm in the prime of my playing career. I'm 35 years old and I feel like I can play almost anything I want. If I find something I can't play, I sit down and I work it out. I have faith in myself and I know I can always progress. I want to be the best player I can because it helps me to enjoy my life that much more. That's the priority today.



J.R. ROBINSON

CREATING "PLATINUM" CYMBAL GROOVES

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

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

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

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

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

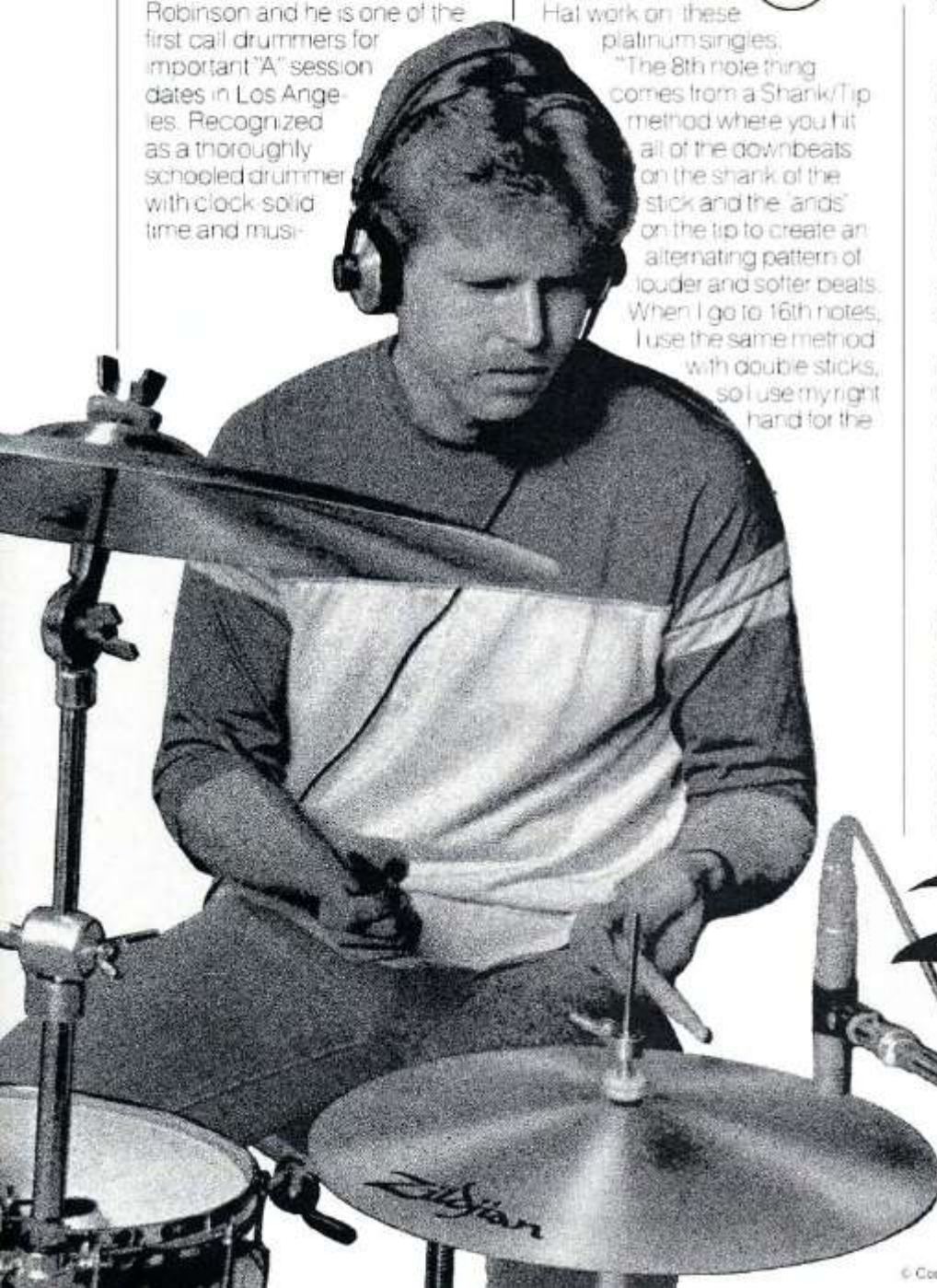
Robinson's reasons for choosing Zildjian cymbals reflect his single-minded commitment to get the best possible rhythm sounds for whatever part he's playing.

"I use the 15" Quick Beat Hi Hats because they have a modern sound. They have a 'larger' sound and I can play anything from a real soft ballad to a real heavy rock song with these—they cover all bases. Lots of times I'll play between my Ride and Crash cymbals real lightly, then play the Hi Hat open with my foot on 2 and 4 and they 'sing' real nicely when they're struck. They have a crisper, luller sound than any other Hats.

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

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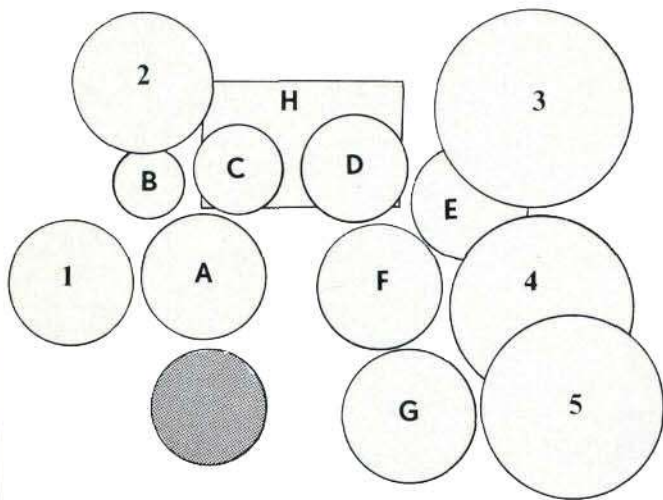
Zildjian

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J.R. Robinson is currently recording with leading artists like Kenny Rogers, Stevie Nicks, Jeff Lorber and David Lee Roth.

SETUP UPDATE

Ed Thigpen



Drumset: Slingerland, 5-ply wood shells in maple finish.

Cymbals: Sabian

- | | |
|---------------------------|-------------------------------------|
| A. 6 1/2 x 14 maple snare | H. 14 x 20 bass drum |
| B. 8x8 tom | 1. 14" <i>Hand Hammered</i> hi-hats |
| C. 8 x 10 tom | 2. 17" medium crash |
| D. 8 x 12 tom | 3. 22" medium-heavy flange ride |
| E. 9 x 13 tom | 4. 21" China type |
| F. 14 x 14 floor tom | 5. 21" medium flat ride |
| G. 16 x 16 floor tom | |

Hardware: Slingerland *Magnum* series stands, mounts, and hi-hat; *Magnum* bass drum pedal (occasionally a Drum Workshop double pedal) with wood beaters.

Heads: Remo *Fiberskin 2* (medium) on snare drum. Coated Remo *Diplomats* on all toms. Remo *Pinstripe* on bass drum batter, *Diplomat* front.

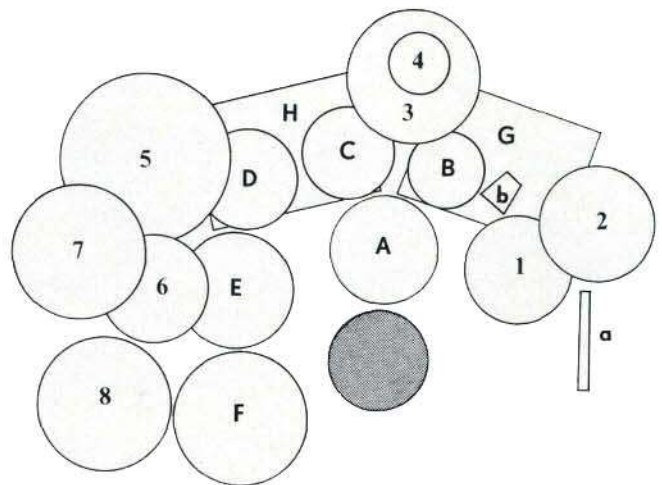
Sticks: Vic Firth *8D* or *Combo 5A*.

Special Items: Remo *PTS* kit for some small group gigs and some recording dates.

Rod Morgenstein



Photo by Lissa Waters



Drumset: Premier *Resonator* shells in custom weather-beaten copper finish.

Cymbals: Paiste.

- | | |
|--------------------------|---|
| A. 6 1/2 x 14 snare | 2. 16" 602 medium crash |
| B. 9 x 10 tom | 3. 18" 2002 medium crash |
| C. 10 x 12 tom | 4. 8" <i>Sound Creation</i> bell |
| D. 11 x 13 tom | 5. 22" <i>Sound Creation</i> bell ride |
| E. 16 x 16 floor tom | 6. 14" 2002 heavy hi-hats (closed) |
| F. 16 x 18 floor tom | 7. 18" <i>Sound Creation</i> China type |
| G. 16 x 22 bass drum | 8. 18" 602 medium crash |
| H. 16 x 22 bass drum | a. Wind chimes |
| 1. 14" 602 heavy hi-hats | b. Cowbell |

Hardware: Premier stands, mounts, and hi-hat (model #1325); Tama *Flexi-Flyer* bass drum pedals.

Heads: Remo coated *Ambassador* on snare drum. Remo coated *Emperors* on toms. Duraline *Concert* heads on the bass drums.

Sticks: Vic Firth *SD2*, *Bolero* with wood tip.

Special Items: Sequential Circuits *Drumtraks* drum machine, Om wind chimes.



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PRODUCT CLOSE-UP



Pearl has recently re-categorized its four different drum lines to distinguish between shell material and finish. It now has the *GLX* (lacquered maple shells), *MLX* and *MX* (lacquered or covered maple shells), *DLX* and *DX* (lacquered birch/mahogany shells), and *EX* (covered mahogany shells). The *GLX* Series drums, tested here, are set apart from the pack by Pearl's new *Super Gripper* lugs and *Super Hoops*. The maple shells are heat-compression molded and cross-laminated.

Components of the *GLX-22D-50* are: 16x22 bass drum, 10x12 and 11x13 tom-toms, 16x16 floor tom, and 6 1/2 x 14 brass-shell snare drum.

A major Pearl innovation is the company's recently introduced *Super Gripper* lugs. These lugs are pin-hinged at their bottoms, and have no springs. The tension rod ends have small cylindrical EVA plastic nut receivers. The receiver is held inside the lug. When it comes time to change a drum-head, just a few turns on the tension rod will allow the lug to be snapped open, releasing the rod and receiver from the inside of the lug. The hoop and rods stay together after removal from the drum. Reassembly is just as quick and easy, and drumheads are still tensioned in the normal way. The main premise behind the *Super Gripper* lugs is to save time when removing or mounting heads, and I love these lugs! All the drums in this kit are fitted with the *Super Grippers*, and for all the Pearl owners out there, I have been told that the new lugs will retrofit existing Pearl shells. I highly recommend the conversion.

Except for the bass drum, all the drums

in the *GLX* kit are fitted with Pearl's new *Super Hoops*. These hoops are triple-flanged, and are a little taller than Pearl's previous pressed hoops. The *Super Hoops* are 2.3mm rolled steel. Since they are stronger than pressed hoops, the chance of bending or cracking is greatly diminished. I found that the new hoops gave a bit more mid- and low-end projection, and a clearer rimshot sound.

Bass Drum

The 16x22 bass drum has 20 lugs with T-handle tuning rods. The bottom two T-handles on both sides of the drum are replaced with key rods. More and more companies are realizing the benefit of this idea: easier pedal mounting and more exact tuning, since you don't have to worry about the end of a T-handle hitting the floor or fouling your pedal. The drum has wooden hoops which are lacquered to match the kit's finish. In fact, Pearl has done away with the metal hoops in favor of either wooden or phenolic hoops (depending on the type of kit).

Pearl's spurs are externally mounted and have telescoping inner legs with convertible tips. Each spur plate is notched in two places: one to lock the spur leg flush against the drum for packing, the other to position it at a preset forward playing angle. These spurs do an excellent job of keeping the drum in place.

This drum had no felt damper strip, and was fitted with a *Pinstripe* batter, and a Pearl *Black Beat* front head (a black *Ambassador* weight film with a white Pearl logo). With its two extra inches of depth,

Pearl GL

the bass drum had a lot of power. The lack of muffling made it a bit too boomy for my tastes, but after placing some padding inside the drum, the sound tightened right up, while still retaining its volume and depth.

Mounting System

Pearl's tried-and-true *Vari-Set* tom-tom holder is mounted at the front of the bass drum. The two receiver holes in the base block are split with half-section indirect clamps. Each clamp has a drumkey-operated screw on one side, and a T-bolt on the other. Pearl has upgraded its tom-tom arm with the new *TH-95*. The tubular arms still use the concealed ring mechanism, along with a key-operated screw at the top for locking in the angle. However, angle adjustment range has been increased to 204°, and the down tubes have been lengthened a bit. Pearl fits stop-locks at both arm ends—one to memorize arm height, one to memorize drum distance and lateral angle. The *TH-95* arms do a superb job in holding the tom-toms. The *Vari-Set* holder has always been extremely sturdy and easy to set up, and it's even better now with the increased angle possibilities.

Tom-Toms

The 10 x 12 and 11 x 13 tom-toms have 12 lugs each; the 16 x 16 floor tom has 16 lugs (all *Super Grippers*, of course). There are no internal mufflers, and it should be mentioned that Pearl now uses plastic rod washers instead of metal (to do away with metal-on-metal contact). The floor tom has three legs, knurled at their top two-thirds, which locate into T-bolt operated brackets. The brackets pull the leg into a locked position and decrease the chance of slippage or turning. The two mounted toms are fitted with *BT-1* brackets, which, like the holder base plate, utilize split indirect clamps, allowing the *Vari-Set* arm to pass through the drum.

All the toms were fitted with *Pinstripe* batters and transparent *Ambassador* bottoms, and had a nice, solid sound, partially due to the *Super Hoops*. The shell interiors are hard-lacquered the same as the cut-sides, and it's quite possible that this helps to create a livelier response. (By the way, if

by Bob Saydlowski, Jr.

X Series Drumkit

you're in search of external muffling devices, Pearl has developed the *OM-1* external clamp damper.)

Snare Drum

A 6 1/2X14 brass-finished, brass-shell snare drum is included with the *GLX* kit. This drum has 20 *Super Gripper* lugs, an internal muffler, and the new *S-O11* bridge-type strainer. The throw-off side of the strainer utilizes a fat block with a center-throw lever. The snares extend past the bottom head on both sides and are held on by glass-tape strips which wrap around a small cross-piece in both the throw-off and butt guards. The butt end has a tension knob to pull the snares across the head, while the throw-off's tension knob lifts and lowers the snares. At first glance, the strainer appears complicated, but actually it's not; it has single-side action and works very efficiently.

The drum came fitted with a coated *Ambassador* batter and an *Ambassador* snare side head. Like brass band instruments, this brass-shelled snare had a crisp, clear tone with hardly any annoying overtones. It had a nice articulate response all around, plus a powerful rimshot sound. I should also mention that this drum is no featherweight; it's heavier than a lot of other snare drums I've tested!

Hardware

Pearl uses a combination of its 800 and 900 *Series* hardware with the *CLX* kit. The *P-800* drum pedal has a split footboard with adjustable toe stop, plus a single expansion spring stretched downward. Tension is achieved via a knurled cylinder with locking nuts. Length of stroke can be adjusted by moving the spring along a serrated, slotted side piece. Linkage is made with a synthetic strap wrapped around a wheel on the hex axle. This wheel may be located anywhere along the axle, if need be, and is set with alien screws. Beater height is secured in the wheel via a square-headed screw. Hoop clamping is done with the common wing-screw/claw plate, adjusted from underneath the footboard, and there are two sprung spurs at the pedal's base. The *P-800* seems to have been improved since the last time I saw it (*MD*: Feb. '83). Its action was markedly better, and it has retained its excellent construc-

tion and silent movement.

The *H-900* hi-hat has a split footboard with adjustable toe stop, and a tripod base. Tensioning is done by externally housed parallel springs. Adjustment is made very easily at the top of each spring housing tube. A thick nylon piece is used for linkage. Each leg on the stand has a reversible tip, which, with the turn of a drumkey, enables the use of either rubber or spike point. The *H-900* had quiet, easy action and natural feel.

Pearl's *B-800W* boom cymbal stand and *C-800W* straight cymbal stand both have double-braced tripod bases, two adjustable-height tiers, and like all of Pearl's other stands, have a black nylon bushing set into the height joints. Both stands use the concealed ring tilter for a variety of angles. The boom arm on the *B-800W* has a rubber cap on its end, and passes through a concealed gear clamp. Both stands can easily hold the largest of cymbals and remain sturdy.



The *S-900W* snare stand has a double-braced tripod base and one adjustable tier. It uses the common basket design and has Pearl's *Uni-Lock* angle adjustment. The basket is mounted on a swivel, set off from the body of the stand. This swivel mount allows a multitude of angles in all directions and is locked in by a large T-handle bolt. The stand is very versatile, and can easily hold any snare drum around.

Cosmetics

The *CLX* kits are available in four lacquer finishes: wine red, walnut, natural maple, and black. The drumkit tested was finished in black lacquer, which is a solid high-gloss piano finish, inside and out, similar to Yamaha's *Recording Series* finish. Pearl has done a beautiful job with the finish, taking the time to make sure the shell interiors look as good as their exteriors.


Pearl has changed its logo badges again. This time, the new square badges are a little larger than before, with black lettering on a gold background. The badges give series designation, as well as having separate, stamped serial numbers.

With its design innovations, great finishes, and good, solid construction, the *GLX* kit should be a serious choice for any pro drummer. Retail price is \$2,480.00.

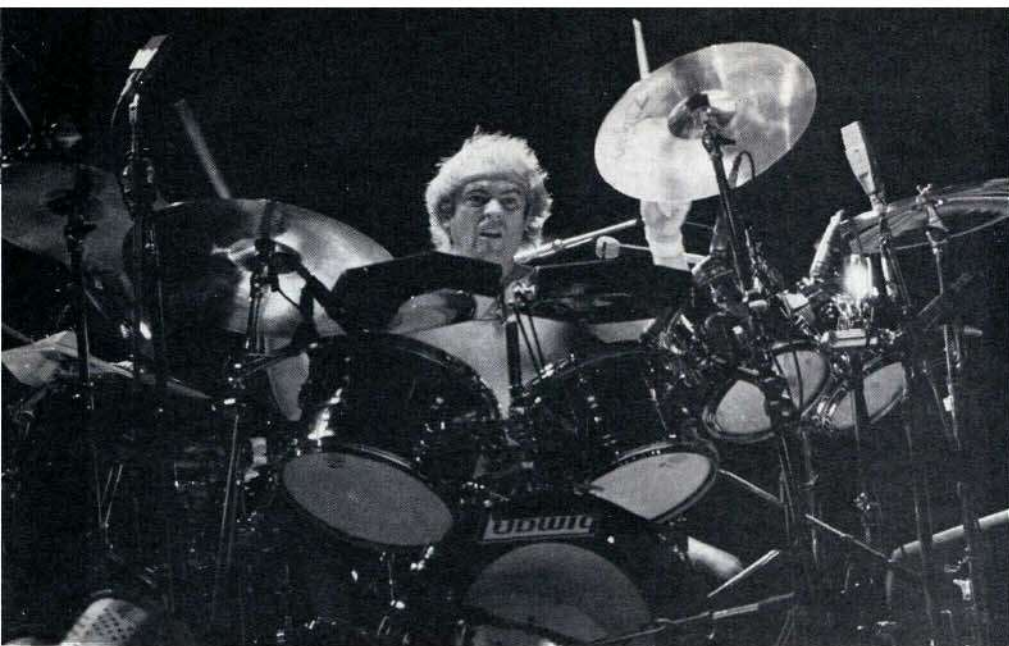


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White continued from page 13

anyone had even played with each other before the plane ride over. We just went through the whole set, and it was recorded live. Amazing.

RS: That's a great story—the kind you tell your grandchildren.

AW: Yeah, it is. But that really was the big turning point in my career.

RS: In what way?

AW: Well, I'd just spent the last six months of my life believing in the music I was playing and living on baked beans. Then suddenly, literally overnight, here I was playing with John Lennon and Eric Clapton. It opened up my whole career. I went on to play on *Imagine*, spent a whole week at John's house, and did a whole bunch of sessions because my name became known. I also did a bunch of other

sessions with John. We had a good working relationship.

RS: You must have worked with Phil Spector, then.

AW: Yes, I did. That was a real experience. I also played on George Harrison's *All Things Must Pass* album. It was really weird at some of those sessions because I'd be playing drums and Ringo would be playing tambourine. But because of all this, I learned an awful lot and really grew up very quickly in the music industry. Over the next three-year period, I think I played on between 40 and 60 albums with different artists and different bands. I can hardly remember half of them. The majority of sessions were with bands that sort of came and went. But I got all this experience in the studio that was invaluable.

RS: Did you want to be a session drummer at the time?

AW: I like playing with lots of different people. I was also playing with Terry Reid then. We'd do, oh, three or four gigs a week. So I'd go around doing gigs with him, and fit in the recording gigs whenever I could. I was constantly busy. I'm a Gemini and I naturally like playing with different people and different bands. But after finishing up with Joe Cocker in Europe—I was with him for six weeks playing along with another drummer—I got the call from Yes. So I've been with the group since 1972. I think I was always looking for a band I could stay with, rather than going from group to group and session to session. Yes was the perfect band to do that with.

RS: Was there any other band or artist of note that you played with before settling into Yes?

AW: Well, let's see. I played with Ginger Baker's Air Force for a bit. It was absolute lunacy, that was. I played more than just drums in the band, too. I played piano on about three or four numbers, drums on another three, plus African log drums and tubular bells on other numbers. It was crazy. Some of the stages we played on were so small that I'd have to crawl under the piano to get to the drums or the tubular bells. [laughs]

RS: How big was the band?

AW: I think it was something like 15 pieces.

RS: Was Steve Winwood in the group at the time you played in it?

AW: No, he wasn't. Graham Bond played keyboards and sax. Rick Grech played bass. See, Winwood played only two or three gigs with Baker after the breakup of Blind Faith. I came in after he had played in the band and then gone back to re-form Traffic. I'd been working at the time with Denny Laine and Trevor Burton. We made a couple of pretty good singles, but we never played a gig. It was one of those bands.

RS: The art of rock drumming is reaching into areas today that, back in the early

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'70s, were unheard of. I don't think any instrument has progressed further and with more significance than the drums. Where do you see rock drumming going in the rest of the '80s?

AW: For me, I want my drum style to go beyond what I accomplished on *90125*. Generally speaking, I'd like to see drummers and drums take on a more melodic slant than ever before. I have lots of different ideas and things I'd like to do in the future when it comes to drums.

RS: Like what? Could you be more specific?

AW: Well, I'd like to have a whole track of just drums, for starters. Take an album track and have just drums on it. I'd also like to put backing tracks down in which all of it is drums, so you can play actual bass licks like steel drums, but use ordinary drums and time them so perfectly that you can actually get whole sections in different harmonies and play lead lines with drums. I have quite a few different ideas like that, but maybe they're not Yes-oriented ideas. Maybe they're for a solo album. However, I might try to fit some of these things into a Yes song sometime in the near future. We used to do a track from *Topographic Oceans* in which everybody in the band played drums. I love interesting things like that, and hopefully, somewhere we'll use drums like that instead of just putting a click track down and playing with it. One thing is for certain: Drums are going to continue to expand and redefine their role in music. I think that can't help but happen.

RS: What drummers are you especially fond of today who might play important roles in the continued progression of the drums tomorrow?

AW: I really don't get a chance to listen to that many drummers, to be quite honest. I like certain drummers for certain things they've done. I think that what Terry Bozzio from Missing Persons has done is really good. He takes drums in a nice, interesting direction. Of course, Phil Collins is doing some incredible things. Over the years, some of my favorite drummers have been people like Lenny White, especially when he played with Return To Forever. I'm a big fan of his. In fact, he used to come to our gigs all the time. It was really nerve-racking with him standing on the edge of the stage.

RS: How about specific influences on your drum style? Earlier in the interview you mentioned your uncle. Were there any other drummers you listened to and admired in your early days?

AW: Sure. Buddy Rich and Gene Krupa. They did an album together and I used to listen to that all the time. I also listened to Ringo Starr. The first night I got the double bass drum beat down it was incredible. I said to myself, "Wow, I can do it just like Ringo!" [laughs] Ringo has taken so many knocks over the years as a less-than-good

drummer. What Ringo played on drums was all the Beatles ever needed. He also got better as the Beatles progressed. He did some really nice things on *Sgt. Pepper*. I think Ringo's very proud of the stuff he's played on. I know I would be if I were Ringo. It's weird because on the *90125* tour I was doing some radio interviews and a couple of times the question would be raised: Did Alan White play on Beatles' tracks? People just naturally figured that, since I played with Lennon, I also played on Beatles' songs. But that never happened. I think Ringo played everything.

RS: Perhaps you were being confused with Andy White, who very early on, played, I believe, on one or two Beatles' tracks.

AW: Yeah, that was it probably, although this thing has come up in the past, too.

RS: How much time do you spend with your drums when you're not in the studio or out on the road? I know you're married and have a family now. Do you play for pleasure while you're at home?

AW: I got married two-and-a-half years ago. Before that, I didn't have the time to settle down, really. But the break in Yes a couple of years ago gave me time to do that. Now I have a young son who's almost two years old, and my wife is about to give birth again. So I didn't waste much time. It's always been a difficult thing in the music business to make a relationship work with a human being and still have your relationship with your instrument. They both demand so much. It's really a question of balance. At home I have a portable eight-track studio which I fool around in. But I don't play at home as much as one might think. I believe there's a time and a place for playing. I would much rather play with other musicians than sit by myself and try to get some licks down. You learn so much more when you play with other musicians, anyway. As a matter of fact, I'd love to write a book that dealt with the topic of how to play with other musicians. That's my interest.

RS: You once called yourself a true workaholic. Do you still consider yourself in that vein?

AW: Yes, but not as intensely as before. I love to work; I really do. But I realize now that you can't beat yourself around too much. You've got to have some space between yourself and your work. Actually, I enjoy staying away from the drums for a month or so at a time, because so many fresh, new ideas pop into my head that way. Before we went on the *90125* tour, I think I didn't play my drums for two months. Then I went on tour, and I was doing all these new licks and things. I hate playing the same thing every night. What I really enjoy is playing something new during a show and having a band member turn around with a look on his face that essentially says, "Well, that's different, isn't it?" That's enough to make my whole night.

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by Lauren Vogel

Mail Order Percussion

Today there are an infinite number of specialized percussion products on the market, from drumsets to marimbas to timpani mallets to marching drums to novelty items. New products are constantly appearing on the market and others are gradually phased out. Since top full-line music stores, as well as those that deal only in percussion, have limited local access, mail order has become a very important business. Now the percussionist in "Anywhere, USA" has access to the same equipment and services as someone in a large metropolitan city. Mail order businesses are there to serve *you*, but a little understanding of their system may help them serve you better.

Ordering By Mail

A large portion of business comes in through the mail. Each company has a slightly different order form, but a few basic principles apply to all of them. When

filling out an order form, print clearly. (If you cannot write legibly—and some people cannot—then type.) If a 2 looks like a 7, your package may be delivered to the wrong address or you may receive the wrong merchandise. Be sure to fill out the address thoroughly, and don't forget your apartment number or zip code. Phone numbers (including the area code) are also important as part of the delivery address, especially in rural areas. Be sure to have the order shipped to an address where someone will be present to sign for it, as most packages are shipped insured. If no one is at your home during the day, use a work or school address. It is a good idea to *specify* that you are using an alternate delivery address, and also to include your home address, as most companies prefer a permanent address for their mailing lists.

After all that preliminary information comes the most important part of the order: the merchandise itself. Always spec-

ify the quantity and unit (i.e., "one pair" or "two each"). Try to use the company's catalog number wherever possible. Be sure to include the brand name or manufacturer and the model number of the item. It is a good idea to write out a thorough description of what you want in case there is confusion with the number. For example, make sure you specify the correct model number for the mallets that you want; often rattan handles have a different number than birch or fiberglass. The same holds true for nylon-tip or wood-tip sticks. (Also check the prices carefully to make sure you are using the right one.) When ordering drumheads, specify "batter," "bass" or "snare." (Remember, a "snare" head is the *bottom* head—not the top head—of a snare drum.)

Now the order form is almost complete. Double check your prices and unit extensions. If you ordered two of something, did you add in the second unit price? Subtract the prices you have and add sales tax where applicable. State sales tax is added only when the merchandise is shipped to an address in the same state that the company is located in. (This is an added savings for out-of-state customers.) Read the catalog for explanations of shipping charges, and include them where necessary. Then arrive at the grand total. *Please* add carefully! Remember, musicians are not usually math majors, so use a calculator! If you send a personal check, make sure the information on it is correct and that it is filled out properly. Did you sign it? Some companies wait for a check to clear your bank, so if you are in a hurry, send a cashier's check or money order. (Third-party checks are not a good idea, as they are usually not accepted by the company.) If several people combine to make one large order to save on shipping, send only one check. If you send several checks and there is a problem with just one, it can delay the whole order. If you want to use your credit card, copy the number down accurately (including the expiration date) and be sure to sign the order form.

Schools that send in a purchase order on their own form should follow the same guidelines as above. In addition to including the proper shipping address, they must specify the billing address if it is different.

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prompt shipping and is very important when something is needed at the last minute and must be shipped via air. Also, a salesperson can answer questions you have regarding specific merchandise.

Phone orders require all the same information as mail orders, so be prepared to give it over the phone. In fact, it is very useful to fill out an order form *before* placing your phone order, so that you will have all the necessary information handy. This will also give you a written record of your order. If your order is to be shipped to another address, have that address ready to read to whoever is taking the order. If your phone order will be paid by credit card (which most are), have the card number handy; don't make someone wait while you run upstairs to get your wallet! If the order is being shipped C.O.D., make sure someone will be there to pay for it, or leave a check with a neighbor. Refused C.O.D. shipments do not enhance one's credit record.

Shipping And Receiving

Once the order is placed, it is then up to the company to ship it to you. If you need something by a certain date, be sure to mention it on your order form so they can try to get it there on time. Don't wait until the last minute. Remember, once you mail an order, you should allow two to four days for it to reach its destination and another two to seven days (depending on whether it is coming from a neighboring state or across the country) for delivery of the merchandise.

When you receive your order, first check the box for any visible damage. If there is any, have the driver notate the damage before you sign for it. Then, file a claim with the carrier (i.e., U.P.S.) and have an inspection done immediately. If the package arrives in good shape (which 99% of them do), check the contents against the invoice or packing slip inside. If something is missing, check to see if it is marked "back order." If it is, then be patient for a few weeks. If it is not, then report the shortage immediately. If something was shipped in error or was not what you thought it was, contact the company right away. Six months later, they may not make an exchange for you.

Many products are guaranteed against defects or problems. Most drumsticks and drumheads are *not*. By the nature of their use, they do break. Do not return a pair of sticks that broke after countless rimshots (they are easily detected). Do not return a drumhead that pulls out while being tensioned before it has even been used. If you have a problem, call your dealer and ask what the best solution might be. Do not call manufacturers to complain, as they will not know who you are. They will stand behind their products if the problem is handled through the proper dealer chan-

nels.

If you have any questions or specific problems, call or write; the mail order percussion stores are there to assist you in all your percussion needs. To keep up-to-date on current catalogs and mailings, be sure to inform the companies that you deal with of any address changes. Most of the concepts mentioned above are really just "common sense," but a surprising number of percussionists—from youthful beginner to the experienced professor—are guilty of at least a few oversights or misconceptions. Try to help the mail order company help you, and everyone will be better off.

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Studying Yourself

If you were to ask a group of club drummers who they spent time listening to, for drumming influences and education, you'd get a wide variety of answers naming artists in all areas of music, both actively performing and from the past. And there is much to be gained from studying the playing of as many other drummers as possible. On the other hand, there is, perhaps, even more to be gained from studying your own playing with the same intensity, and I don't think nearly enough club drummers do that. The tendency on a long-term engagement is to let the present status of the drumming take care of itself, and look for avenues of improvement in areas of drumming that aren't really being put to use on the job. In other words, the philosophy tends to be, "I can already cut this gig; I need to develop my chops for bigger and better things to come."

If this attitude smacks of complacency, that's exactly what it is, and it's a situation that far too many club musicians fall prey to. As we all recognize, there is a certain

tedium—a sameness—to club performing that takes a conscious effort to overcome. One of the methods I recommend to overcome that tedium is the periodic recording of your playing with the band, and the critical evaluation of that recording both alone and with the other members of your group. There are several advantages that are gained by this procedure, all of which combine to keep your performance sharp, your skills up to date, and your ego healthily deflated.

Here are some of the things to listen for when evaluating your own drumming with your group:

1. *The quality of your performance with the band.* You should listen to the total sound of the band and how well the drums contribute to it. Is your playing solid and foundational? Do you support soloists and vocalists well without being obtrusive, or are you overly busy? Do you put fills in appropriate places, or are you sounding as though you're soloing throughout the tunes? Do you have a tendency to rush fills,

even though your time is solid during the balance of the song? Do your dynamics correspond with the rest of the band's playing, or do you tend to stand out? How do your drums sound, in terms of tuning and projection, within the overall context of the band's sound? (Do you have a jazzy-sounding kit in a hard rock band, or a deep, fat kit trying to play techno-pop music, etc.?)

All of the above considerations can be discussed among all of the members of the group (as well as similar aspects of *their* playing), and evaluated. Suggestions can be made for improvements in individual performances, or in some aspect of the band's playing as a whole that can be improved, such as arrangements, time taken between songs, dynamics, etc. Another aspect of the band's performance that can sometimes be surprisingly revealed on a tape is the fact that things aren't being performed as they were originally rehearsed. This can occur so gradually over a period of time that it isn't really noticed during the performance. But if this week's tape is compared to the tape made six weeks ago when a tune was first introduced, the difference can often be startling. That's not to say it's necessarily *bad*, but it's important that the band be *aware* of the evolution, rather than having it happen unconsciously. This same point applies to your drumming, and will also be readily apparent on the tape.

2. *The current state of your personal playing.* You should listen, on a personal basis, to your drumming, with an ear to your time, particularly to whether it varies from the beginning to the end of a given song. If you are responsible for counting off the tunes, it's important to note whether or not you actually begin to play the song at the tempo you counted off for the band. This has been a particular bugaboo of mine in the past; I have a tendency to gain excitement over the short space of time it takes to count off the song, sometimes causing me to pick up the tempo in the very first few beats. At other times, a fatigue factor has caused a situation in which I was able to *count off* a tune at the correct tempo, but was unable to *play* the tune at the same speed. These flaws can be virtually unnoticeable at the time they occur (at least to you), yet can drive the other members of your band crazy if you are consistently prone to them. The tape will incontrovertibly show you where any deficiencies lie in this area.

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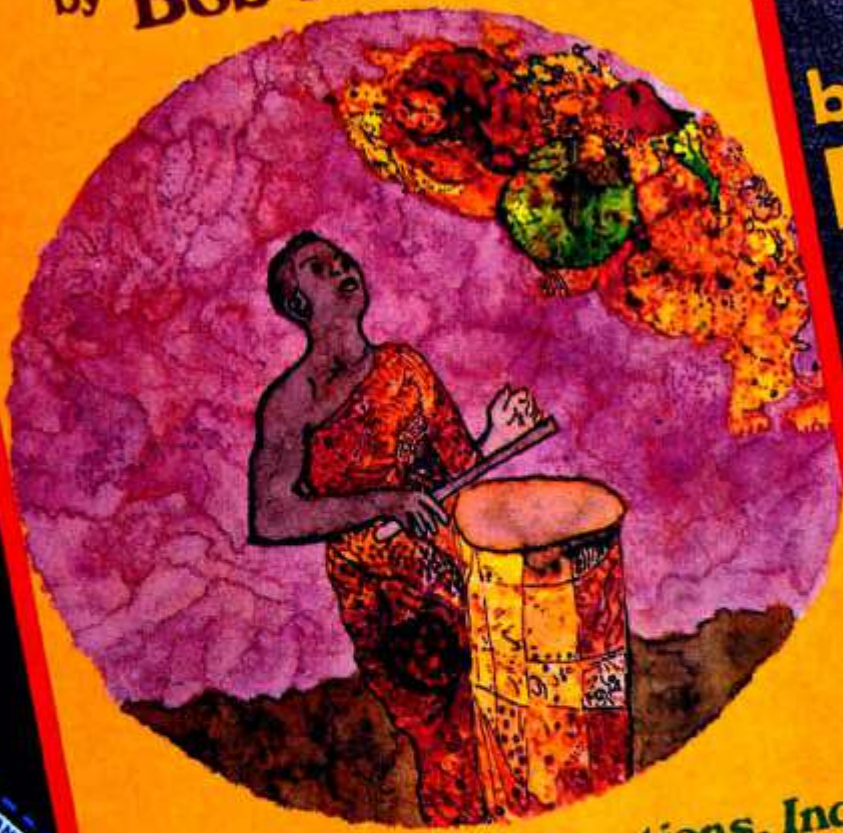
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You should also evaluate the quality of your fills, in a different light than has already been mentioned. This time, listen to the fills from the standpoint of taste and originality. If you are a copy band, and you seek to copy original fills deliberately, then see if your fills are accurate reproductions. If you seek to play in an original manner, then evaluate the fills to see if they are appropriate to the style of the tune, yet fresh and interesting. If the fill does nothing more than fill space, and offers no other contribution musically, perhaps it's unnecessary.

You should listen to the *sound* of your kit, especially during any solo spots you may have. Do the drums complement each other; do you have an ensemble sound? Does each drum speak with an equal, yet individual voice, within the overall kit sound? If you hear something that stands out in a negative sense, like a dead head or an off-pitch sound, you should make the appropriate alteration. If, on the other hand, something sounds unique in a positive sense, you might wish to attempt to get the rest of the kit to match that particularly good sound. A tape will hear your kit with a slightly more objective ear than yours (during the performance), and often from a different vantage point.

Lastly, you should listen for the purely mechanical, technique-oriented aspects of your own playing. Is your sticking clean and precise, or do you hear rims being struck and sticks clicked together? Is the hi-hat ride work precise, or do you hear a mushy, poorly defined ride pattern due to a hi-hat closed too loosely? Are the dynamics of your playing clearly evident, or do the fills tend to be consistently louder than the time playing. Do certain drums seem to be struck more cleanly or clearly than others? The old adage that "tape doesn't lie" is very true, and although what it reveals isn't always flattering and can sometimes be embarrassingly revealing, the objective study of your own playing, after the fact and in the cold light of critical evaluation, cannot help but improve your drumming, and your contribution to the band.

3. *The educational aspect.* Transcribing tapes of your own playing is one of the best methods I know of improving your reading and writing ability. You should work both with complete tunes, and with drum solos, and transcribe as accurately as you can. You have an advantage in this case over trying to transcribe someone else's playing, because you are the one who played the part originally, and you can most likely remember what was played, or at least be aware of how you usually tend to play such passages. Not only are your reading and writing skills improved in this manner, but the resultant chart gives you a *visual* means of evaluating your playing, in addition to the tape's *aural* one. You can also keep the charts as records of how you

played particular tunes for future reference, or in the event you have to miss a gig and employ a substitute on short notice. Very few club drummers are likely to literally read through a gig, but the opportunity to look over the charts you've prepared, in advance of the gig, can give your sub a real head start.

4. *The historical aspect.* You should definitely keep as many tapes of your playing as possible, or at least a selection of representative ones, for as long as possible. These provide a historical review of your playing, and give you an opportunity to listen back for evolutions in your own style, including the progress of your technique and taste. You can sometimes retrieve useful little tricks and fills that somehow went by the wayside for lack of use. Mainly, you are able to get a historical perspective on your career and your involvement with music. For example, since I began keeping tapes of my bands, I have recordings of myself playing soul music in the mid-'60s, psychedelic rock in the late '60s, hard rock in the later '60s, jazz-rock and funk in the early '70s, and then a succession of semi-pro and finally full-time pro top-40 bands up until 1982. During that particular "era," my bands showed evolutions of their own, from pop-rock to disco to hard rock, as musical trends shifted rapidly. My latest taped venture was the group I performed with in Hawaii, in 1983, which was a hard rock, commercial club band with concert and recording aspirations. Each of these musical stages in my life called for adaptations in musical style and performance technique, and represented major shifts in my musical growth. It seems important to me to have that documented, in tape form, so that I can listen back and understand the reasons why I play the way I do.

Suggested Taping Methods

There are various ways of obtaining a tape recording of your playing with your band. Some are easier than others, and some provide more quality than others.

1. *Engineered "remote" recording.* Obviously, if you can arrange to have a studio-type "remote" recording made while your band is performing, employing multiple mic's and someone to mix the recording, this will provide the best quality results. This is generally impractical for most bands, however, because of the expense, and the logistical hassles of arranging such a recording within the club environment. On the other hand, if you happen to have a friend with a quality multi-track recorder (such as one of the new four-track direct-to-cassette "mini studios," or a decent home eight-track system) who is willing to play engineer for you as a favor, you might enjoy trying this system.

2. *Stereo remote microphone placement.* If you have a quality stereo cassette

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recorder or deck, and can place the two remote mic's in a favorable position in the room, you'll get a very realistic recording of the band's sound in the club. Unfortunately, you'll also get a lot of crowd noise and usually the "boominess" associated with room ambience when mic's are placed at a distance.

3. *Microphone placed directly at the P.A. speaker.* If you have a recorder with the capability of attenuating the incoming signal adequately, so that you can place a mic' directly in front of the P.A. speaker, this will give you much better isolation of the band's sound than can be achieved with mic's placed out in the room. Make sure, however, that the mic' and the cassette deck can take the high-volume input from the speaker, or you'll get nothing but distortion on the tape and risk damaging the equipment. You'll still get some crowd noise, especially between songs.

4. *A direct tap from the P.A. board.* This is the method that I favor, simply because it gives you a direct-line connection to the most accurate signal carrying the band's sound, with the least amount of interference or outside noise. If all of the instruments are miked through your system, this method is virtually perfect, and even if they aren't, generally the vocal mic's will pick up enough of them to give a pretty good total sound. (Remember, this is a study tape, not a live album for public release.) The beauty of this system is that there is no mix involved. What you get on the tape (once you've set the initial input level to avoid distortion) is a faithful reproduction of the mix that is going out to your audience. What more could you ask for, considering the purpose of making the tape in the first place?

Some additional suggestions I would make include using a quality cassette deck or recorder. There's no point trying to evaluate your sound when the reproduction of that sound is inferior and non-revealing. For the same reason, you should use quality cassettes. This is additionally important from the standpoint of durability: If you are going to use this cassette for transcribing purposes, it's going to get a lot of play-rewind-play use; additionally it should be durable in order to last a long time for historical reference purposes.

There's nothing egotistical in listening to one's self play, when the purpose is to evaluate, critique, and hopefully improve; that is simply good musicianship and professional attention to one's craft. As a matter of fact, there's nothing wrong with enjoying what you hear, either!

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Manne continued from page 18

SM: No, nothing like that. I'm not saying that there was no need for the social revolution, because there certainly was. Aside from the music, when I went to my house and they went to their houses, it was two different environments. So I knew the social revolution was coming, and I'm glad it finally came. But among musicians it was always a feeling of equality. That's another thing that made me want to become a jazz musician, and to know that that's how I wanted to spend the rest of my life. It had nothing to do with money or finances. Of course, everybody's always scuffling to make a buck just to live, but the ultimate thing was the music. And it wasn't just the music; it was 52nd Street, the comradery, and the feeling between people—one on one. You know, it's a great feeling. I still have that feeling inside. It's always been with me; it's part of my education in music, and part of my upbringing to be that way. There was never any wall—even a subconscious wall—between the other players and myself. It was always person to person—musician to musician—and that was the best thing about it.

CB: Didn't you get your first big break on 52nd Street sitting in with a group called Kenny Watts & The Kilowatts?

SM: Right, I was coming to that. But before I talk about that, I've got to mention Arthur Herbert, who is now in his late 70's. I know I've mentioned him before in other interviews, but Arthur Herbert is still alive, lives in Brooklyn, and he's got an old-timer's band that he leads once in a while.

CB: Didn't he play with Coleman Hawkins?

SM: Yeah, but before that, he was with a group led by a great alto player named Pete Brown, and they used to play at Kelly's Stable. I used to sit in the back of that club and drink my *Coca-Cola*. Arthur was one of the first people to break that barrier for me. One night he came in and said, "Hey kid, what are you doing here? You're here every night. What do you do?" I said, "Well, I want to be a jazz drummer." He said, "Come on and sit in. Nobody's here." I sat in, and after that I sat in every night. He always asked me to play.

CB: Even if you messed up?

SM: I didn't mess up. That was because, at the time, I didn't try to do anything that I wasn't capable of doing. All I cared about was swinging, and that's the one thing I felt inside my body from the

moment I started playing—the feeling of swing, the time, and making it live.

Another thing—people will say you have to have a lot of luck to be a success, and you have to be in the right place at the right time. That's all true, but when the time comes, you've got to produce, and the first time is a very important time to produce. So I produced the first time. Pete, Arthur, and everybody else liked it. There was no feeling of jealousy like, "I better not let this guy sit in," or "He's going to cut me." No, there was never that feeling.

Arthur would come up to me and say, "Hey, that thing you were playing with brushes—how did you do that?" and I'd say to myself, "Jeez, here's a guy who I idolized, and he's asking me how I did something." Another time, Jimmy Crawford, who was a great drummer with Jimmy Lunceford's band, let me sit in. He said to me, "Hey Shelly, you know that thing you did? Show me that." I said, "You're asking *me* to show *you* something? I can't believe it. It's nothing; it's this." And he said, "Oh, that's what it is. Well, that's great. It sounded nice." Those kinds of experiences built up my confidence, so I said to myself, "Maybe I have something to say. Even those great drummers don't know something that I did." When situations like that happen, it makes you feel good, it's good for your ego, and it builds your confidence. So the next time you go in to play, you go in a little more confident.

Anyway, every night I was sitting in, and I just hung out on the street playing. Finally, I was hired to play a gig here, and to play a gig there. That's the way it happens, through an accumulation of situations. Anyway, Arthur Herbert was instrumental in getting my career started, and also the late Leslie Millington, a bass player who used to play with Pete Brown. He was like a brother to me. Leslie used to take me everywhere, guide me, and make sure that nobody did bad things to me, or lured me into the "evil ways" of life. Those two people were important to me.

But then, in the experience of sitting in every night on 52nd Street, there was this group I used to sit in with pretty regularly called Kenny Watts & His Kilowatts. Kenny Watts played piano, and he had bass, drums, and three kazoo players. They used to play all the Basie charts. The guy with the 'bone kazoo would play like Dickie Wells, the guy with the trumpet kazoo would play like Buck Clayton or "Sweets" Edison, and the guy with the saxophone kazoo would play like Lester Young. I used to sit in with them, and it was because of that that I got my first big band break when Ray McKinley heard me play with them. He said, "Hey kid, I'm looking for a drummer for Bobby Byrne's band. Would you be interested? He's got a real young band." That's how I got my first big band gig. Of course, there was more opportunity for that kind of thing to happen where I was doing it. That was because I was playing on 52nd Street, which was the magnet that drew all musicians to it. Whether or not they were from New York, or just traveling through the City, they'd all go to 52nd Street.

CB: What's the most important lesson you learned on 52nd Street?

SM: The most important lesson was that you better swing your ass off, or you're not going to be around too long. And you better keep some time. Now, you'll notice that I separated those two things. Swinging is a certain feeling. I can't even explain it, but it's a feeling that you don't get every time you sit down. It depends on who you're playing with—if there's the right rapport and empathy between the musicians.

CB: First, what are your feelings about musicians who use drugs, and second, wasn't one of the reasons you left New York in the early '50s because of the rampant use of drugs like heroin?

SM: I'm against drugs. I've never heard one player whose performance was enhanced by the use of drugs. Maybe in the musician's own mind it was, but from the listening standpoint it wasn't. I've never heard one person who didn't play better sober than "out." That's because if you could play sober, you could play, and the drugs weren't going to make one bit of difference. I'm against anything that tears your body down. People will say, "This doesn't hurt, and I'm in control." Well, you're never in control, and you don't know what you're doing to yourself down the road.

In the late '40s and early '50s when I came off the road and went back to New York, the whole fad was to be "strung out." So many



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people I admired and who were friends of mine got some bad habits going. I couldn't stand to be around it; it depressed me. It was also a pain in the ass; they'd be hitting on you for money because they knew you were straight, or you'd turn around and a snare drum would disappear. I decided I didn't need that anymore. Actually, it was ruining the City for me. Nobody loved New York better than I did. I was a dyed-in-the-wool New Yorker. When I'd leave, go on the road, and then come back, I'd start crying for joy when I saw the City because I was back in my home, New York. It was such a great place to be in. But then, my wife, "Flip," and I decided it was time to change. There comes a time in your life when you have to change, and when I left Stan Kenton, I decided to stay in California.

CB: What are your feelings about being a role model for young musicians?

SM: I feel very gratified if I can be a role model for a lot of young people, because I think that's important, and that goes back to another one of the learning experiences I had on 52nd Street. You asked me earlier if I got one lesson from 52nd Street, and I think that maybe now we come to what that lesson might be. That lesson is to treat others as you would treat yourself, to be open-minded, to help young musicians get started, to have a feeling of friendship and not aloofness, and not to have a "greater than thou" attitude, because that's not where it's at. We're all trying to play music, and some of us are better than others, but you try to get to wherever you can. I think that's a very important lesson that I learned from all those older musicians on 52nd Street, when they accepted me with open arms and treated me that way. I think that carries over to my life now.

CB: They accepted you for what you were.

SM: Right. It was such a warm feeling, and I feel that way about musicians who are trying to play, because I want them to do well. When you're young, you're always afraid of the competition. "Is so-and-so going to make more money than I am?" No, that's not what it is. If you play well, you're going to work. We're all doing the same thing, and when you get right down to it, we're all in one family.

CB: I'd like your reactions to the following statement by Ira Gitler in his book, *Jazz Masters Of The Forties*. "Five years older than Roach, he [Shelly] already had the foundation of a style going by the time he heard Max. Although he incorporated the new approach into his playing he maintained his individuality."

SM: I think that statement is true. It's important because Max was a big influence. Max came on The Street following Kenny Clarke, who was his forerunner in the musical idiom called bebop. It was a new approach, rhythmically, harmonically, and every other way, and I loved it. Like Gitler said, I was young. My style was pretty well started in a certain direction with Papa Jo and Davey Tough as influences, but it was not finished by any means.

CB: In other words, your style had a foundation.

SM: Exactly. So naturally a lot of what Max, Kenny Clarke, "Specs" Powell, and Sid Catlett were playing was rubbing off on me. You can't help but admire good drummers, and I would take things that they did and try to use them in my playing. But because of the way I played, the style I played in, and the way I said it, it came out different. It wasn't exactly what they did, and I was glad about that. You don't want to be exactly like someone else. What's the point of playing exactly like Tony Williams? What's the point of playing exactly like Max Roach? What's the point of playing exactly like Sid Catlett? What's the point of playing exactly like Shelly Manne? What's the point of playing exactly like Elvin Jones? What's the point of playing exactly like Jack DeJohnette? If you play exactly like them, and you play better than them, you're still second best.

CB: But doesn't that get back to one of the main values attached to being a jazz musician—individuality?

SM: Right—creating your own style. You know, sometimes I play with Zoot Sims, and they say, "Well, Zoot's out of Lester Young." Yeah, he may be out of Lester Young, but he's not Lester Young. He's Zoot Sims, and it's all his own individual way of

playing, or it's Al Cohn's, Sonny Rollins', and Coltrane's individual way of playing. It all came from someplace else, but those are great talents who took their inspiration, absorbed it, and came out with their own way of playing. Those kinds of people are rare. There's no sense being second best. Play like yourself, and you'll be first best.

CB: You've lead groups for most of your career. But it seems that there are few drummers who actually lead groups. Why is that? Is it difficult to lead a group from behind a drumset?

SM: That's a hard question to answer. I became a leader because my reputation became big. I'm not saying this in an egotistical way, but I became famous, and I was winning all the magazine polls—whatever that meant. I guess it meant becoming famous. I felt that because of my reputation, more jobs were accessible to me, so I became leader. People wanted to see me because they knew my name better than they knew the name of somebody in my group. So naturally, the one who has the reputation becomes the leader. I was fortunate enough to get a good reputation, become well known, and so I decided to get my own group. But like most drummer-leaders, I don't put the drums in the forefront of the group. I don't make it a drum solo, or three musicians accompanying a drum solo, or anything like that. Naturally, there are places that spotlight what I do, but the main thing I do happens during the music. No, there aren't too many drummers who are leaders. I don't think that some drummers are musically qualified to be leaders. I feel I am, and certainly Max Roach is qualified.

CB: Do you play other instruments?

SM: I mess around a little bit with mallet instruments. I've done some composition and I've written scores for TV shows and movies. You know, drummers aren't leaders because they usually sit in the band and accompany the other instruments. It's easier for saxophone or trumpet players to be leaders because they're standing up front taking solos.

CB: Throughout the '50s and well into the '70s with a couple of exceptions, you had a long, successful tenure at Contemporary Records. First, how important was the late Lester Koenig and his label to your career, and second, what type of man was he?

SM: Les Koenig was very good to me, and very important to my career. That's because I think the most important records I made in my career were made for Les Koenig and Contemporary Records. He was a fantastic person—one of a kind. He was as devoted to his record company, the product, the music, and the players, as the musicians were to themselves and their music. He was so honest that I would have trusted him with my life. He never, ever, thought of not doing everything absolutely right on top of the table where everybody could see what was happening. If he owed \$1.98 in royalties, he would track a musician down to pay that \$1.98, and then send the musician a report of why it was \$1.98. He had integrity.

He recorded good music, and gave musicians their chance. He never tried to dictate to the musicians and tell them what to do. Of course, he wanted records to sell, but his primary concern was to make good records. That was uppermost in his mind.

CB: As you've stated so eloquently in other interviews, the engineers and the producers were there in the studios to serve the musicians. And certainly Lester Koenig is a fine example of a producer-owner who served the players and their music.

SM: Yes, he was. Take, for instance, the Blackhawk albums that we recorded here in San Francisco. My group came up here for a two-week engagement, and the first night we started to play, it was like magic. I said, "Man, we really feel great. Everybody is swinging." So I called Les that night and said, "Les, is there any way you can get up here with a tape machine? The band is real hot now." He said, "Yeah, I'll come up tomorrow with Howard Holtzer," who was an engineer who worked for Les. The next night they set up in the back of the Blackhawk and recorded for three nights. We got four albums out of it, and every one of them was a good album.

But what you said earlier is true. I've made this statement and so have a couple of other people like Nick Ceroli. You used to go into a studio, and the room, the microphones, the booth, the board, and

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the baffles were built and put there to service the music and the musicians. Now, sometimes, when you go into a studio, it's the absolute opposite. It looks like the musicians are there to service the microphones, the engineer, the board, the baffles, and the room. They shouldn't change the way we play, or the way we tune our instruments to get our own individualistic sounds. They shouldn't change any of that. They should record the music as it lays; that's their worry. I know that, nowadays, technology has the upper hand, particularly when they record a drumset with ten mic's and it looks like you're doing an address on world peace. I'd rather have a drumset recorded with two overheads, and maybe a bass drum mic'. Some of the best records I ever made were done with ribbon mic's—the old RCA 44's and 77's—and not condenser mic's. They gave the drums the best, most natural sound, and they didn't sound electric. It was a warm sound. You know, it's the air space between your ears and the instrument that makes the sound. I don't care what the advertisements say; you can't stuff a mic' down inside a drum and get that same natural sound.

CB: From your point of view, what qualities made Howard Holtzer and Roy Du Nann, at Contemporary Records, good recording engineers?

SM: I don't know what techniques they used because I always had enough trouble worrying about the techniques of playing my instrument. But I do know that they took the advice of the musicians. If a musician said, "This isn't the sound I get. Could you come out here and listen to the sound I'm getting?" they'd come out and do a different mic' placement until they got the right sound. It wasn't the sound they wanted, but it was the sound I wanted, or the sounds the other musicians wanted. That's the way it should be, and that's the way it is when I make my own records. I think that's very important.

You can take stereo, hi-fi, and all that, and shove it! I'd just as soon listen to my old Duke Ellington and Basie records that were recorded in monaural at the Leiderkranz Hall. You can hear everything and it's gorgeous. It's like when they record symphonies; they hang a couple of mic's in the middle of the hall, or way back over the audience, or possibly over the orchestra. If the acoustics are right in the hall, you can hear the most minute flute solo, or triangle beat, along with the high *fortissimos* of the whole orchestra. In other words, in the right perspective, you can hear the whole thing. But now, on a lot of recordings, you lose that quality. And of course, I won't even discuss overdubbing. [laughs]

CB: When Holtzer or Du Nann engineered a session that you participated in, did you play at a normal dynamic level?

SM: Yes, unless I was sitting near glass or something like that. Naturally, we all tried to help the engineers as best we could. For example, if there were sounds that weren't too good and they were bouncing off a wall, destroying some quality of the recording, then I would adjust my playing accordingly. But, you know, good musicians are used to doing that anyway. When you go into a strange place to play, the first set might sound terrible, dynamics-wise. However, by the second set everything feels great. All of a sudden, through using your ears, you've adjusted your playing to the environment. But that brings up the subject of dynamics and being aware of them. You know it's much harder to play with intensity at double *pianissimo* than it is to play at double *fortissimo*.

CB: I've seen you play with sticks behind bass solos, where the tempos were extremely fast. I couldn't believe it, because I don't think your stick came off the cymbal more than an inch and a half.

SM: A drummer should be able to play with intensity at any dynamic level.

CB: When I first started to play the drums in the '50s, one of the first comments I heard about your playing was that you spun half-dollars on your floor tom. I discovered that you only did it on a tune called "Martians Go Home," which you recorded with Shorty Rogers & His Giants in March, 1955. Would you tell me about that particular musical idea, and in general, your thoughts about the potential sounds that a drummer can create on a drumset?

SM: It was a cute thing I did. I've always been curious by nature,

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and I've always tried to get as many different musical sounds as I possibly could out of the given kit that I use. Still, after all these years, all I use is two tom-toms, a snare drum, a bass drum, three top cymbals and hi-hats. It was not only because I didn't want more drums, but also because it was more convenient, particularly when you're traveling, because you can't be schlepping around a bunch of sound effects. One day the Giants were fooling around, and at a certain point during the bass solo when it was real quiet in the piece, I spun a half-dollar or a silver-dollar—I can't exactly remember which—on my floor tom. As the coin spun, I raised the tone of the tom-tom with my finger. After a while, I got so that I could spin it and stop it right on the downbeat. It was a marvelous effect, but it fit the music, so to me, it was valid.

CB: Wouldn't you consider that a gimmick?

SM: Well, to use that word, it was a gimmick, but it was valid because it worked musically. I don't care if you put your hand under your armpit and squeeze your palm, and it makes a terrible sound; if it works for a particular piece of music, then it's okay. Whatever works musically is fair game to me. Of course, it happened to work. Naturally, people saw me doing it and they said, "Look what he's spinning!" They were hearing with their eyes, you understand; they weren't hearing with their ears.

We once played a concert at Carnegie Hall and I spun the coin, but in the last row they couldn't see what I was doing. Later, a guy came up to me and said, "You know, I was sitting up in the balcony, and boy, that was a wild sound. It really worked. How did you do that? You weren't even moving your hands." He couldn't see the coin spinning, but he liked it. But the people in the front rows made a big deal out of it because they were listening with their eyes. I'll never forget one of the most embarrassing situations that happened to me. One night a drummer came and sat in with Shorty and the group. They weren't even playing that tune, but during his drum solo he spun a coin. I had to get up, go in back, and cover my eyes because, to me, it was embarrassing.

CB: What are the origins of the hand and finger technique you use on the set? Was it something you came up with on your own?

SM: Well, you know Jo Jones used to play with his hands on the set.

CB: How far back did he start doing that?

SM: A long time ago. I don't remember exactly, but I would say the early '40s. But by seeing Papa Jo do that, I realized, "Hey, there's another way of getting a sound out of the instrument." So, I started messing around with it, and of course, Frank Butler was also very good with his hands. All Latin and African drummers play with their hands, and so I figured that we, as set players, could also get some sounds out of the drums with our hands, and of course, they work.

CB: Many critics and drummers consider the solo you did on "Un Poco Loco" a classic jazz drum solo. Would you discuss your feelings about that solo?

SM: The whole solo was played with one brush in my right hand, and nothing in my left hand. Also, I had placed a tambourine on the floor tom.

CB: You mean you played that whole solo, which lasts about three minutes, with only one brush?

SM: Yeah.

CB: Since I have never seen you perform that solo, I had always assumed that you played the solo with a pair of brushes.

SM: No, the whole solo was played with one brush. That solo, to me, was an important drum solo because it's the way I feel about drum solos.

CB: Is that because you don't like to take long, extended solos?

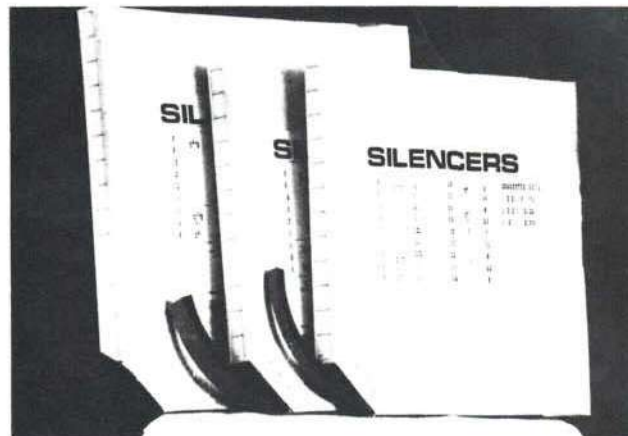
SM: That's right, and that solo expresses it as well as most solos I've played. The figure I played was derived from the bass solo that went beforehand, and from that, I developed a whole thematic sequence based on four descending notes. So the whole solo was based on those four notes. In that way, the solo, as a whole, had a feeling of composition.

CB: In other words, a theme-and-variation solo.

SM: Exactly, a theme-and-variation solo leading back to the origi-

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nal rhythm of the piece that would lead the band back in correctly. Another solo I did that I thought was good, and which set up the band just right, was the big band "My Fair Lady" on Capitol that John Williams did the writing for. I knew the arrangement that was coming up, so I did a solo that would not only make musical sense, but also, when the time came, would lead the band back in. The solo was a lead-in to the last piece on the side, "I've Grown Accustomed To Her Face." In the beginning of that tune the whole brass section plays "de dit, de dit," like two 16ths, and so the whole solo is based around those figures. I think that was also a good drum solo, not only because it held the whole composition together, but because it was a good transition between one tune and another. It made musical sense and it wasn't just an exhibition of drumming.

I joke a lot, and they tell me I like to have fun. I do. When I'm relaxed, I tell a lot of jokes, but the moment I start to play, regardless of whether it's coins, shaking sticks, or hitting a drum with one hand, I'm very serious about the music—always.

Drummers are always talking about independence—you know, about the independence of the left hand and foot against the right hand, and so forth and so forth. But the independence between your hearing and your playing is extremely important. You should be able to respond immediately to what has been musically stated—I mean immediately. It might be from a soloist up front, or something the piano player or bassist had been playing. To me, the independence of being in total control of what you're playing and, at the same time, being able to talk to somebody, and listen to somebody play while you're doing it, is a more important type of independence than the other kind, which is a mechanical independence that drummers are always looking for.

I didn't mean to change the subject on you, Chuck, but we were talking about hearing. As I mentioned earlier, the ears are important—to be able to hear the music and understand the way the music is supposed to be played. When I play with Teddy Wilson, I don't play the same as I would with Dizzy. So it's a matter of listening, knowing the music and how to play a particular style, feeling, and the energy level. You have to be able to adapt. Adaptability is one of the most important words for a drummer to know. Recently, I had to go in and play with a large orchestra with Michael Tilson Thomas conducting. We recorded excerpts from *West Side Story* and part of Leonard Bernstein's *Mass* for a new album on CBS. Well, you know, to be thrown into that—man, I'll tell you, you have to turn off the night before playing with Zoot Sims, and get into another bag, totally. But they called me because they knew I could adapt. They know that in a score like *West Side Story*, where there's a jazz-like feeling, I will get the correct jazz feeling, and still be able to play the music legitimately as a classical musician would play it.

CB: On September 10, 1954, you recorded an album with Jimmy Guiffre and Shorty Rogers that had no bass or piano on it. Four days later, you recorded a duo album with pianist Russ Freeman. What are your impressions or memories connected with the making of those particular albums?

SM: I don't have strong memories about the first album, but I do have strong memories about the album I made with Russ. As for the first album you mentioned, in those days, we were experimenting a lot on the West Coast with composition—what they later called Third Stream music. Jimmy and Shorty were very much into writing and studying. They had written some compositions that they thought would be very good. They didn't want to use the same kind of group that they had used on previous jazz dates, but they still wanted to do something with jazz musicians. What they wanted was a freer, more open feeling. So we figured if we recorded with the three of us, it would work out okay. They knew of my adventuresome nature with a regular drumkit, so they thought they could use that to their benefit on the recording date. I remember at one point, we were short of music so we did a free thing—totally free.

CB: Isn't that piece, "Abstract No. 1," one of the first recorded examples of free jazz?

SM: Yes it is. Nobody even discussed what we were going to do; we just started playing, and some nice things happened on the piece—all spontaneous. When you're playing free, that's another place where the ears are so important, particularly when you're listening to the other person's statement, compounding that statement into something else, and letting it grow naturally and spontaneously. Even with free music, the time element has to be very strong inside. Even if you don't accentuate the time and point it out to everybody, it has to be there.

CB: In your opinion, don't the best free jazz musicians usually have a good time concept?

SM: Oh yeah, the best free jazz players have a good time concept. The music has to have some kind of roots. If you have roots in the music, and you know where you come from, then you can discard the ordinary way of playing and get into some free things. Sometimes it's fun to do that. I don't do it too much now, but it's fun to do once in a while.

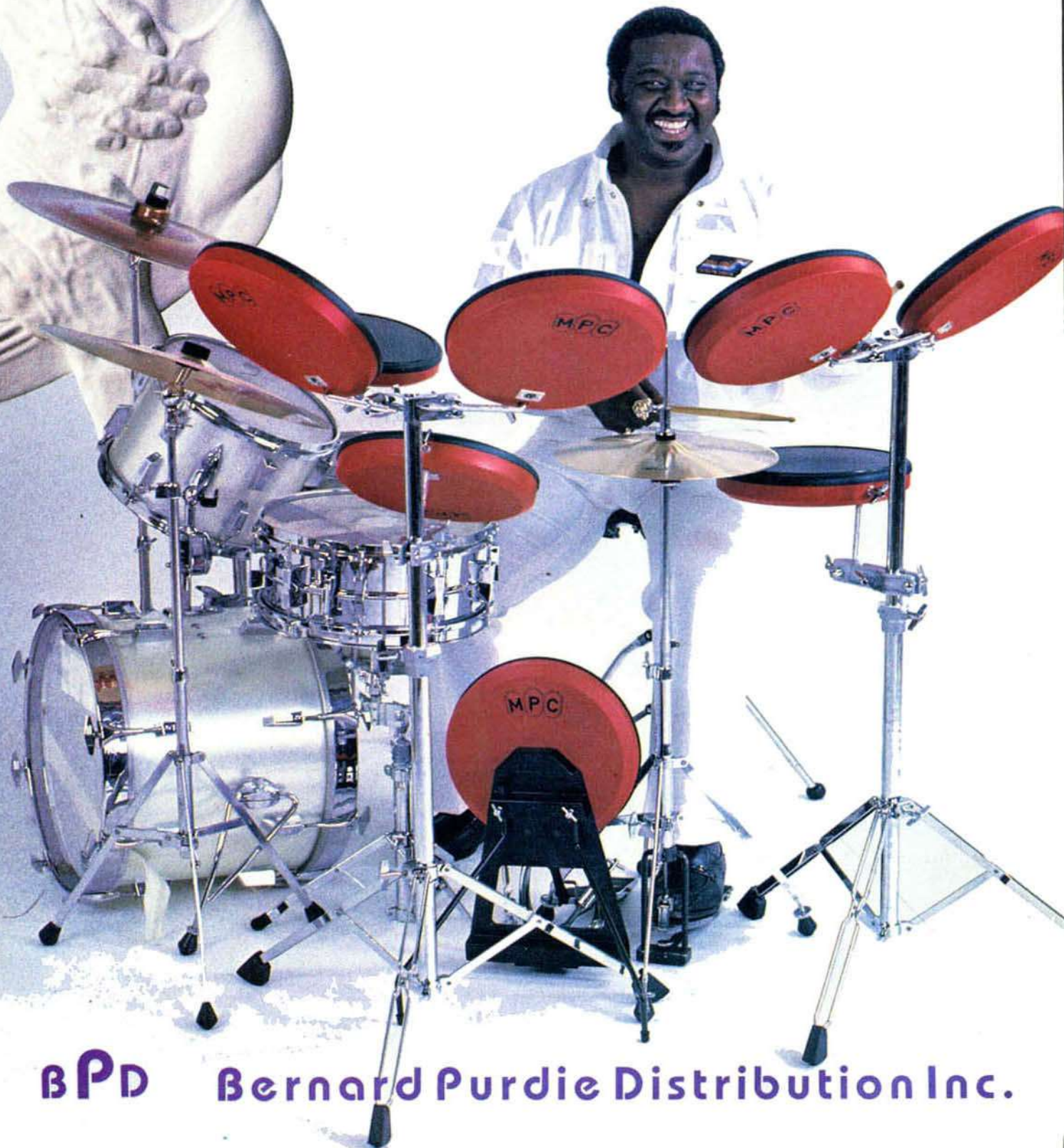
But the album I did with Russ Freeman is another story. Starting at the Lighthouse in Hermosa Beach, and because we had worked together quite a while, Russ and I had a special way of playing together. We had developed a loose, give-and-take feeling in our playing. The time was solid, and it was right. We'd give and take here and there, or it would go up and down, but the time was always steady. In other words, we played with the time, and we felt that we could do it more easily without a constant bass line going. We used to have fun playing together that way. So we decided to go in the studio—just the two of us—and make this album. Russ wrote a tune called "The Sound Effects Manne." This is the first tune that boobams were used on. I had bought them here in the Bay Area from Bill Loughbrough who had built them for Harry Partch. So Russ and I built the tune around the diatonic scale of the boobams. I also did things like switching what I played with on each chorus. I'd go from brushes to sticks to mallets and back again to brushes. I did that because there were only two of us, and I tried to get as many coloration changes as I could, so it wouldn't be boring to the listeners or the players. That particular album, *Shelly Manne And Russ Freeman* [later re-titled *The Two*], got very good critical acclaim because it was the first time anybody had tried to do anything like that, and it came off. Today, I'm still proud of that album. I think it's marvelous and Russ played just great on it. It's wild, but the Japanese remember those types of things. In 1983, we did another album that's only available in Japan. It's funny, but we recorded that first album 30 years ago. We hadn't played together in about 15 years, but we went to the studio, sat down, started to play, and it was like we had never been away from each other. It was marvelous.

CB: In August, 1956, you recorded an album of tunes from *My Fair Lady* with Andre Previn and Leroy Vinnegar. Would you tell me about the making of that album and its subsequent success?

SM: Previously, I had made an album with Andre and Leroy Vinnegar. Les Koenig liked that album and he said, "Let's make another album." So I said, "Fine." At that time, Andre and I had come to an agreement that on every other album we would switch leadership. One album would be called Andre Previn & His Pals, and the other would be called Shelly Manne & His Friends. Well, it was my turn, and Les said, "There's a new Broadway show and I'm going to bring in a couple of tunes to see how you like them." Our original intention was just to do another album—not to do a whole album of *My Fair Lady* tunes. Anyway, a couple of tunes from the show worked pretty good. We had changed the way they were structured. In other words, we didn't change the melodies, but if one tune was a ballad, we'd play it at a medium tempo. If another was fast, then we'd play it as a ballad. Jazz musicians have a way of taking any kind of music and changing it so it works for them. We said, "Gee, those are good tunes. Are there any more good ones in the show?" Les Koenig said, "I'll get the book." Then we said, "Maybe we could do the whole show." Les said, "Gosh, nobody's ever done that before. What do you guys think?" We said, "Let's see." Well, we practically stayed up all night, and we found out that there were enough tunes to do a whole

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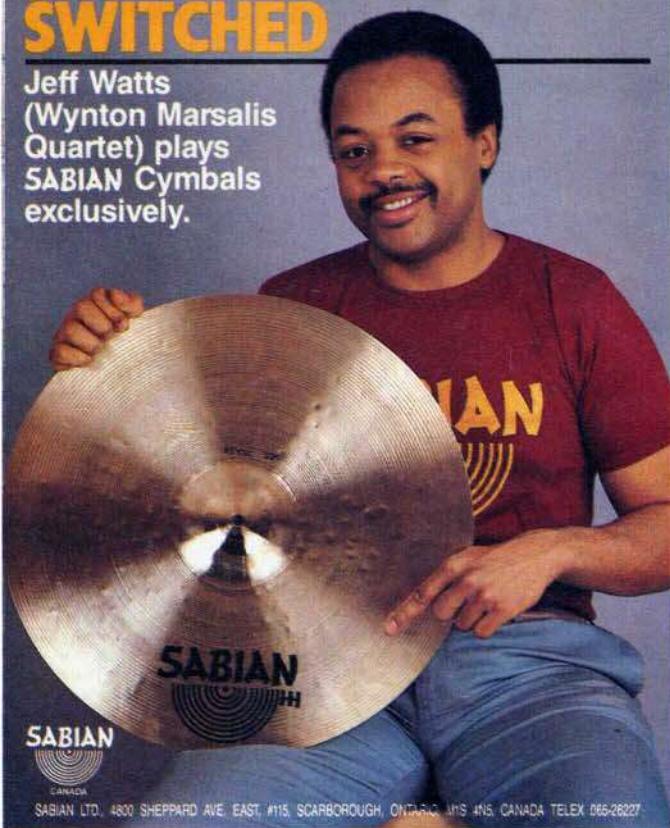
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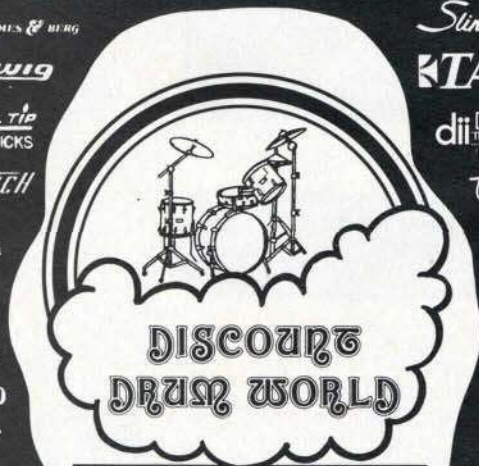
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album of *My Fair Lady*. I mean, like I said before, it wasn't our intent to start with, but that's the way it came out. We thought we had a nice musical album. We enjoyed doing it, and we were happy with it as a jazz album. But when it came out, my goodness, things went crazy. Everybody latched on to that album, the disc jockeys loved it, and they were playing it all over. It became a number-one selling album. You know, it's an accident when those things happen. For a jazz album, it sold a lot of copies. Up until one of Dave Brubeck's albums, it was the biggest selling jazz album of all time. It won a lot of awards and it was very gratifying, but it sure was a surprise to us. And to this day, it's still selling.

CB: From your point of view, how do you define the relationship between rhythm and melody?

SM: In my playing, I interpret that relationship in a certain way. If we are talking about solo concepts, a lot of drummers will develop a melodic line by rhythmical playing. In other words, they'll make a simplified melodic line based on rhythms. I find that in the last 10 to 15 years, I've been more influenced by piano players than I have by drummers. I meant to mention that earlier, because I think it's very important. I've always been intrigued with the way piano players can just play over the bar lines, continue a thought into the third bar of the next phrase, and then start another feeling or another melodic phrase. Well, I do that when I'm playing. I constantly think of the melodies we're playing. When I play, I always know the melodies, the chord changes or the way the changes fall. I don't know what rhythms I'm going to play; I let the rhythms be the result of thinking melodically. So it's the reverse of the other way. In other words, I don't develop the melodies by rhythms; I develop the rhythms by thinking melody. So, as I said earlier, what I've learned from piano players is that I can play over bar lines, continue a phrase through the next bar instead of hitting the down-beat of the next group of eight or four bars, and finally, I can take that thought to where it's logical conclusion should be, for me, in the melody. In short, I can play over the bar lines as long as I have the melody in my head. That might sound a little abstract and complicated, but it really isn't. I don't think there are too many drummers that I've heard who play with that kind of concept. They play more from a rhythmic concept, and I play more from a melodic concept. Melody is also important in the rhythm of the piece, because by using the melody for a checkpoint, I can tell whether I'm keeping good time or not. If, all of a sudden, the melody doesn't feel comfortable when I'm singing it to myself, then I know that the time has gone askew.

CB: You once said, "A drummer's thinking should be a year ahead of his technique."

SM: Did I say that?

CB: Oh yeah! I have the proof right here.

SM: Brilliant statement! [laughs] As I recall, when I made that statement, I was probably thinking about what we had just talked about. Also I don't think your technique should get so far ahead of your thinking that your hands think for you. I want to think for my hands. I don't want them telling me what they are going to do. They can become like "The Hands that Conquered the World." I don't want my hands to say, "Hey man, we are going to play a double paradiddle, a ratamaque, and a couple of mommy daddys." I want to tell my hands, "No man, I don't want to do that. I've got something else I want to say here."

CB: In 1957, when you began to endorse Leedy drums, made by Slingerland, you started playing on a wood set finished in maple. At the time, it was unique. What were your reasons for switching from a pearl-covered set to a wood-finish set?

SM: Bud Slingerland was mad about that.

CB: Why?

SM: Well, he wasn't really mad. Bud said, "They are cheaper sets. If you're going to endorse the drums, I want to sell the sets that cost a little more." In other words, he wanted me to use the drums with pearl or sparkle finishes. I said, "Look Bud, I find that pure-wood sets get the best sound for me. I just like the way they resonate." So he said, "I'll make them." And you know, they became a big seller for Leedy.

CB: That's probably because drummers saw you playing them. To the best of my knowledge and research, you were the first major drummer to switch to an all-wood set. In fact, the whole fashion of using a wood set can probably be attributed to you.

SM: Yeah. Right. I've also got some sets with pearl over good wood shells that have been very good sets. I feel that in my playing, as well as my instrument, less is more. It's the same with the cymbal stands and all the other accessories. I don't want a cymbal stand that weighs as much as the whole drumset. It's not necessary for the way I play. I feel that the less encumbrance on the set, the more the sound is going to speak out.

CB: For years you had either quintets or quartets with horns. Now you prefer to work within a trio context. Why is that?

SM: I like a trio format. In the first place, it saves my hands because I guess now that I'm getting older, they get a little tired. But I've always enjoyed working with a trio, and that goes back to what I just said about piano players being such an influence on me. I think that some beautiful and interesting music can be made within a trio concept, especially when you have a good piano player and bass player. Of course, the fewer the people you play with, the more creativity you need to make it more interesting. I think it pricks your creativity button, and makes you think about colors, the changing of them, and different rhythmical approaches.

CB: In the '60s, when you owned your own club, Tony Williams and Elvin Jones both worked there frequently. At the time, didn't they influence your playing? Also, didn't you have mixed emotions about their influence?

SM: That's true. It was just a natural human reaction. I had been playing for so many years, and here came these newer guys who were playing their butts off and knocking me out. I knew that the hip guys and the people in the audience were listening and saying, "Aw man, that's it! That's the way to play!" I kind of felt that maybe I should try to change my playing a little, to be more responsive to the newer thing. Just thinking that, I'm proud of myself! It shows; I have an open-mindedness about not being afraid to change, advance, or to keep growing. You should always reach a little further all the time. For example, it wasn't that long ago that a jazz waltz was unheard of. So, I didn't know what to do when I first started playing a jazz waltz, but I forced myself to play it. Now, a jazz waltz is as easy to play as 4/4.

But yes, Elvin and Tony did influence me, and I found myself trying to play certain things in their bag, or the way they would do it. Then I realized it wasn't me; I'm not feeling that. I can't feel the same way Tony or Elvin feel. I have to play the way I feel, but I can incorporate things that I see them do into my playing, and play them with my own individual style. In that way, my playing expands and grows from what they've given me. You can always learn from somebody. You can hear the worst drummer in the world, but that drummer may do one thing that you find interesting, and you can incorporate it into your own playing. That's the way you grow—by an exchange of ideas, using your ears, and talking to people. You should continue to grow and expand your playing so that you can play in any musical environment. It makes the music more interesting, and over the years, it gives you more enthusiasm in your playing, so that you don't sound like an old drummer playing. When I'm behind the drums, I still feel like I'm 19 years old.

CB: Do you feel that your basic approach of 40 years ago is still primarily the same?

SM: Yes, my basic approach is still the same, and it has been since the first day I held a pair of drumsticks—swinging, making everybody feel good, and at the same time, making myself feel good doing it.

CB: A lot of people comment on how great you look. What do you do to stay in shape?

SM: My wife, "Flip," takes good care of me. She's got me on a regimen of vitamins. Also, I'm busy with the life I lead in California. We have horses, and I still mess around with them and ride whenever I can. I'm very active, and I think playing as hard and as

energetically as I do keeps me in shape. You can't be so wrapped up in one thing all your life that it's the only thing you think about. I think it's important because it keeps my head together. If all day long you think music, drums, music, drums, drums, music, you can become a basket case. I think the other way helps your playing, that is, to have other things away from music. I think those kinds of experiences relate back into your playing.

Another thing: There is only so much talking, reading, and only so many theories that you can have on drums. It gets to be overwhelming—all those things. The most important thing is to go out and play with people you can relate to and have a ball with. Playing is the real learning experience, not the practicing.

CB: Do you consider yourself a fortunate human being?

SM: Oh man, yeah. I count my blessings every day. As I said earlier in this interview, I'm a survivor, and if I had my life to live over again, I would do it the same way. I would be born the same time, and I wouldn't have missed a darned thing! The only thing I'm going to miss in the future, and I can't say I'm unhappy about it, is the electronic drums. I'm a very organic person, and I like organic sounds. I like things that are natural and I feel very strongly about that. But, no, I can't say that I've really missed anything.

Postscript: There are no words that can adequately express how much I loved Shelly. Upon hearing of his passing, it felt like somebody punched a hole in my heart. Outside of my wife and family, Shelly Manne was the single most important person in my life. For over 27 years, I looked up to, and admired him. In short, he was my hero. Watching him perform was always one of the great thrills of my life. Shelly could hit a rimshot, and it would run chills up my back. Whenever he came to town, I almost never missed an opportunity to see him play. When I was a teenager, he was my idol. Later on, as the years passed and we got to know each other, I'm proud to say, we became friends. Shelly was one of a kind, and I shall miss him all the days of my life. May God give him peace.



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⑥

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In the following section, one limb will play three beats for every two cymbal beats, while the other limbs vary the rhythms. Exercises 9 and 10 have the bass drum playing three beats for every two cymbal beats.

⑨

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Exercise 10: A bass line in 7/4 time. The melody consists of eighth notes with accents and triplets. The bass line features a consistent pattern of eighth notes with triplets indicated by a '3' and a bracket.

In exercises 11 and 12, the hi-hat plays three beats for every two cymbal beats.

Exercise 11: A bass line in 7/4 time with eighth notes and triplets. The hi-hat pattern consists of eighth notes with accents and triplets, playing three beats for every two cymbal beats.

Exercise 12: A bass line in 7/4 time with eighth notes and triplets. The hi-hat pattern consists of eighth notes with accents and triplets, playing three beats for every two cymbal beats.

In exercises 13 and 14, the snare drum will play three beats for every two beats on the ride cymbal.

Exercise 13: A bass line in 7/4 time with eighth notes and triplets. The snare drum pattern consists of eighth notes with accents and triplets, playing three beats for every two cymbal beats.

Exercise 14: A bass line in 7/4 time with eighth notes and triplets. The snare drum pattern consists of eighth notes with accents and triplets, playing three beats for every two cymbal beats.

Finally, in exercise 15, we have a four-way polyrhythm structured as follows: two (hi-hat) against three (bass drum) against four (snare drum) against seven (ride cymbal).

Exercise 15: A bass line in 7/4 time. The melody consists of eighth notes with accents and triplets. The bass line features a complex polyrhythm with eighth notes and triplets.

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Brown continued from page 23

before. That was my first soundtrack band.

Stevie Wonder was my first big gig as a drummer. That made me very tempo conscious, because most blind people are very keen on tempo and sounds. They have that extra strength in other areas because they're blind. Take people like Ray Charles and Stevie Wonder: They are metronomes. Don't *even* think about speeding up the beat on those guys. But it helped me. It made my studio work really popular because people would say, "Yeah, well, that Ollie—he's a steady drummer for the track."

SA: How did you get with Stevie?

OB: I was playing drums with a local band and we were doing a Sickle Cell Anemia telethon. Ray Parker was playing guitar for Stevie. That's when I met Stevie and had a chance to talk to him. The guy who was directing the telethon noticed me playing drums earlier that day. He came backstage while Marvin Gaye was on stage singing with this typical house band, which he didn't like. The guy rushed back and said, "Man, could you play for Marvin Gaye?" He slammed my drums right behind Marvin. Boy, did I have a ball when I went back to school the next day! [laughs] A lot of people saw me playing with him.

After that, things started picking up for me. I locked in with Stevie. I went on to do a lot of studio work and started getting with different artists out here. I would do live things that didn't force me to leave my session circuit. But things got real funny when I went out with the Stones. I thought, "Well, I'll go on the road with the Stones and make all this money. Then I'll come back and get back into it." Man, I lost more work by going out. At the same time, I picked up a new kind of work. I got my Eric Clapton calls, my Joe Cocker calls, and I worked with Blondie. It opened up some more doors, instead of just doing what you call the R&B circuit. I prefer that because I play any type of music. I *love* rock 'n' roll. I'm producing a heavy metal group now, called Black Diamond, that I have signed to my company. I have a lot of fans who know me from the rock 'n' roll area just as much as they know me from the Stevie Wonder era.

I'm into good music, good production, and I try to stay away from locking into a certain style. I have to branch out into films because I want to do movies. That's my other thing. It's working well for my artists, and it's working for audiences. It's keeping me from getting in a rut. My first release off my album has a mass appeal. It's not a black album; it's not a white album. It's just good music and it's on all the charts. It's going worldwide like this. It'll give me a chance to bring out my album without being stereotyped.

SA: When you first moved to L.A., did you find it hard to get into the studio scene?

OB: Yes. I understood that it was hard. I was lucky because I came out here with Stevie Wonder. Stevie draws a lot of people to his sessions. That's how I first met Quincy Jones. He came by to say hi to Stevie, and listen to his song. I was introduced and I let him know that I was available while we were not on the road. The word gets out, and then the next thing you know, you start getting calls for a lot of studio work.

I had to leave Stevie. I didn't like being on retainer. I couldn't do studio work, because if somebody booked me for a four o'clock session and Stevie had me on call, I wouldn't be able to make that session. I needed to be free. At the same time, I loved playing with him because I learned a lot about the studio and how to operate, as well as the drumming thing.

SA: Of all the people you have worked with, who would you say has given you the most inspiration?

OB: I have to name several people: the Rolling Stones as far as their area; Quincy Jones as far as production; Stevie Wonder as far as musical insight. Those are heavy people. It's a pleasure working with them—just a pleasure. I respect all of those people. I also have people I respect who I've never worked with, such as Maurice White. He's very, very good. The consistency shows with those people.

SA: How did you get with the Rolling Stones?

OB: They remembered me playing drums with Stevie because we were the opening act. We did a whole tour together, so we were friends. After that, Billy Preston went out with them for the '75 tour. They heard Billy's album, which I played drums and percussion on, and they said, "Billy, we've been auditioning drummers and percussionists, but we can't find anybody. Who was that playing percussion on your album?" He said, "Ollie Brown." They said, "We thought he played drums"—you know classifying. They called me up and asked me if I wanted to play. They flew me to New York and I played for them one night. They decided that they wanted to use me right there on the spot. It worked great. A lot of people felt that I seemed to give Charlie Watts a different style of playing. I caused him to do things that he normally wouldn't do. He even felt that way.

SA: How was it playing with Charlie Watts?

OB: It was different because of his style of playing. A lot of my percussion was built on things that I did, and I play totally different from him. I hadn't played rock percussion before. It caused me to adjust, and caused him to adjust to me as well. So, we both came out on the best end of the stick. People would say, "Man, I never heard Charlie play like that," because I was driving him. It caused me to play a different style because he was such a steady kind of drummer. He's never too fancy; he does

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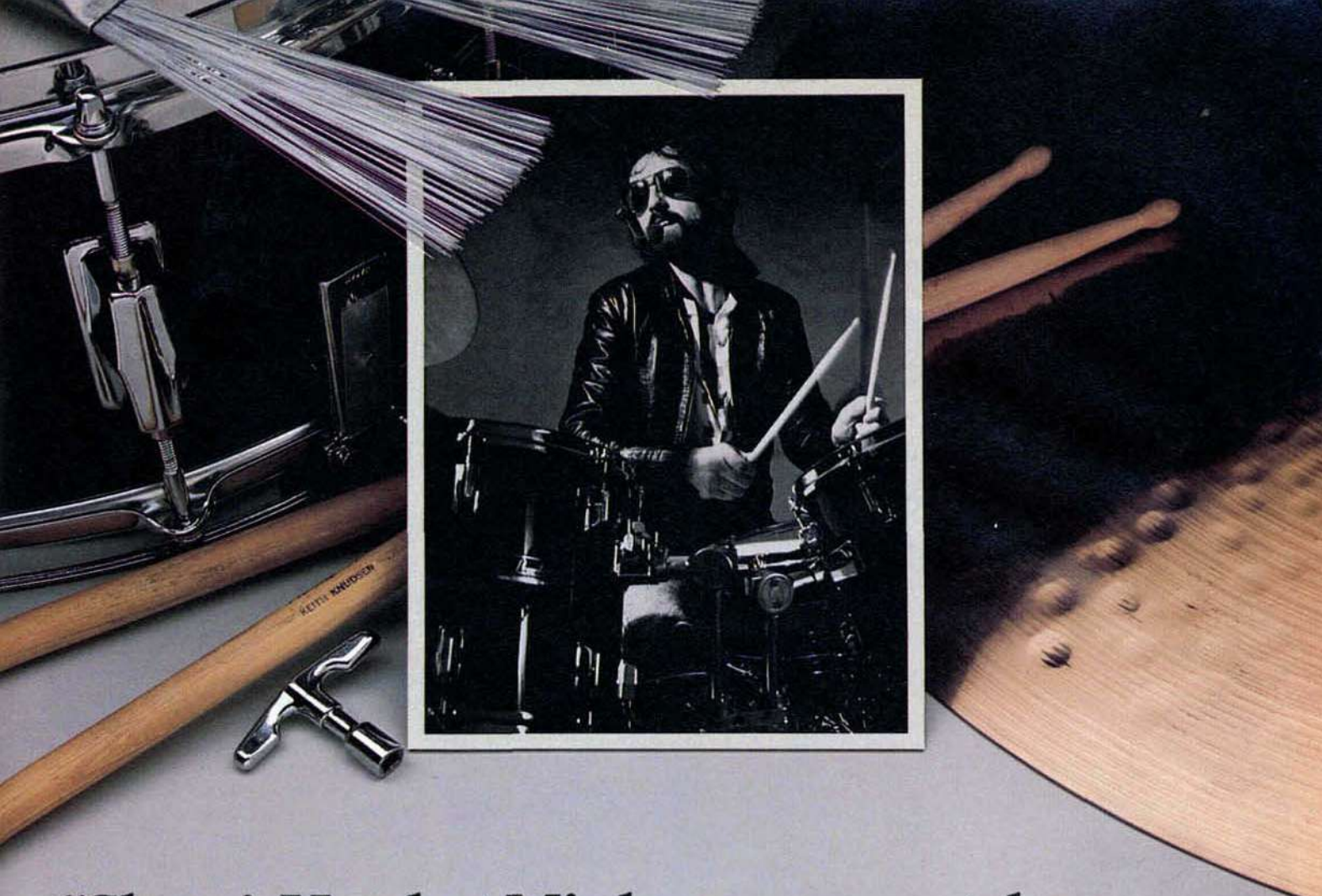
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SA: What was it like working with Quincy Jones?

OB: Great, because the guy knows what

he's doing. I've been working with a lot of people who have made hits, and a lot of people who are known for giving good advice and have a respected position, but never someone who, when he had an opinion, I could really take what he gave me and say, "Yeah, that's what it's about." He didn't make the cliché comments like, "Uh, that sounds pretty good, but there's something missing and it's not happening." It wouldn't be that; it would be, "The drums don't lock in here and, therefore, I would suggest that it should probably go like this." It was always really good criticism when he gave it.

He gave me the ropes when I worked on things he did. He also let me produce at his

label. I thought, "There are a lot of people he can call who have been more successful in doing production than me." I was complimented by it. So, I love him. He's a good person, too. He's the type of person I'm surrounding myself with now—genuine people who are not just in it for whatever. They personally like you when you're on the scene doing the studio work, as well as when you're not working. It's real—no back stabbing. They're just down-to-earth people.

SA: That's hard to find in this business.

OB: It is hard to find, so you end up getting hurt a lot of times when you're that way and they're not. I've had it happen to me several times. But I'm not going to let that change me, because I know I'll win in the long run and I can face anybody eye to eye. I don't have to duck into corners when I'm at clubs or parties. I can walk with my head up. It's important to me to have that peace of mind.

SA: Of the people that you have worked with, who do you think has taught you the most?


OB: Some of the same names again. Growing up with Ray was a good thing because we've bounced off each other since elementary school. We'd always help each other in music. He always had something that he could tell me about music and I had something to tell him. I started off pulling him up. Next thing I knew, he had a record deal and he was pulling me up. He's a success; I'm a success. We work together in the studio on each other's projects. He plays when I need him and I play whenever he needs me. We learned from each other and we've been strong that way. Outside of Ray it was Stevie, Quincy Jones and, when I was doing a lot of work for Motown, Berry Gordy.

SA: What drummers would you say you have been influenced by?

OB: Not a lot. I think it was more the people that they play with and particular records. I used to like to listen to Herbie Hancock. He worked with Harvey Mason, and he's a good friend of mine. I like what he did on *Headhunters*. I liked Billy Cobham when I would see him play on television. I liked the way the drummer played in James Brown's band. I wish I knew his name, because I would give him a lot of compliments. I liked the drummer that Stevie had back in the Motown days. I think his name was Pistol. Those drummers in the Motown era were influences on me.

Basically, I played with a lot of records. That's how I got my thing. Thank God I created my own style somehow. People really were calling me, I know, for my style. That was a plus, because you can't be just another drummer in the union book. I felt honored when I started reaching the stage where I could actually hear a cat in New York who was a heavy studio drummer playing a lick that I had played on an

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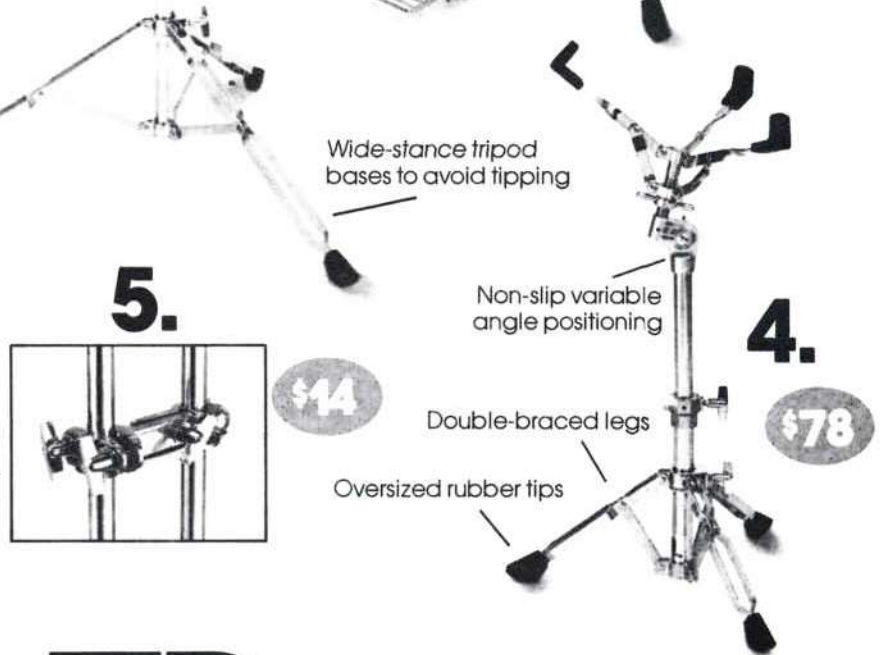
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album. I became famous for a lick that I did on the Jacksons' *Triumph* album on "You Are My Lovely One." It's a compliment to hear somebody play your riff, and everybody knows. I have people say, "Give me that feel," and I know exactly what they're talking about. That was like a high point for me in my drumming. I did some albums that drew a lot of attention to my drumming. That was like one of the biggest ones.

SA: At this point, I think we should go over your drum setup.

OB: Well, I use about a total of nine drums. Three on my top rack on the side, which are 8", 9", and 10". Then I use 22" and 24" bass drums. It depends on what kind of work I'm doing in the studio. I have three sets. One set is for good, hard rock 'n' roll, one for the more tightly knit sound, and one is a good, universal-sounding drumset where I can reach a happy medium. I do have my extremes.

I've got a set that's definitely for rock 'n' roll, with real deep toms starting off with a 13" or 14"—you know, just big, solid, "doooom." I've got my regular set on which, I think, the snare drum is 14", and about five cymbals. I've also got my Chinese cymbal. Which I call the Ollie Special. You hear that on a lot of records. It was originally a Chinese cymbal that I dropped, and it left a crack which created this weird sound. I've actually had people ask me to bring that cymbal. It got to be a thing where people wanted me to have the Ollie Special. It became really popular on the Temptations' album *Living In A Glass House*, on a song called "Happy People." I've got to use it when I do sessions. People know I have it and they want it.

I've been fortunate to have my marks. That's what makes you different from the other drummers because there are a zillion drummers. I think you have to have a style. You have to, if you want to make it seriously big. If you want to be a straight up, studio read-the-notes-off-the-paper musician, you won't be doing too many of the creative albums. You'll probably be doing the jingle circuit or some of the movies, which is a nice circuit to get. But there are only so many ways you can read it, so it doesn't do any good to play it faster, because you're going to play whatever the song requires. So why should they use you? Why would a producer use you, except for your technique of approaching a song. When you're doing films and jingles, they're not looking for that. When they're looking for style, that's when they call me. Seriously, I have to live in both worlds today. I get the movie score calls and I've done a lot of jingles.

SA: You use a lot of electronic drums. What is your opinion of these different tools that are on the market today?

OB: Electronic drums are new tastes of drums. What I always try to say to students is that you make a mistake when you try to

replace the drum sound with the electric drums. I don't think you should use it as a substitute for drums. I think Simmons are Simmons, acoustic drums are acoustic drums, and Syndrums are Syndrums. The minute you try to make a Mercedes a Volkswagon, you blow it. You should use it for what it is.

I mix up all my stuff. I might use a sock-cymbal overdub. I might use a Linn machine for just a foot. I might use an acoustic snare drum for my backbeat. I might use some Simmons toms for drum overdubs, and I might turn around and use some Syndrums for reinforcement of a snare drum. I try to create color. Half of the time, people don't know what I've used on my tracks, because I don't get caught in a rut, or caught trying to replace a tom-tom sound with a Simmons tom. If you're going to play the tom, play the tom. You have to use and modify colors. Being that today's sound calls for some of the stuff that I use, I go ahead and adjust, but not to replace the drums, or not to replace the Simmons. I think that's where a lot of drummers make the mistake. It's the same with the rhythm machines. I use the rhythm machines for coloring. Even on my single, "There's No Stopping Us," I've got all kinds of machines and stuff in there *and* drums. But it's not just one of anything and it wasn't because I was too cheap to use a drummer.

That's another thing: Producers and writers, a lot of times, are too cheap to spend time to get a good drum sound with the engineer. So they use the drum machine for a scapegoat and they don't program it the right way. That's the biggest mistake right there. They're using a drum machine when they don't take time to make it really enhance the song the way a drummer would normally play. Some of these people use drum machines, and they're lazy or they don't know how to work it. They just let the beat go straight across, but the music has turnarounds and changes, and the drum part just goes "tick, tick, tick." So that's what I laugh at. But when you use those instruments properly, they're beautiful.

When I do drum clinics, these kids freak out because they see the drum machine. I say, "Hey, it's just like when the horse and buggy were replaced by the car. You can't freak out. You have to go with the flow and check it out. You don't have to shoot the horse; there's still something for him to do. Horses and buggies are still around. You just don't put them in the streets any more." [laughs] It's the same concept. Don't freak out. Know how to push the buttons. That's why you're going to have a lot of musicians go hungry. They're freaking out instead of checking it out and seeing how they can do that, *plus* what they used to do. Technology and things change every day. Learn how to program so well that people want to call you to save time

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SA: Of all the things that you've done in the studio as a drummer, as a percussionist, and as a producer, what do you like to do best?

OB: I like it all because I like all the elements of all of those. I like playing drums because that's my way of getting high, if people want to use the word "high." I'm in another world when I'm on my axe. I can't even begin to explain that feeling. I've been known to catch myself locked up in it. I mean, I get goosebumps on stage when I just know that I gave that audience a great show.

As far as producing is concerned, I like creating and making something build. When you produce, it's like planting a seed and seeing a flower appear. You create this thing. I like making people do something they didn't know they could do. It's fun working with singers and knowing that you can make them sing better than they thought they could. Or working with people who call themselves good guitar or bass players but don't know how to take a different approach, and being able to suggest something to them and get something out of them that they didn't even know about.

SA: How did you become involved in production?

OB: Giving away all my ideas on other people's work. [laughs] See, I was really happy in the studio, so I was in the studio a lot. They would always ask me to stick around after I played. They'd say, "Hey Ollie, what do you think about this idea? Have you got some ideas?" I'd say, "Yeah, man" because I was so excited and I liked doing the stuff. They were milking me for free. "Yeah, man, you should do this and go over there. Make the bass turn up here . . ." "It would be a big, successful record, but I'd be lucky to get the session again. I got tired of doing session work and not getting called for the next big album. If you did the album and that album went gold, you'd think, "Oh man, the next time so-and-so goes in to cut an album, I'm definitely going to be called." You'd be lucky to get the call. There was no consistency there. That steered me away from some of the trips that were going on as far as the studio biz goes. Not that I didn't like playing drums—I could play drums right now if I could make the money I'm making producing and stuff. You have to find a musical way of dealing with things that bring in royalties—that have a future—so you won't be a burned-out drummer. I never wanted to be only a drummer, as much as I love the drums; that's still my first love. That's why I still perform on many things that I produce. I will always play my axe.

I just got back from a drum seminar. I took Harvey Mason with me to be a guest

speaker for the Detroit Drum School. Zildjian and Duraline sponsored me, and Harvey was sponsored by Gretsch drums. I don't want the endorsers out there to think that these kids are not interested in white drummers in the black areas. They are really into those drummers, and it's the same with black drummers maybe not doing enough clinics in some of the white suburban areas. I hate it when they get into a racial situation. That's what made me try to get a lot of endorsers to back me in this first event, because I want to see more clinics in the urban areas. Those kids buy drums just like the rest. They are really interested and they're very dedicated, as well. I think there has to be more of that. I'm definitely pushing for that situation.

I always try to take time for others like someone took time for me. When I was growing up, I would have loved to have attended a drum clinic. I never attended one in my life until I did one. Now that I'm older, I know that they were doing them back then; they just didn't hit those areas. I had plenty of questions I wanted to ask. I would have learned that you do this and that in the studio—that you can lay a drum beat down and come back and overdub the tom-toms. I thought they did it all at once. I could have asked little questions like that, or asked how to approach the cymbals, or about the tuning. It's so different when you have to tone down the drum in the studio, versus live where you have a lot of ring. I could have learned the technical things and how to approach drumming in general.

I did a demonstration this time of how I combine a collage of percussion. I actually have to think of the whole meat pie at once. In other words, I've got to think about where I'm going to stick that cowbell before I put that tambourine down, because if I fill up all the holes, there's no room left. In order to make a percussion track sound good, there have to be times where things are not playing on top of each other. A good percussionist can stretch it out so it fits like a glove when it's all together—when a cowbell locks in with a Cabasa, and the Cabasa locks in with the tambourine, and the bongos have this space, and this whole big unit works as one. I showed them how I do that.

SA: You mentioned endorsements earlier. How do you feel about them?

OB: I feel that they could take what they're doing a little more seriously. They're a little bit into the money aspect of it. I stopped doing a lot of endorsements because it was like a turn off. When I was out there being very visible, the attitude was more or less, "If you're in a hot group, we'll furnish you with drums if you have our logo show up." It was that kind of thing, as opposed to, "Ollie, why don't we fly you down to the factory. We're about to make this drum and we want to see what you've got to say before we put it on the market." The companies that have done that are the compa-

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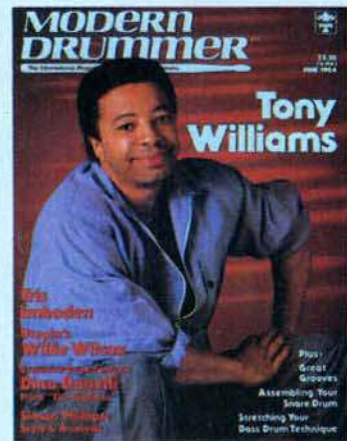


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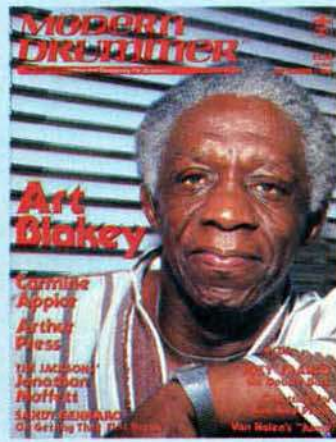
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nies that I'm still with. I work with Duraline. They are concerned. They are trying to make the players happy, and trying to come up with good things. You have drum companies that work with you like that. It makes their product good and it makes you feel proud to tell someone to play it.

A lot of cats take it just to get the free drums. With me, it's a case of my playing what I can stand behind. That's my main concern and I don't need anyone to give me free drumsets, because I have enough money to buy drums. I don't need any more of a warehouse than I've got already. I can only play one set at a time, so it's not about that. I was young at one time and I wish that somebody had felt that way about some of the crap I played when I was coming up.

SA: What kind of drums do you play now?

OB: I've been playing on Pearl, Slingerland and Hayman. I'm not with any particular company right now. I've been talking to a few companies, but since I've been doing a lot of production work, I've just been dealing with Zildjian a lot and Duraline. I still associate with Remo because he's concerned about his product and I like his stuff.

One thing helps the other if you concentrate on the right things in life. If you concentrate on the other goals too much—if you're just out for yourself—you miss the boat every time. When you work with good people who like what they're doing and they're concerned, you come up with a good thing. They make money; you make money. Everybody's happy. First things first—it's that simple.

SA: What kind of tips do you have for people who are starting out playing drums?

OB: Well, the first thing in this world you have to do is get your basic. My basic is prayer. Surrender yourself to God and let God be your guiding light. I've been a Christian and I believe in Jesus, and I preach it because I know it's the way. I'm not basing it on what my pastor might say, or what somebody else told me. I'm telling you what Ollie Brown experienced. Nobody can tell you about what you've experienced. You can have people tell you, "Well, you're being brainwashed." I'm talking about what happened to me.


I would say to get the basics first, continue to practice, learn all the elements, listen to what's going on out there commercially, and get your private studies in. Then, you have to learn what the street is about. I had a drum student who was excellent. If a fly landed on the music, he would play it. I had another guy who was not a good reader, but he was hip. He knew the streets a little bit. If I had to listen to those two drummers, I would pick the street guy a little bit over the guy that read because he had something more to offer.

It's like your Mama said, "Go to school. Get your education and you'll make it." I've got friends who went to school with

me that know a zillion times more about music than I do, but who'll never have a record out. So you have to get your rudiments and learn your basic elements. Then, you have to learn about life in general. You have to be a good person at heart and the other things will come to you.

I really preach that there's no one certain way of making it. I talk about life as well as what I'm doing—how I approach it and how things have worked in my life. When I give my lectures, I have question and answer periods because the people in the audience need to know all these things. I go up there and tell them how I work in the studio, how to go about doing it, and if they've got their heads screwed up and

they're out there messing with drugs, they probably don't know about life.

It is very important to get an education and it's very important to know what's going on in the world. But that ain't how you make it. There are a whole lot of things that go along with that. If there's anything that goes along with any other thing, you should know about it. You can't put a can together by just putting wheels on and the engine in. It looks good, but you jump it and there's no steering wheel there. This steering wheel goes along with it. Okay it's the same thing with making it. That's why I talk about my spiritual belief, what do, and how I base it. It's the whole package. 

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Double bass drum techniques have increased the repertoire of drummers, both in playing beats and soloing. Here are some ideas which can give a player with a single bass drum setup the opportunity to effect double bass drum sounds.

By alternating between the floor tom and bass drum, a drummer can play 16th-note patterns such as these:

♩ = 108

♩ = 76

Now, let's incorporate these rhythms in beats. The following exercises are to be played with left-hand lead on the hi-hat, and the right hand moving between the floor tom and snare. Make sure that *the right hand makes a strong accent* on beats 2 and 4. (Left-handed drummers will reverse the hands.)

♩ = 100

♩ = 80

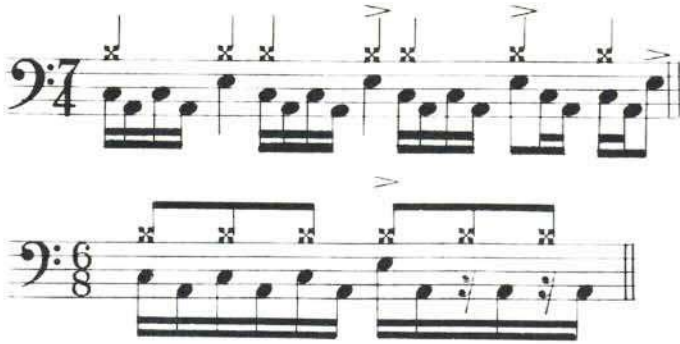
In the following example, the left hand moves between open and closed hi-hat and snare, while the right hand and foot play continuous 16ths.

♩ = 120

The next two beats are shuffles. In the first, the left hand plays quarter notes on the hi-hat, while in the second, it moves between the hi-hat and snare.

♩ = 152

The following examples are odd-meter beats.



The same concept can be applied to soloing, as in this two-bar example, in which the left hand moves between the snare and the high tom.



These examples demonstrate that, with a little imagination, drummers with smaller kits can simulate double bass drums, thereby adding additional color and excitement to their playing.



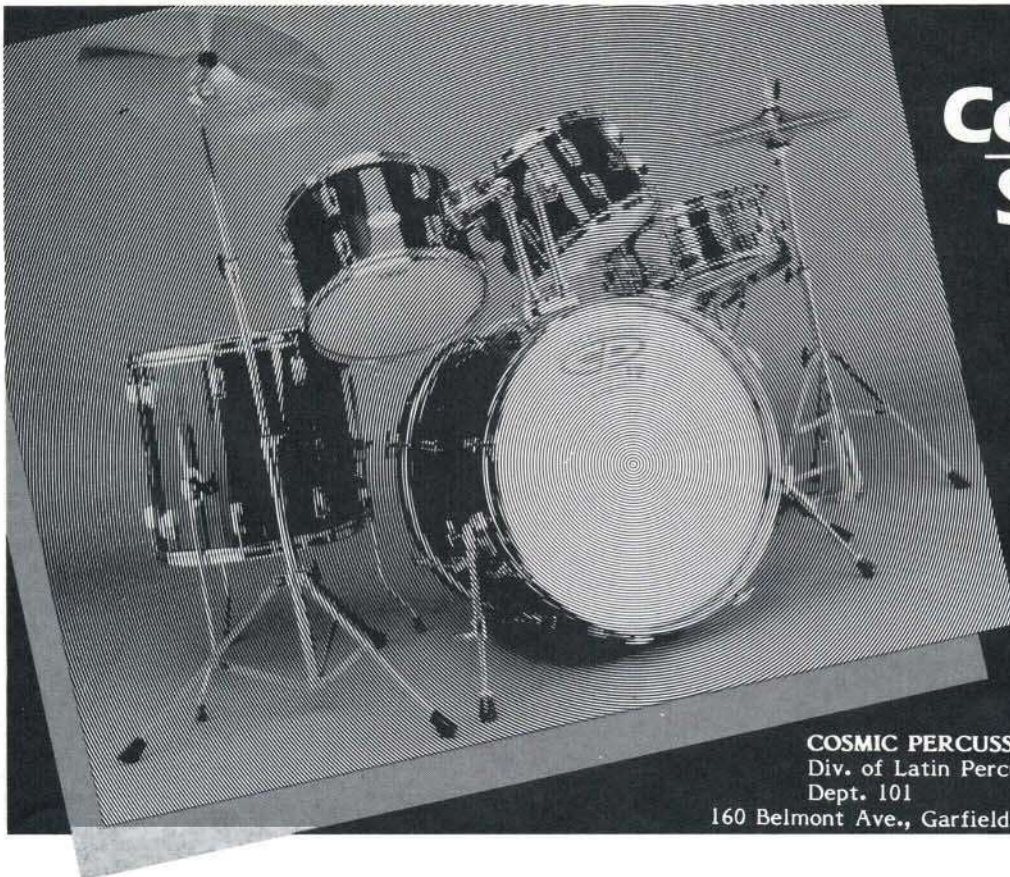
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Memories Of Shelly

I first met Shelly Manne in the late '50s in New York City, when he was performing at the Village Vanguard with his own group. I introduced myself on a break between sets, and Shelly instantly treated me as a friend. He just included me in that special fraternity of drummers. I was overwhelmed by his warmth and his kindness. Shelly spent most of the break talking with me. He was very encouraging and I will never forget that evening.

The next time I ran into Shelly was on a Benny Goodman TV special. This was my second big TV show as a member of Benny's band. There were many guest artists including Peggy Lee, Ella Fitzgerald, Andre Previn, Red Norvo, Harry James and Shelly. To be honest, being in my early 20's, I was a bit apprehensive to be playing with so many famous artists. But once

again, Shelly was super. He came over, said hello and was again warm, at ease and very friendly. We had some really good moments together during that week.

When I was a very young drummer in Kansas, Shelly was one of the drummers that I listened to on recordings. He was one of the first drummers to play fills with the left hand and bass drum while continuing to play the jazz ride cymbal rhythm with the right hand. Although drummers today do this routinely, it was revolutionary in those days.

Shelly was also a master of brushes, which today is somewhat of a lost art. He always achieved a perfect balance of sound between the brushes and the hi-hat, and his bass drum accents were just the right volume. He could generate tremendous energy and intensity while playing brushes.

Shelly had a way of playing in a big band with a sort of small-group approach. He never really seemed to play all that loudly, but you could hear each and every beat he played—and he never overplayed. He'd play just what seemed to be needed. He generated strength without great volume.

Born in New York, Shelly moved to California in the early '50s and is considered one of the founding fathers of the West Coast school of jazz. He was also one of the first jazz drummers to make the successful transition to studio work. He performed on any number of commercial recordings, movie soundtracks and television shows. He even acted in a couple of movies. He became known as a composer, and wrote music for TV shows, his own groups and commercials. But even though he was busy in studio work, Shelly never stopped performing with other jazz musicians and his own group. He even found time to open his own nightclub in the early '60s: The Manne-Hole in Los Angeles. He booked the top jazz groups of the day and performed at the club regularly with his own group.

Shelly was a sensitive and subtle player—truly a musical drummer in every sense of the word. He never produced an ugly sound from his drums—they were always tuned beautifully—and his cymbals always seemed just right for the music he was playing. He had a special right-hand technique on the ride cymbal that was astounding. In very fast tempos, he would

play a sort of shuffle rhythm. I can remember Joe Morello saying, "Shelly really has such control over the ride cymbal. When he plays that sort of fast shuffle, the volume and the tempo never vary."

Shelly also had a great sense of humor. He would spin a half-dollar on the head of the floor tom during a four-bar break. When I first heard that sound on a record, a friend of mine and I spent the day trying to figure out what it was.

It is difficult to imagine a drummer being at the top of his craft for almost five decades. Shelly performed with virtually all of the top artists in the jazz and studio fields. He was extremely versatile and adaptable, and played well in every size ensemble.

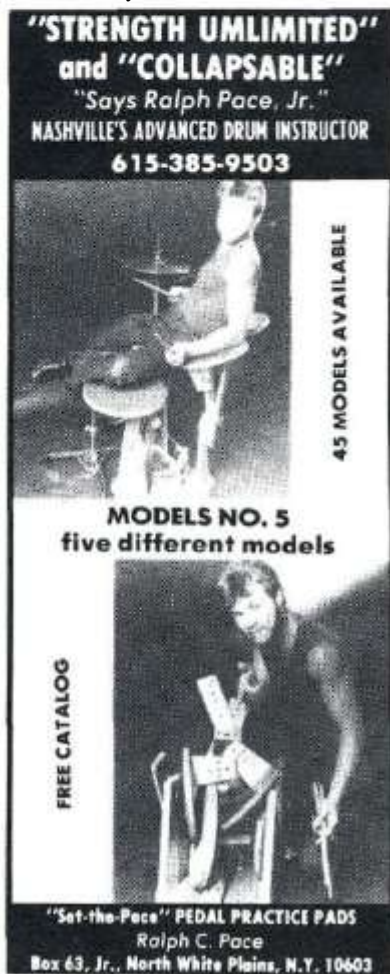
On September 9, 1984, Shelly was honored by the Hollywood Arts Council with a five-hour concert. Shelly also performed with many of his friends on that day, and they said he never sounded better. Mayor Tom Bradley proclaimed it Shelly Manne Day.

On September 26, he was struck down by a heart attack. Conte Candoli, the great jazz trumpeter who had performed in many of Shelly's groups said, "I'm thankful we had the chance to honor Shelly. At the time, I thought it was a great idea to pay tribute to someone who was at his prime. Death never even crossed our minds."

The Hollywood music community was in shock. I heard about it on the radio, and I was shattered for the entire day and then some. Bob Yeager, owner of the Professional Drum Shop in Hollywood, simply said, "We are all bummed out. What a drag." That statement summed up the feelings of all of us on the West Coast.

Fortunately, Shelly left his imprint on any number of fine recordings with his own group and others. No matter what style of music you are into, if you are a drummer, you should have some Shelly Manne recordings in your collection. He was one of the leaders and giants of the modern drumset. He was also the premiere example of the multifaceted professional musician of today; he did so many things well in so many parts of the music industry. Shelly also set a great example for us all with his warmth, humor and professional attitude. We will all miss him greatly.

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works, as a collaborator and sideman, number in the hundreds.

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Jon Schwartz

casuals, new wave, rockabilly, the L.A. club circuit, and a few day jobs.

Then in 1980, I met "Weird Al" Yankovic while visiting the Dr. Demento radio show. Al asked me to pound a steady beat on his accordion case as he debuted his new song "Another One Rides The Bus" live on the air. His sense of humor and satire appealed to me, so I said, "I'd like to play drums for you." In the beginning, it was just Al on the accordion, and me on drums with the stage name Bermuda Schwartz. In time, we evolved into the four-piece touring and recording group heard on hits like "I Lost On Jeopardy," "Ricky," and "Eat It." With a gold album to our credit, the future looks bright.

One of my earliest influences was Gene Krupa, thanks to his albums in the family collection. My first introduction to rock drumming was Ringo. I try to approach music with his sensibility. It's a good starting place. Some of my other favorites are Bill Bruford, Jim Keltner, Phil Collins, Stewart Copeland, and Frank Zappa's drummers like Aynsley Dunbar, Chester Thompson, and especially Terry Bozzio.

The equipment I use includes Yamaha, Sonor, Ludwig and Simmons kits. But my favorite is a Corder five-piece kit with a 16x26 bass drum. To give the oversized kick extra definition, I've loosely taped a scrap of old head where the beater strikes. I have about 18 cymbals and three pairs of hi-hats, and can create many different setups. My "Weird Al" set consists of a 21" ride, 19", 18" and 16" crashes, and 14" hi-hats. I also carry some sound effects like a slide whistle, ratchet, spoons, and duck calls.

Ever since the age of 12, I've wanted to be a professional drummer. Living in Los Angeles has provided every opportunity, and also plenty of competition. Through ups and downs I remained confident, and kept trying. Gradually, those demo sessions became singles and albums, the showcases and low-pay gigs turned into national tours, and I am beginning to fulfill my dream.

Richard

I was born September 27, 1953, and I'm presently living in Carlstadt, New Jersey. I guess my first desire to play the drums came around 1956 while watching a Memorial Day parade in West New York, N.J. The drum & bugle corps were coming down the road playing street beats that sounded like thunder in my ears. The sound went right through my body. It was magnificent.

Though I didn't actually start playing until I was 11 years old, the thought of that day stayed with me through the next eight years. With the coming of the Beatles, I got my first drumset. My brother Bob bought a bass and my two cousins bought guitars. We set out to become musicians.

As the years passed I copied mostly black music (Otis Redding, Wilson Pickett, the Temptations, and of course, James Brown). I recall the strong backbeat that the drummers used, especially the drummer for the Flames, James Brown's backup band. That was one of the most cooking bands ever. By the time I hit 16, my tastes changed to the likes of Jimi Hendrix, Jethro Tull, Cream, The Who, and Led Zeppelin. These bands taught me to play hard and driving. Within two years I was playing with the original Manhattan Transfer. This came about through a phone call from a friend of mine who was their road manager. I toured with them for a solid year, until a combination of bad management and broken morale caused them to split up in '73. It was a great experience. We opened shows for The Kinks, The Youngbloods and Jonathan Edwards, just to name a few. In certain states where the band was more well known, we would headline our own concerts. When that ended it was hard to be satisfied with anything less. So, at the age of 20, I found myself in hair-dressing school and just doing music part time. The next five years were to become the most frustrating of my life. I became a damn good haircutter but a very frustrated musician. I decided to get back on the track and get my act together. I was 25 years old and the business had changed a lot. The technical side of playing was very evident. So I started studying with Joe Cass, a New York studio drum-

I was born in Chicago in 1956, and my original set started with a snare given to my father by Bill Ludwig, Jr. At age nine while living in Phoenix, I began lessons. I learned reading and rudiments on snare, and played along with records on the kit. In 1968, we moved to Los Angeles where I joined the junior high band—my first experience with other musicians. During the next six years of school, I was introduced to musicals, big bands, classics, Dixieland, marching, and performing in front of an audience. While in high school, I also joined the California Junior Philharmonic Orchestra, and the L.A.P.D. Junior Band. Both groups really boosted my reading, rudimental, and percussive skills.

In 1975, I did my first recording session in a studio. I had developed a solid, simple playing style, and those demos earned me further work. At 21, I was playing in a top-40 lounge band. With them, I learned how to get power from my kit without playing louder—by tuning, and by the way I hit the drums, particularly the snare. The next three years took me through more demos,

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mer formerly with the Four Seasons. I've been with Joe for nearly five years now and he's been a great influence on me, especially where reading is concerned. I found it very difficult, but he encouraged me to hang in there. Reading puts you on a whole different level and opens up a whole new dimension in playing. You don't ever have to turn down a gig because of musical illiteracy. I'm not saying that if you can't read you're less of a player than someone else; I'm only saying that if you can read you'll work more.

As for who influences me the most today, it's hard to say; there are so many great drummers today. I never listen to anyone with the intention of playing like that person. I don't want to be a carbon copy in any way. I love doing copy material for fun, but I'm at a point where I feel I could offer something to an original act. That's not to say you can't learn from other people, but learning and copying are two different things. You can learn from everybody. That's why I love this business so much. It's constantly moving forward.

This brings me up to the present. I'm currently playing with a four-piece band called Sizzel. The band consists of Mike Guitila on key's, Julian Hernandez on guitar, Carl Tomafo on bass, and myself on drums and *LinnDrum* computer. We all sing, and Mike and Jules do a lot of writing. I've recorded a couple of songs with Mike and over 27 with Julian over the past four years. One entitled "You Can Feel It," was released on MRT records last year, and this past summer a song called "In Need Of Love" was featured on the sound track of *Grand View U.S.A.* If they do well, it could be a big help in our careers. But whatever happens, it will add to my resume. After all, one of my major goals has been to make a name for myself, either with a band or individually.

I really love what's happening today with electronic and computer drums. Simmons is the best thing to happen to drums since the invention of the hi-hat. It puts us right into the electronic age, and gives us a chance to be creative in ways never possible before. Their *SDS7* model is a whole new concept in creative drumming, mak-



ing it possible to recreate the sounds of today's commercial music, and to create an infinite amount of your own. The drum computers are fine too; I use a *LinnDrum* live as well as in the studio. The Linn makes it possible to create beats that are impossible to play with just two hands and two feet. The groove is everything in music today. No matter what kind of music you're playing, the pocket has to be there. People love to feel the groove in their soul. The feel is a God-given thing and can't be taught; it comes from within the player. Whether you're playing Simmons, a Linn, or a conventional kit, there has to be a feel or it just won't work.

On stage currently I use a set of Slingerland drums, with 6x 10 and 8x 12 toms on top and 9 x 13 on the side. The 22" bass drum, and a 1972 61/2X 14 Ludwig snare complete the kit. My cymbals are Paiste; a 20" bright ride, 18" dark crash, 2002 18" crash, 15" 2002 crash and 14" hi-hat. I use a set of double-strand chimes, and my Linn triggers a fat studio bass drum sound off my real bass. I've been told many times that I have a really compressed sound (aside from the bass drum, which is really the Linn). It's all in the way I tune my drums. I use very little muffling, just a little duct tape at the farthest edge of the drum, and they sound like cannons. My snare has a great acoustic sound; add a little touch of echo to the mic' and it sounds like I brought the studio with me. As for the future, I'm looking forward to a full set of *SDSTs*, and the fulfillment of my goals.



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NM: We made up a scale—sort of a quadruple track of wine glasses at one time. I think it was done for an album that was never released, and then used again on "Wish You Were Here." All of us played the wine glasses.

RF: How did that idea evolve?

NM: I think it was when we were working on an album which was not going to use musical instruments. It was going to be made with sounds from other things. It was an interesting idea, but totally impractical.

RF: Were there other effects?

NM: I can't think of examples, but lots of things that were thought at the time to be sophisticated, modern synthesizer sounds were nothing of the sort. They were often relatively simple things like backward tapes, a wah-wah pedal plugged in back to front, which produced an amazing scream, or a piano played through a Leslie speaker.

RF: How do you feel about electronic drums?

NM: I think they're very useful tools. I actually like them very much from the point of view of using them as a guide to ensure that the tempo is perfect. In some ways, it will free you up to play with more feeling. I use the *LinnDrum*. I think it's just a fashion thing, just the same way that everyone said that the *Melatron* would put millions of musicians out of work. It's so distinctive now when you hear mechanical drums. People who aren't drummers

always tend to use the same sort of thing, perhaps.

RF: How do you feel about the Simmons?

NM: I've been astonished by them. I really like using those with a kit.

RF: What opened your eyes to that?

NM: I think just having a go on a set and the *SDS7*, which seemed to have so much more scope than the previous sets that all made the same kind of sound.

RF: What do you like about them?

NM: I like the very fast change in sounds where you can press a pad and get a completely different sound, which gives you enormous flexibility, particularly working live. I also like the fact that you can tune them accurately just by turning a dial, rather than winding away at heads.

RF: Are you using them in the current project?

NM: Yes.

RF: Would you use them in a Floyd project?

NM: Definitely.

RF: Can you recall some specific drum effects on certain tracks?

NM: It's difficult because with things like putting the drums on backwards, the most interesting thing is working out how to do it. And then if you want to add backward crashes, you have to figure out how to put the echo on forward. What you usually fall into is thinking, "Oh, it's interesting that we can make the drums sound like that," instead of taking things a stage further to

find out what else you can do to make it sound a little more vibrant.

The thing I remember most clearly is, again, part of our experiments. We tried things like going out to the studio and letting one person put something down. Then the next person would come in and put something down without reference to what was going on the original track, which turned up something that was completely useless. Then we tried things like talking backwards and trying to learn it, so we could speak it backwards and then play it back again. It's the business of experimenting to find out how things work. The one I remember particularly was saying [speaks what sounds like gibberish]. If you speak it into a tape recorder and play it back, it should say "fooled again," very clearly. If you just wrote out "fooled again" backwards and then tried to enunciate it, you'd get nothing. It was that sort of trickery, because it changed the quality of the voice as well.

RF: Do you recall which song that was on?

NM: I'm not even sure it went onto the song in the end. No, I definitely can't remember. I haven't a clue, I'm sorry.

RF: I assume there was a lot of overdubbing, or at least as much as the technology of the day permitted.

NM: Oh yes, and that was a problem because we'd go through extra generations.

RF: Has overdubbing increased through the years with the advance of technology?

NM: I think because of the improvement of the range of instruments available, particularly synthesizers, you can knock it off easily now. Perhaps also, there is more confidence. If you know more about what you're going to do, you can shove your drums to make it four tracks instead of eight, particularly with the advent of the 16-track.

RF: Were the drums usually laid down first?

NM: Yes. That's the other advantage to the *LinnDrum*; you can give yourself a guide track that everyone trusts, so you can take drums off and re-record them. I don't actually like doing that. I prefer to put the *LinnDrum* down as the backup, then put the drums down properly with perhaps some guitar overdub, and put

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RF: Did things alter musically for you when Syd left the band?

NM: They just became more disciplined. By the time Syd left, it had gotten so crazy. The chaos had been extremely useful in terms of finding ideas. When I say chaos, I mean musical chaos—playing long, long improvised pieces—whereas, in fact, that had stopped being very exciting. It was just becoming rather long and out of control. I think the majority of the group wanted a more disciplined sound when Syd left.

RF: How did you go about actually approaching that?

NM: I think we simply started to rehearse in a different way.

RF: Less improvisation?

NM: Yes.

RF: Who has, or does anyone have, a symphonic background?

NM: Rick always used to maintain that he'd been to music school, which he had, but he only went for a year. And he was pretty lethargic about that because we were working. I think it's an impression that's created. It's one of those interesting things that people think, "Ah yes, classical music." What they mean is it has some sort of vague resemblance—particularly the early stuff. Later on we used arrangers and so on. But particularly in the early stuff, it was just the use of those long, held organ chords. It was just the style.

RF: Were you producing yourselves in the beginning?

NM: No, we had a man named Norman Smith, who later became known as Hurricane Smith. We started producing ourselves on about the third or fourth album.

RF: How did that change things for you?

NM: Norman was terrific and he knew exactly how to make records. But we just felt that eventually we did want to produce ourselves, and Norman was not that enamored of the direction we were moving in, particularly the longer, more elaborate pieces. I don't wish to sound disparaging, but he was more interested in straight-forward pop-music styles.

RF: Did it become more of a creative environment once you were producing yourselves?

NM: Oh yeah, but I think it was sort of an indulgence as well. Particularly at that time, with the four of us all busy produc-

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ing, it was a very slow way to work and not entirely satisfactory. But what is satisfactory at the end of the day is that the record gets made, the musicians like it, and it sells. I think we feel now that some of our records are not brilliant and could have been better. But would they have been better with an independent producer? That's another matter. I think the answer is possibly yes if we could have found the right person. There's no doubt that Chris Thomas, who did the mixing on *Dark Side Of The Moon*, was a great help in distilling

all the work that had gone on.

RF: Are there particular tracks that you are the most pleased with?

NM: Yes. "A Saucerful Of Secrets," the title track, because I think it was really ahead of its time. It still works very well I think. Because of that sort of curious drum rhythm thing—which, in fact, is a double-tape loop—it just works. There was a short drum fill which was double tracked and then made into a loop. It was all done really rather quickly. It has a nice flow to it. I still like that very much. I like certain things on *Dark Side Of The Moon*, such as "Time," which I did with *RotoToms*. We tried it with things like boobams—those very small tuned drums which are usually made with a two-inch tube, and the tube is cut to get the tone, so it's almost like a xylophone—but the *RotoToms* were just the right sort of thing. Again, that knocked off very quickly, or relatively quickly—maybe three days instead of three weeks. I was also quite pleased with a lot of things on *The Wall*. I think that they're played well and in a slightly more restrained style than my usual sort of thrashing about. They work well, which I think was due to our co-producer, Bob Ezrin's help, and his sitting down with me and working out my stuff.

RF: How so—sound-wise, technically?

NM: Technically really—different ways of playing things in a very relaxed atmosphere. We were trying to get it right, rather

than worrying about running out of time or whether Dave wanted to get on with his guitar solo.

RF: I was going to bring that up and ask you if your playing, style or technical ability had matured through the years.

NM: Oh definitely, but not commensurate with the years I've been at it. I like playing drums and I like playing music, but it's not consuming. I like producing and messing about in the studio just as much. If there's a drumkit in the studio, I'm not necessarily going to go play with that. I might prefer to mess about with the board. I lack motivation.

RF: You made a statement that cars were always fun. Is music still fun, even though it is your profession?

NM: Absolutely.

RF: Maybe that comes from not being consumed by it.

NM: Perhaps. I feel a little uneasy saying that, particularly to *Modern Drummer*. I think, however, that drummers tend to become a little obsessive, and consequently, they become good. Playing any instrument well demands an enormous amount of practice. I have to confess that I don't give it enough time to ever be a great drummer—someone who is technically very competent and plays nicely. There are technically brilliant drummers who are actually boring, but the idea is to have someone who is technically good and who also plays nice and interesting things. The first time I saw Billy Cobham, during the time of his first album, *Spectrum*, I suddenly heard someone who played things I had never really heard before.

RF: Can you give me an idea of what your studio set is and how the basics have changed through the years?

NM: We always used to mike up an enormous kit in the studio—two bass drums, four toms.

RF: Did you use the double bass on many of the tunes?

NM: The first three or four albums, I would think. Now I'm more inclined to get just one bass drum that works properly and leave it at that. I've started using bigger tom-toms now—the power toms. I think the move is towards a better sound on fewer drums, because even with very careful tuning you simply can't hear the

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definition, particularly when there are a lot of other things going on. You do better, really, by spreading fewer drums wider so you've got full right, full left and center with three toms.

RF: Why don't you use the double bass in the studio anymore?

NM: I think the parts tend not to require an enormous drumkit. The music generally doesn't require that sort of heavy-weight backing. The purpose of using two bass drums is usually to do those very fast, double-beating bass drums. If the music doesn't call for it, it's just an extra thing you have to carry about.

RF: What about the double bass live?

NM: I think I'm more interested in the hi-hat than I used to be.

RF: Why is that?

NM: I think it's just that the sort of music I've been playing requires more of a hi-hat line through it than heavy bass drums.

RF: If you were to go on tour with Pink Floyd again, would you go back to using the double bass?

NM: No, I'd go for the hi-hat. I think what I'd look for is more cymbals and a combination of real tom-toms and Simmons.

RF: Can you detail your present setup?

NM: I have the tendency to use quite a lot of cymbals and perhaps change the cymbals according to the track—larger or lighter or whatever. It's hard to pin down what I use in the studio. Halfway through I might decide to use a different snare drum because the other one is rattling too much, and I finally decide to do something about it.

I was with Premier for a while but have been with Ludwig a long time now. What I use live is their maple-finish kit with a 16x24 power bass drum, 12x13 and 13x14 top toms, and 14x14 and 16x16 floor toms. Live, I would augment the kit with two or three Simmons pads. I use a *Black Beauty Superphonic 61/2X* 14 snare and *Hercules* hardware.

For recording, I basically use a 16x22 bass drum, 8x12 and 9x13 top toms and the same floor toms with the *Black Beauty* snare. Really it should be flexible. What I do is set up both kits—Simmons and acoustic. At times, I might play one off the other, and other times, I might move live cymbals over to the Simmons kit or move

Simmons toms over to the live kit.

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RF: What about tuning in the studio?

NM: I think fashions in tuning change. I've tried all sorts of things, including different skins. Now I'm using the Remo *Ambassador*. I almost tune them through the control room rather than acoustically. I just tune by my ear now. I used to go through the theory of fourths and fifths. Actually, I think it's far more important for the drums to have a good tone to them and sound rich. It's like a snare drum; how much can you say about how to tune a snare drum? It's hard to put those things in words.

RF: Do you use any muffling or taping?

NM: I usually damp the bass drums heavily live, and in the studio there is usually some dampening on the drums. The first thing I do is tape the mechanical dampers in the drums because they tend to rattle. Usually, a little bit of tape will do with some tissue between the tape and the head. I usually use the drafting tape rather than heavy gaffer tape. That's something James Guthrie taught me. My more recent drumsets have all been tuned by James Guthrie.

He is a marvelous engineer, who will spend forever on the drum sound. He drives me crazy. We'll be having a dinner break or something, and James will come up and say, "Well I think I'll just stay and play with the snare drum." And it's reflected in his work, I think. He's taken it far beyond my original concept of studio drum sounds. He joined in on *The Wall* in 1979, and he's a terrific engineer. Drums are much more sensitive to miking and sound than other instruments. For years, I just set my drums up and that would be it, but James taught me that things can go wrong—even a top-of-the-line snare drum isn't always right. Maybe it sustained a fall, and although there's nothing visibly wrong, perhaps it's slightly distorted and you can never quite get it right. James would never give up. He'd carry on to the point where he'd say, "This is not right. Go get another drum."

RF: You had the 360-degree stereo system. Did that alter the miking or anything?

NM: Not really, because it was all done by the mixer. It didn't alter miking in any way. It actually took a single input and then threw it around the room, rather than reproducing it onto four. It was really just the original joystick control that you find on a studio desk. The drums are less suited to throwing around anyway.

RF: Have you found that miking has changed radically through the years?

NM: With stereo, you tend to mike closer,

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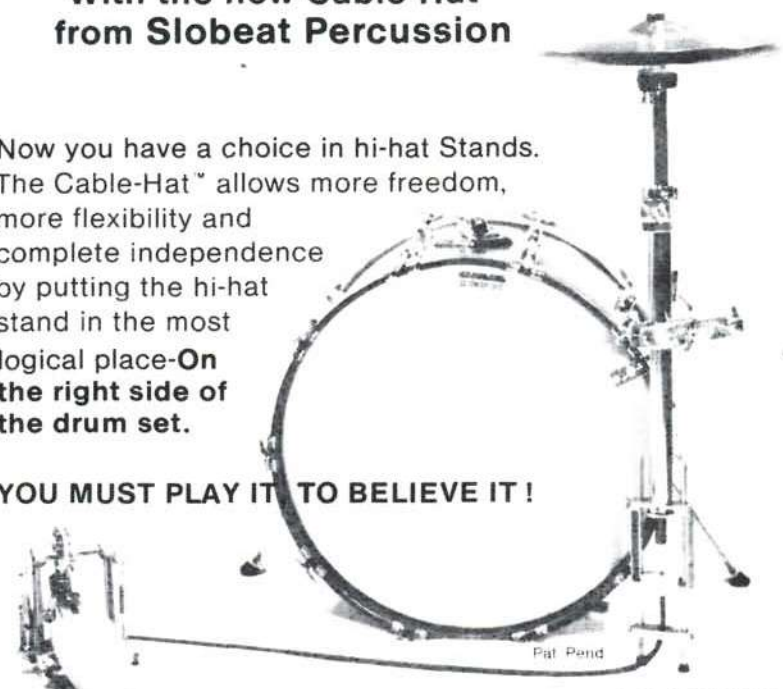
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RF: You've been basically playing with the same people for 16 years. I would imagine there are terrific advantages and disadvantages to that.

NM: Yes there are. The advantages are all the normal advantages of working with a good team, i.e., you feed off each other and the sum becomes greater than the parts. The disadvantage is that it leads to insularity that stymies personal development.

RF: Musically, I would imagine that there's almost telepathy after working with the same musicians for so long.

NM: There certainly is live. You have a pretty good idea of what will happen next. In the studio we tend not to go in and work together once it's decided what's going to happen. We'd rather go in to work on our own without the pressure of wasting someone else's time.

RF: Have there been any group tracks?

NM: Not recently that I can remember, but we may play through it as a group first, and go back and re-do what we don't like.

RF: What do you think the components of Floyd are? Why is the band so unique?

NM: I don't know. It's a combination of like-minded people to a certain extent. It's a certain amount of lack of thinking. I don't wish to offend my colleagues and friends, but no one of us is a brilliant musician, so we found other ways to get the ideas across. Particularly now, it's all tied up with Roger's concepts of what records should be—especially the idea of concept albums and stories being told. So the question is, how do you tell the story? It's the same way with the live show. How do we do it best? We're not necessarily the best musicians so maybe there are other ways to tell the story apart from just playing it with such technical expertise that everyone is captivated. It involves theatrics when we're talking about the live shows. But when we're talking about the studio, how do we make something sound spooky, sad or eerie, or give the impression of what the song is about? Sound effects is a good way, but how can we use sound effects musically rather than just as extraneous noises? Again, it's part of this thing about how you can be mislead or blinkered by expertise. If you're not that convinced by your playing, you may want to augment the whole thing with noise or something, and then find that it actually becomes the ideal way to segue something and give it a sort of mysterious atmosphere. That's sort of my feelings, in a nutshell, about why things are the way they are. It has to do with looking for other ways to express yourself.

RF: What do you feel is required of you as the drummer for Pink Floyd?

NM: The role changes all the time. At one time, it was to be more involved in the production. Now it's about playing the drums in a more specific way, coming to grips with that, and retaining a say in what actually happens. We all have a responsibility to criticize what we don't like in any given song, track or record. It isn't a matter of it being a specific job. The answer is that I get on with whatever I do best and whatever is necessary at the time. It could mean going out for sandwiches, or it could mean going in and working the faders.

RF: Would you say that your approach to your instrument within the context of Pink Floyd is to be simple?

NM: Yes. I think that's a very important part of the way we work, because historically the tracks and recording have always been elaborate. It is confusing to have overcomplicated drum tracks or rhythm tracks. Looking back on a lot of our early stuff, I think that the drums just tended to get pushed down and down and down, probably because there was too much of them. Again, it's fashion, but ten years ago, the drums were deeper into the mix.

RF: After working so long with the same people, you did *Fictitious Sports* with other musicians. What was that like?

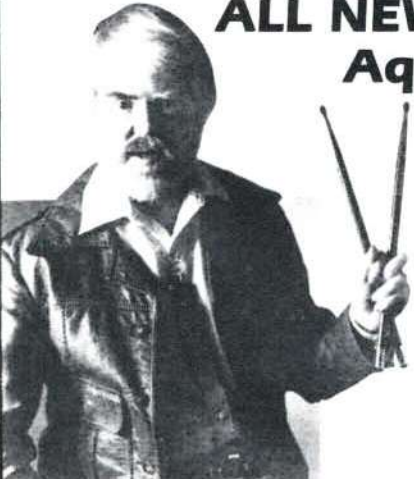
NM: Great. I think one of the things I've enjoyed most over the last few years is working with Carla Bley and Mike Mantler, because it's completely different music and it stretched me enormously. It's fun and I think they quite enjoy my influence. I have access to the most amazing players and I think it's quite useful to them to have someone come in with simpler ideas.

RF: Sometimes that's the best. A lot of players have a philosophy that it's not how much you play, but how much you don't play.

NM: I think that's absolutely right. I think it's a philosophy that most of us subscribe to, but don't carry out.

RF: The solo venture seemed to be almost a return to your roots with horns and kind of a jazzy/bluesy effort.

NM: That was something I very much wanted to do, but it was also something that Carla wanted to do as well. Originally,



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RF: When you decided to do a solo project, was that a scary proposition?

NM: Yes. It's a bit alarming when you kick off on your own after working in the security of a group for a long time.

RF: That was in '80?

NM: No, it was '79. We were just finishing up *The Wall*.

RF: You really haven't done a lot of live playing over the past several years. How do you feel about that?

NM: I like playing live. In fact, in the past year, I went to Germany to work with Carla Bley and Mike Mantler. We did a live concert in Cologne of some new music.

RF: Will you be recording that?

NM: I hope so. The idea had been to record it live, but we weren't happy with the recording so we'll have to do it again.

RF: How did you feel playing live after so long?

NM: Terrific. I love it.

RF: Are you interested in production?

NM: Yes. I've produced four or five acts. The first band I produced was Principal Edwards Magic Theatre, which must have been around 1969. There was Robert Wyatt, for whom I produced a hit single, a remake of the Monkees' track, "I'm A Believer," and I played on that one as well. There was Steve Hillage, who used to be in a band called Gong. I produced an album for The Damned, which was not a good production on my part. I just didn't come to grips with what was necessary. Not to make excuses, but I think the band itself was torn about what to do at the time. I did a mix for Carla Bley and a couple of other things.

RF: What about other solo projects?

NM: I'm thinking about doing something, but I don't know what. I think it's a matter of finding people I'd like to work with. I'm not a natural group leader, but I like to make records.



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Shifting Gears

A prime function and responsibility of a rhythm section is its ability to change immediately from one time feel to another. Being able to do this at a drop of a downbeat and not disrupt the basic pulse or line of a song is an essential concept for a rhythm section to grasp. This article will deal with weaving the drumming and the melody/harmony fabric together through three distinct segments of a tune.

This example is from an original composition of mine entitled *I'm Still Here*. The bass function in the first four bars goes like this:

Medium fast jazz ♩ = 176

What do you notice? What interval is consistent? Consecutive perfect fifths and even parallel fifths (a no-no in the old days of classical music). These have been frequently used through the last century because they create such a strong color and sense of tonality. As the bass/harmony line is playing whole notes at this point, something else is happening in the music to generate interest and motion. Before we come up with the drum part, let's see what the melody is doing on top of the foundation.

This melody line is pretty active, and here's a question for my loyal readers: What does this melody illustrate very clearly? Remember what we call those phrases which repeat the same material with a slight variation? *Motivic Development*—using and slightly reworking one strong idea. Bars one and three are identical, and bars two and four are *almost* the same. The rhythm of measures two and four is the same but the last three 8th notes of bar four are stated one whole step lower.

The drum part needs to be played in a manner which supports both of these concerns—the solid, long bass line and the fluid, open melody line.

The next phrase of the tune creates a shift in feel because more notes are played in the foundation, and a new emphasis is created by the accentuation given these notes. First the bass/harmony line:

The bass is more active now, outlining the chords. Also, the bass line contains a concept we have been working with for some time, the *Guide Tones* (thirds and sevenths of the chords). The chords are moving in a very typical way, ii7-V7, subdominant to dominant. This is also called the cycle of fourths root motion, or standard changes. If your listening skills are growing, you will hear this progression in many tunes.

The melody at this point has shifted rhythmically and uses a smaller range; it has contracted.

Again a two-bar melodic idea is restated, this time with absolutely no alteration, one whole step lower. The drum part should make a dramatic change now to highlight this new idea.

The hands are integrated closely with the melody now and the feet are covering the half-note activity of the lower bass/harmony line.

The last phrase and shift we need to make completes the textural inversion. Do you see how the melody line started out being quite active, while the bass line was more passive, playing only whole notes? Now the roles have completely switched over.

The bass moves to an active part, playing quarter notes. This is often called a walking bass line or time in.

Do you see how the root motion has continued in the cycle of fourths (D,G,C,F,B) and that the harmony has taken on more colorful, complex sonorities?

The melody is rhythmically simple but does contain some interesting chord tensions.

F7sus4 Bbmaj7
(Polytonal)

Once again the two-bar idea is repeated as the harmony changes underneath. Did you notice how it takes five bars to reach the target tonic of B? The first eight bars of this tune can be related to the key of A, but on the ninth bar where the time comes in there is a chromatic half-step shift to the new key area, B major.

Here the drumming matches the drive of the bass which propels the melodic long tones.

The snare and bass drum accents are left to the player's discretion and good taste.

The common denominator between these three phrases is the basic pulse, which is subdivided by the triplet. Practice these ideas with a metronome on the quarter note, the half note on the downbeat (beats 1 and 3), and the half note on the backbeat (beats 2 and 4) in a variety of tempos.

Effectively shifting gears during the tunes you play is crucial in the communication of intensity and excitement to the audience. *Varying* these levels of activity is essential in holding the listener's interest. How carefully and comprehensively you prepare and execute these changes will in a large measure determine how musically successful your efforts will be.

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The Money-Minded Teacher

While it is true that the life of a private music teacher can be tremendously rewarding on a professional level, the overriding motivation for teaching stems from a need for additional income. I realize, of course, that there are some private music teachers who prefer to shun the issue of money in favor of their "love" for teaching, but such a stance seems impractical as well as puzzling to me. I appeal, on the basis of logic, that if teachers are not in teaching for the money, then why do they charge a fee for lessons? Let's face it, money matters. The fact that teachers need money as much as the rest of us should not tarnish the greatness or value of their work. Instead, it should remind us that teachers are human and are subject to the same economic strains as any other working person. I mention these points at the outset of this discussion of money and teaching, because I do not want the readers of this article to feel that I am trying to tell them the best way to gouge money out of students. Rather, it is my wish to share my experiences as a private music teacher with those who are considering teaching in the future, and to help prospective music teachers avoid some of the anguish they may encounter due to the absence of a sound economic policy.

When determining an economic policy, you must consider your situation. If you are linked to an outside interest such as a music store or college, you can usually do little to dictate policy. In situations such as these, an agreement is offered to you, and you must simply decide on your own if the terms are suitable.

By contrast, if you teach in your own home or studio, you have complete control over policy regarding payment. It is this situation that I feel warrants the bulk of this article.

When you are confronted with such things as when and how much you want to be paid, cancellations, make-up lessons, etc., as a teacher in a music store, you can stipulate the conditions which govern these situations more easily, because you have to adhere to the "store policy." But if you are giving lessons in your own home, you cannot displace a customer's anger as easily. Situations like refusing to give a make-up lesson are no longer a matter of store policy, because you have complete control. You make your own policy, which somehow makes such sticky matters as refunds and make-up lessons seem more negotia-

ble. You must make your policy known, in writing, from the very first lesson, so that there are no hard feelings when you must address a tough situation.

Let's examine a few of the most annoying circumstances encountered by a private music teacher in the course of formulating intelligent economic policy. Your first consideration is the method of payment. In other words, *how* do you want to be paid? Let's look at the pros and cons of both cash and check as a method of payment. I sometimes have trouble cashing checks for small amounts that come from several different private parties. Banks are usually paranoid about being defrauded, and in the past, I have been given the third degree from more than one suspicious bank teller on this matter. As a music teacher, you will probably receive a lot of money at one time—usually the first of the month (more about this later). So, unless you have enough savings in your bank account to cover the amount of money you are cashing, a hold will be placed on your account for seven days. This can be a real problem, especially if your supply of loose cash falls short at the end of the week. I can recall occasions at the start of my teaching career when the total amount of the checks I deposited exceeded my bank balance. As a consequence, I went around with nothing but lint in my pockets while I waited a week for my bank to find out whether or not the checks were good. If you insist on being paid in cash, you will not be bothered by anything at the bank other than waiting in long lines. However, if you *are* paid in cash, you should give and keep a receipt. Although in some cases giving a receipt for payment will be unnecessary, should you become involved in a dispute over how much was paid for a given period of time, it's nice to have some record of the transaction. In general, I usually do not make an issue of how I am paid, because I realize that checks are often just a matter of convenience for the person making payment. My suggestion is that you tell whoever is paying for the drum lessons that *you prefer* cash, but you will accept a check.

The next consideration is that of *when* you want to be paid. On this matter, I am most adamant about insisting on payment in advance for the entire month. For example, if the student's lesson is on Saturday morning, all you have to do is count how many Saturdays there are in each month and expect that amount *on the first lesson*

of that month. This is the best possible payment plan for weekly students, because you are paid whether or not they show—and students rarely miss if they have paid ahead of time. Most teachers I have talked to agree that this "first-of-the-month" payment plan is the best, but it does not always work in actual practice. What do you do if a younger student shows up without the money on the first lesson of that month? Do you turn the student away? Of course not—people forget. I proceed with the lesson as usual, but at its conclusion, I hand the student a self-addressed, stamped envelope with instructions to drop the check in the mail. This communicates to your students that you mean business, and that excuses like, "Whoops, I forgot my checkbook," are insufficient. My suggestion is that you bill them, even if they say they will pay you next week. If you are like me, you have bills that are due this week, not next. Also, my experience has been that people who put off at first will exploit your good nature more and more in the future. You must make it clear to students, or their parents, that failing to pay the drum teacher on time is unacceptable.

The next question to be raised is at the forefront of every business that operates on an appointment basis. Barbers, doctors, lawyers, dentists, and, yes, even drum teachers hate them equally. I am referring to cancellations. I think the main reason why cancellations present a problem is that they represent a gray area between charging for a service and feeling exploited. With music teachers, it's even worse, because in addition to being an instructor, you are also a friend and sometimes confidant on a weekly basis. In the case of younger students, you might have seen a student "grow up," so to speak. Are you going to betray everything that has been developed during a period of, let's say, five or ten years over a missed ten-dollar drum lesson? On the other hand, don't you just hate setting aside some time for a student who doesn't show up, doesn't call to cancel, or habitually misses the first lesson of each month to avoid payment? I do. To make matters worse, often the blame for missed lessons lies not with the student, but with the student's parents. To deal with the problem of cancellations, you must balance a student's feelings with your need to cut your losses. It's not easy. My heart really goes out to some of the students I have taught over the years. As a

drummer and teacher friend of mine once said, "It's a business, but it's not a business."

It is beyond the scope of this article to address such issues as how far teachers should involve themselves in the personal affairs of their students. Though personal problems *may* be a factor in repeated cancellations, often they are not. Your time is valuable, and if you find yourself in a situation where you are feeling exploited, I suggest you get on the telephone, write a letter, or tell whoever is responsible face to face that you simply cannot keep the student if the previous pattern of behavior doesn't stop. Don't worry about offending anyone. People like this will not change as long as they can get away with it. Be polite, but be direct. When you first start teaching, this is a difficult thing to say, because you would rather put up with the rudeness rather than lose three weeks of lesson money. After you have been in teaching long enough, you find that your self-respect is more valuable. But more importantly, you will gain renewed strength by knowing that you are responsible for improving the life-styles of the future generation of private music teachers when you stand firm, while remaining fair.

Personally, my feeling is that, other than illness and long-term vacations (the latter requiring advance notice), all other absences should not be excused and must be paid for. I do not give many make-up lessons because I do not have the time to do so. My suggestion is that you shouldn't either, even if you do have the time. My reasoning is that every time you give a make-up lesson you are effectively working for half price. For example, if you reserve a half hour lesson on Monday for \$10 and your student doesn't show, a vacancy has been created in your schedule for that day. If you then agree to give the student a make-up lesson on Wednesday, that means you have set aside a full hour of time for that same \$10; therefore, you are paid for half your time. Multiply this occurrence by 20 or more students, and you get a headache, less respect, and half the money you are worth.

The best way to get around a bookkeeping nightmare is to allow make-up lessons only *when time permits*. This means that you will give make-up lessons only when a cancellation presents itself in time prior to that student's next regularly scheduled lesson. If you cannot fit the student in that week, don't worry about it and keep the money. It's not your fault that the regularly scheduled lesson was missed. This lets the student know that missing a lesson will

not automatically entitle him or her to a make-up lesson. The student is not only paying for your *knowledge*, but also your *time*.

In general, regard yourself as a worthy and deserving recipient of the money you receive from your teaching practice as a result of your many years of playing experience and expertise. You don't have to feel grateful for the money received, just the opportunity to share something of importance in your own life with others. What I have a distaste for are all of the things I must do besides teach. Most teachers love teaching and regard what they do as meaningful and important, which is why so many of them persevere when they

meet adverse conditions within their profession.

What I have tried to do in this article is outline my approach to teaching from the standpoint of money. To some, my approach may seem rather hard-line, but I can assure you that it appears more so on paper than in actual practice. The conditions I set forth can be bent and modified to suit your own needs and biases, but I suggest that you consider each recommendation as being a direct response to some previous circumstance which warranted my attention in my own practice. I want you to excel as a teacher, both educationally and financially. The two interests are not as incompatible as you might think.



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Transcribed by Mike Myers

Photo by Ebel Roberts



Alan White: "Owner Of A Lonely Heart"

This month's *Rock Charts* features Alan White with Yes on one of their biggest hits, "Owner Of A Lonely Heart." Their album *90125* (Atco 90125), which was released in 1983, is a recording that proves White's abilities as a premier rock drummer. This particular cut demonstrates his tasteful approach; he plays a straight rock pattern which complements the guitar part, yet White adds slight embellishments to keep things interesting. The drum sounds heard in the intro of the tune, and again in the middle, were created on the album by a Fairlight CMI, EQ'd and digitally recorded. For live performance, Alan plays the pattern on the drums, while Tony Kaye doubles it on synthesizer.

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Mark Fleming
writes from
Skidmore, N.Y. —

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This page contains ten staves of musical notation for a bass instrument. The notation is as follows:

- Staff 1:** A continuous eighth-note pattern with a melodic line above it.
- Staff 2:** Similar to Staff 1, but with a more complex rhythmic accompaniment.
- Staff 3:** Features a triplet of eighth notes and a double bar line.
- Staff 4:** Includes a triplet of eighth notes and a melodic line with a fermata.
- Staff 5:** Shows a melodic line with a fermata and a rhythmic accompaniment.
- Staff 6:** Continues the melodic and rhythmic patterns.
- Staff 7:** Similar to Staff 6, with a melodic line and rhythmic accompaniment.
- Staff 8:** Includes a triplet of eighth notes and a double bar line.
- Staff 9:** Features a series of eighth notes with a '2' marking above each.
- Staff 10:** Ends with a melodic line and a double bar line, marked "Fade out".



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LISTENER'S GUIDE

LARRIE LONDIN

Q. For readers who I'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
Yestergroovin'	Chet Atkins	RCA	LSP 4331
When You're Hot, You're Hot	Jerry Reed	RCA	LSP 4506
Jolene	Dolly Parton	RCA	APL1-0473
Ramblin' Man	Waylon Jennings	RCA	APL 1-0734
Pass The Chicken & Listen	Everly Brothers	RCA	LSP 4781
Nights Are Forever	England Dan & John Ford Coley	Big Tree	BT89517
Don't Stop Believin'	Olivia Newton-John	MCA	MCA 2223
Help Me Make It Through The Night	O.C. Smith	CBS	C 30664
Twang Bar King	Adrian Belew	Island	90108-1
Love Me Tender	B.B. King	MCA	MCA 5307
The Wonderful World Of Christmas	Elvis Presley	RCA	LSP 4579
Street Talk	Steve Perry	Columbia	FC 39334



Photo by Rick Malkin

Q. Which records do you listen to most for inspiration?

Album	Artist	Drummer	Label	Catalog#
Carnegie Hall Concert	Benny Goodman	Gene Krupa	CBS	DSL 160
Ellington Uptown	Duke Ellington	Louis Bellson	CBS	ML 4639
Breakfast Dance & Barbeque	Count Basie	Sonny Payne	Roulette	R 52028
Gone With The Wind	Dave Brubeck	Joe Morello	CBS	CS 8156
Let's Call It Swing	Louis Bellson	Louis Bellson	Verve	MGV 8258
Aretha Now	Aretha Franklin	Roger Hawkins	Atlantic	SD 8186
Meet The Beatles	The Beatles	Ringo Starr	Capitol	T 2047
Greatest Hits	The 5th Dimension	Hal Blaine	Bell	Bell 1106
Mad Dogs & Englishmen	Joe Cocker	Jim Gordon & Jim Keltner	A&M	SP 6002
Threshold	Pat Williams	John Guerin	Capitol	ST 1124
Alive	Chuck Mangione	Steve Gadd	Mercury	SRM 1-650
Near The Beginning	Vanilla Fudge	Carmine Appice	Atco	SD33-278
11-17-70	Elton John	Nigel Olson	UNI	93105
There Goes Rhymin' Simon	Paul Simon	Roger Hawkins	CBS	KC 32280

There has never been a drummer like John Guerin to make me think and learn, and there has never been a drummer like Roger Hawkins to make me feel good and want to play. Anything they play I want to hear and do.

ED SHAUGHNESSY

Q. For readers who I'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
Soul Of Jazz Percussion	Ed Shaughnessy & Philly Joe Jones	Warwick	5003
Broadway—Basie's Way	Count Basie	Command	905
Basie's Beat	Count Basie	Verve	8687
Hollywood—Basie's Way	Count Basie	Command	912
The Other Side Of Abbey Road	George Benson	A&M	3028
Afro-American Sketches	Oliver Nelson	Prestige	PR 7225
Bashin' w/Jimmy Smith	Oliver Nelson	Verve	8474
Color Changes	Clark Terry	Candid	8009
Road Song	Wes Montgomery	A&M	3012
A Charlie Ventura Concert	Charlie Ventura	Decca	DL8046
Brass Roots	Doc Severinsen	RCA	4522
Live From Downtown Burbank	Tommy Newsom	Dir. Disc. Labs.	



Photo by Rick Malkin

Q. Which records do you listen to most for inspiration?

A. I'll have to generalize here; a list of specific records would be too long. For inspiration, I listen to many albums by Buddy Rich, Tony Williams, Billy Cobham, Steve Gadd, Bill Bruford, Alia Rakha (with Ravi Shankar) and recordings of African tribal drummers.

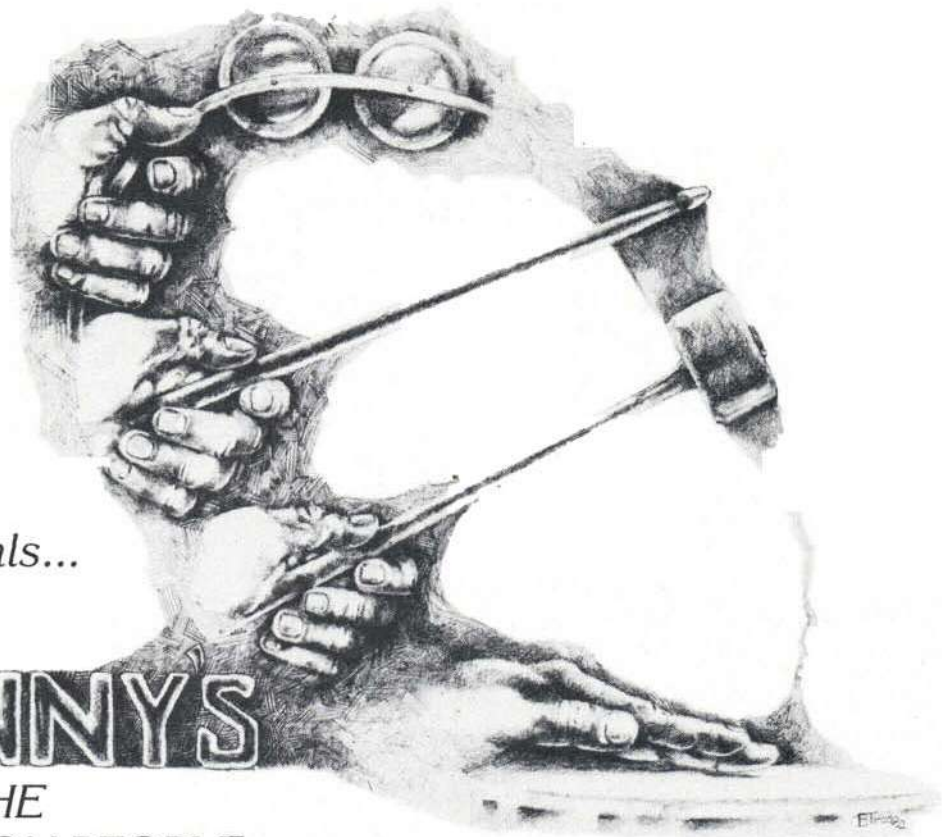
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JB: Initially, there's a bit of a negative reaction on the part of some people. Part of my job is not to intimidate those other people on the session, specifically the drummer in the band. I've chosen to pursue the electronics, and they haven't. I don't want their jobs. They don't want mine necessarily. The main thing is that, if you show them you're doing something valid to help the music they're working on, the professionals will see that you're not doing it to steal their jobs. You're doing it simply to fill a void. If they could do it, they would be. But doing it the way I'm doing it is almost a full-time job, just as playing the drums is a full-time job. You're sacrificing one thing or another by trying to do them both as your career. Certainly, anyone can dabble in drum machines, and virtually everyone does. But on the level that I've been working, it's a specialty.

Initially, I felt intimidated myself being on someone else's session with the drummer looking over my shoulder and breathing down my back. I could feel bad vibes in the room. I learned to communicate right off the bat with the people I'm working with and put them at ease. If they are receptive, which they have been for the most part, it can be a very positive thing for everybody, because they can learn something from me, I'm learning something from them, and by the end of the sessions, normally, I have a good relationship with every drummer I work with. Occasionally, some drummers have an attitude that I'm going to put them out of business, or they just don't like the idea of these machines. But it's the '80s and things are changing.

Certainly, the drum machine is not going to replace the drummer as we know it, but because of all the technology, there have been new genres of music created and there's room for both, and for combinations of the two. For example, "Adult Education" with Hall & Oates is a combination of the *LinnDrum*, the Simmons, and real drums. Mickey Curry has done a lot of work playing to tracks of *LinnDrums*. "Man-Eater," for example, starts out with a drum machine. The real drums come in and there's almost a back-and-forth-type of give-and-take between the real drums and the machines. It can't help but create interesting tracks, if you're inclined to work with the technology rather than fight it. For myself, I saw the writing on the wall. I saw it coming. I had

to come to grips with the fact that, in order to make the record business my career, I could not be a traditionalist and expect to stay contemporary, because the kids who are buying records today weren't born when I started playing. That was a realization it took me a long time to come to, but when I did, I had no trouble adapting at all. It's usually the people who are very protective about their traditionalist stands who have attitudes about the drum machines. I'm the first guy to tell artists that their songs do not need the electronics if I feel that real drummers are going to do a better job than the machine. However, there are enough times that music is being written by a writer who owns a drum machine, and the original grooves of the songs are actually coming from these boxes. You find that live drums don't always translate the songs as well as the initial medium on which they were written. So there's room for it. Those who see the future have no problem with it. Those who want to wear blinders are going to have trouble with it. It's not going to take the place of drums, but it is here and it's part of the percussion family now. Certainly, I would suggest that drummers see the machines as their friends instead of as their enemies.

RM: Let's talk about the machines themselves. There are basically two types of things that we're talking about: There's the Linn/Oberheim side of it, and there's the Simmons side. Let's talk about the Linn side. What can you say about what that involves?

JB: Well, the Linn is a computer that is as amazing as whoever is pushing the buttons. It will create rhythms for you. It can store, recall at any time, and play back any ideas you may have in your head absolutely the same as it did yesterday or the day before. To me, it's an idea box. You can have a concept, store it in the memory and retain it. Unlike sitting down at a drumset, coming up with an amazing groove one day while you're jamming, and then forgetting it completely, with the machines you can actually maintain a library of your ideas. In terms of writing songs and coming up with grooves for songs, it's an amazing tool. It not only has a drummer in it, but a few percussionists hanging out as well, which allows you to get into counter-rhythms beyond that of the drumset itself.

Probably the main difference between myself and many of the other people I know who fool around with drum

machines, is that I've read the manual that comes with it. It makes a big difference. I find that many of the sessions I get called for are with people who own the equipment that I have but they simply haven't taken the time to study it. It will do whatever you want as long as you and it are friends, and you can understand the fact that it knows nothing and you have to tell it everything. It becomes an extension of you with absolutely perfect time and execution.

The other advantage of the Linn and the Oberheim *DMX*, for me, is the availability of swapping sounds within the machine—especially with the Linn. At a moment's notice, I can create any number of different-sounding drumsets in the machine, depending upon the kind of music I'm working on. It makes for a very flexible unit, as opposed to carrying ten drumkits into a studio. In one little suitcase, I can carry around 100 different sounds. At a session, it can be very handy if the engineer says, "Have you got a snare drum that has a little more top to it?" Rather than having to retune and tape your drum up, simply take another chip of a prerecorded, studio-quality drum sound, pop it in the machine, and you're in business. In lesser-quality studios, it's an amazing device, because chances are that the sounds coming out of the machine are light-years better than what the studio is going to achieve with its live drums.

RM: What are the basic differences between the Linn and the Oberheim *DMX*?

JB: The *LinnDrum*, for my use in the studio, is a little bit more flexible in terms of the fact that there are more sounds available from the manufacturer, and it's very easy to change the machine from being a drumkit to being a total percussion box. The *DMX* is the favorite of a lot of people. It's very attack heavy. It's got a lot of punch—a lot of snap—but I find it has less potential than the Linn. Being that I work on all different kinds of records, I need a machine that's going to be a virtual chameleon for me—that will be able to slide into any style of music and be able to create its own sound for that particular artist. With the Linn, I'm able to do that. The *DMX* has its sound and the Linn has its sound. The Linn is just a little bit more flexible in terms of programmability, for me. I find that it will do anything I want it to do. I run into *DMX* fans; I run into *DMX* haters. I run into Linn fans; I run into Linn haters. I've gotten chips from the *DMX* and the Roland 808 drum machines, and I have them available in my Linn. I can pretty well simulate the sound of any of the major drum machines with the equipment I have, short of buying all three of them and having to sit there and do multiple programs of the same piece of music. The Linn will do what I want it to do quickly, and I try not to make it sound like a Linn. I tend to



try to make it sound like a special drumset for whoever I'm working with. I try to feed off of the music the artists are putting forth and create sounds that make sense for their records, rather than using simple stock sounds for everything. That's where the Linn has the advantage, to me. They're both amazing machines; I just find that one is more effective for my purposes.

RM: Have you got your own custom chips for the Linn, or do you just use what they have available?

JB: They have over 200 sounds available from the factory now. They've covered all the bases as far as I'm concerned. You always run into a problem in terms of converting analog sounds to digital chips and having them come back analog again. Sometimes you lose some of the sound that's really on your tape. You have to understand how a sound translates when it gets burned to a chip. Decay time, for example, is limited. With this technology, you can only put so much length on a chip. So a big, ambient drum sound, for example, is really not available in terms of sending them a cavernous drum sound and expecting it to come back to you that same way. It's going to clip before the sound has finished its cycle. I've found that what they offer at Linn is very functional.

That brings me to another point: A lot of people take the sounds in these machines as finite. If you find an engineer who's willing to work with you on sound, you'd be amazed at how one chip can sound like ten different chips. It's a matter of how creative you get with it—not taking things at face value. I probably break all the rules with the machine and do all the things you're not supposed to.

With all of the sounds available from Linn, I've found that I haven't needed to send them anything, except in one case. A rap record that I did with Kurtis Blow was a song about basketball, and we thought it would be an interesting idea to have the sound of a basketball programmed into the machine. So we sent them a tape of a basketball being dribbled. They sent it back and it turned out to be an amazing bass drum sound. On that record, we were really able to put a lot of punch into the kick drum. I was also able to use it as tomtoms. By tuning it differently, it created new sounds. It didn't really sound all that much like a basketball when I would tune it up or down, but it created a unique kind of tom sound. That was the only time I ever sent them my own sound.

I've been using the factory-made chips for virtually everything. They now have over 30 snare drums available—everything from the biggest, fattest snare drum you'd want, to a rimshot, to that clean, crispy, snappy, L.A. sound, to something that might have come off a James Brown record, and everything in between. Between all of those sounds and being creative with the recording equipment avail-

able in the studio, the sky's the limit.

I think the future with this stuff is being creative with it and not just accepting it at face value, which is why I've been pursuing it on a full-time basis, as opposed to simply dabbling with it as a sideline. There's a lot of room today for this type of equipment to be put in the hands of people who really know what to do with it and who really want to work with it. It's a little difficult at times, because being a drummer by trade, I have to reconcile myself to the fact that here's a roomful of musicians and I'm standing there pushing buttons. Yet at the same time, I look around the room and see the musicians that I'm working with, and suddenly it's not that difficult anymore. Having wanted to make really good records all my life, I'm finally able to involve myself in that end of it, and it's been the electronics that have helped me achieve it. I certainly would recommend it to anyone who is even in the slightest way curious about it. If you simply look at it as a box that's knocking off beats, that's all it's going to be, but it can be a very dynamic machine.

RM: Whenever I've played with a Linn or an Oberheim, I've found that my tendency is to program in every possible sound that's available. I lay down the basic drum track, and then I want to throw in some maracas, a conga drum and some handclaps. I always end up with this multi-layered track. Do you find that to be a common problem with first-time users—that they want to put too much into it?

JB: Yes, it's equivalent to walking into a 24-track studio, seeing all of these available tracks, and feeling obligated to use them all to fill up your record. There's a discipline involved, but certainly the initial response is to play everything. I got over that pretty quickly when I realized that hearing cowbells, handclaps and Cabasas over every imaginable kind of groove is not the answer. In fact, the first few months, I think, I used a Cabasa on almost every program, along with the hi-hat. I started hearing back the tracks I was working on and I realized there was an incredible sameness to the things I was doing. I was letting the machine dictate what I was doing, rather than the other way around. It's similar to working on a computer where, if you're in control, it's your best friend. If you let the machines control you, you're in big trouble. You have to listen to the music you're working on and determine what it needs.

That's where my experience as a drummer came in. I always like to think I'm a tasteful player, and by that I mean I like to fit into the record. As opposed to being a showman all the time, I really believe the drums in a pop record are there to propel the song and make it feel right. That's what I use the Linn for more than anything else. If I need any of the elements that it has available, they're there. If I don't need them, I don't use them. It's a similar thing

to multi-track recording. Sometimes after you've filled up 16 of the tracks, the record is happening and overkill can set in. A lot of potentially good records have been destroyed by lack of discipline—people not listening to what they're doing. It's the same thing with a drum machine. Just because there's a tambourine available doesn't mean that it should be shaking for the whole song.

Sometimes I'll get rid of all the drums in a Linn, make it just a percussion box, and set up grooves that way. It's the equivalent of having ten musicians with maracas and congas in a room together playing, except you're in control of the whole thing. Once again, you have to reconcile the fact that it's your friend and it's there to help you, as opposed to something totally intimidating or a big toy to play with. If that's the way you're going to use it, then it's very difficult to go in and make records with those machines. But if you want to use it professionally, it's sitting there waiting to do whatever you want. I've been able to work on records in genres that I possibly would never have gotten involved with as a player because of physical limitations. With the machines, there are no limitations.

RM: That leads us into the whole artistic question of the relationship between ideas and technique.

JB: For me, it's been a major breakthrough. If you're sitting around with ideas but you have no means of executing those ideas, you're out. There's no room for you. At least for the first 15 years I was involved in music, that was pretty much what it was, except at the beginning when I started out in the mid-'60s. If you knew three chords on a guitar, you could be in a band. You could play music.

I think *people* making music sometimes is more interesting than "musicians" making music. On an aesthetic level you can argue it either way, but in terms of selling records I believe that ideas are what really count and that you shouldn't be left out simply because you are physically incapable of playing a particular instrument. With a synthesizer, obviously, the world

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has become available to virtually anybody and I think we have already seen a lot of great ideas coming out of all this technology.

I know a lot of song-writers who own drum machines, and who come up with amazing rhythms. It doesn't always sound like drums as we know it, but it's one person's idea of what rhythm is. Who's to say it's not valid? By the same token, I have a lot of melodic ideas. I'm not a versatile keyboard player, but with a synthesizer and/or a sequencer, I can actually take the concepts I have in my head and turn their into reality. As far as I'm concerned, it's an amazing breakthrough. It's going to allow a lot of people who are very capable idea-wise to put their ideas across.

RM: On the other hand, we all know musicians who don't have any ideas, but they're famous because they've got chops. They're the fastest drummers, or the fastest guitar players, and they dazzle people with their technique.

JB: There's music for all kinds of people and I found that as I became more involved in music, I started making music for my peers—for the musicians I worked with. That was directly against the concept of making records *for people*. Most people are impressed if a musician is playing real fast. But I would say that the majority of people are into songs that move them. It's something beyond the technical.

Why does a group like Kiss sell more records than the Mahavishnu Orchestra? It's not an aesthetic question at that point; it's a business question. I like to make records, and by that I guess I'm saying that commercial music is something that doesn't rub me the wrong way. In fact, I think that it might be one of the more difficult art forms to really master. A lot of people tend to write it off as selling out, etc., etc. But when you really get into it, there's an aesthetic there. To succeed at that level has its own artistic elements that are equally as valid as playing 32nd-note paradiddles across the kit. I was never particularly into that for myself, so it hasn't been a major adjustment for me in dealing with all this technology.

I'm into songs. To me, a three-minute record is one of the great art forms. I don't feel compromised by doing that. There are some people who are musicians' musicians and just love to make music. I found that having a career in the record business and having a career just playing music were two different things. If you're going to be an "artist," you're going to have to reconcile the business aspect of what you're doing in order to sell records. If you just want to make music, fine, but be prepared not to make a whole lot of money doing it and to have a lot of the survival problems that we all know. I've always been geared towards the hit record. I've always been turned on by great, tight, little tracks. That's what my pursuits are, and there happens to be a bag of gold at the end of that rainbow if you connect, which is also intriguing to me.

That has nothing to do with aesthetics. That has to do with survival—making a living. Sometimes being the *artiste* has nothing to do with that. So there's justification on both sides. I don't think they're mutually exclusive. Having worked with someone like Peter Gabriel, who I consider to be a real artists' artist—he has been able to reconcile his art and the business. He's found a niche for himself. It's more difficult for a new artist today, possibly, to do that, but the business ten years ago was a little more fertile in terms of developing talent, and you find that most of the aesthetic artists who are around in pop music today have been around for quite a while. There aren't too many new ones coming out, although occasionally somebody cuts through. The business has really tightened up. If you want to make records, the minute you're done with the recording process, like digital clocks or blankets or anything else, you're just product. That's the hard, cold fact of the record business, and it has nothing to do with how great a player you are necessarily.

Although good music and good playing are real critical to the success of a record, you have to sublimate your technique into the making of a particular song, as opposed to wanting to find that little hole where you can show off. That's not what it's about in the terms that I'm looking at. There's a discipline to making records that maybe doesn't exist in certain other areas of playing music, and you have to be focused on what you're doing. If you're playing in a club and jamming, you can do whatever you want. But if you pull the same thing off at a pop session in the studio the next day, you're going to be in trouble. I don't care if you're the greatest virtuoso in the world, you'll be out the door. So you have to understand the dynamics of the business and just where you see yourself fitting in.

RM: A little while ago, I made a distinction between the Linn and the Simmons. Now, let's go back and pick up the Simmons.

With the Simmons, we're actually talking about two different things too—the ability to trigger Simmons sounds, which we talked about, and the aspect of the drummer playing on the Simmons.

JB: Simmons seems to be the drumset of the '80s. Drums have not changed very much over the last 40 or 50 years. Ever since the big band era when the drumkit came into being, it's been that way. Once again, I think it's breaking the traditionalist values that those of us who have been doing this for a while have about our music. Rock 'n' roll is not a traditionalist kind of music to begin with, yet here we are 15 or 20 years later sort of protecting our old ways of doing things. The Simmons is allowing drummers an option for the first time, in terms of what they're actually playing on and the sounds they're making.

The new Simmons that is out now has finally tightened up the one real problem of the Simmons, and that's the response of the pads. Enough people are walking around with broken forearms from playing a pad that's as hard as a tabletop the same way they would play a real drum. Also, it's a little strange at first hearing the signal coming from a different place than the source. There's something very organic about playing the drumset, and of course, the Simmons sort of takes you a bit away from that. However, there are a number of options it makes available to you sonically, technically, and in terms of a live performance—having the drums run directly through a PA system, as opposed to being miked up and getting somewhat lost in the caverns of a live arena. Now, suddenly, you have the technology working for the drummer.

Once again, new genres of music are being created around it. Young people who are coming up are the pushbutton generation. They are used to things just happening at the touch of a button. This is an extension of that. I think it's worth while for individuals who are pursuing music as a career not to turn their backs on it, but at least to understand it and not develop negative attitudes about it simply because it's different. The potential is there for creating new ideas, such as the idea of plugging your bass drum pad into a snare drum module in the Simmons and suddenly reversing all of your patterns. There are so many creative things you can do that can break the stereotypical drumkit sound, and possibly evolve new rhythms. It's untapped territory.

I've been mainly working in the studio, so I have a set of suitcase Simmons—a little attache case with seven pads in it that allows me to do any kind of overdub work in the small confines of a control room. I can keep my Simmons brain handy and actually hear what it's sounding like through the studio monitor, rather than being out in the room with the kit and having to guess at the sounds I'm getting. It's

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RM: Do you get called on to program Simmons sounds for drummers who are actually going to be playing the Simmons pads?

JB: Yeah, I've done that occasionally. The Simmons is a pretty expensive item. Your average person on the street is not going to be able to drop \$3,000 or \$4,000 to have this available. There are occasions when I'll bring my pads in for somebody else to play. This is yet another kind of work that has evolved from all this equipment—helping them achieve the sounds they're looking for. Simply grabbing hold of a set of Simmons for the first time in the studio does not equal getting all the sounds. It takes a little time to know how it works. Once you understand it, though, it's pretty easy to just dial up any of the real signature Simmons sounds, and then there are loads of sounds that people aren't using that are available. Certain sounds are pretty fashionable with the Simmons right now, and most people seem to want those as opposed to sort of drifting into the unknown a little bit and trying to come up with something new, which, once again, is another thing I like to get into. If somebody is doing A, I want to do B—not to turn my back on what other people are doing, but seeing how far I can take these things.

I know for myself, as a drummer, it was very difficult to find a special niche, and now with all these new options available, I've found one. People will call me to help them achieve what they want without having to go to school on this equipment. It's sometimes easier to pay somebody to come in and do it efficiently with you than to be the real trooper and say, "I'm going to rent a set of Simmons and a Linn, and I'm going to do it all by myself." Getting too possessive can sometimes backfire. I've been lucky to work with people who happen to have the budgets available to indulge themselves by hiring somebody to do this work for them. On other levels, it's very difficult. It can get expensive. This is not cheap equipment to own or to maintain. To stay on top of the technology means constantly throwing your income right back into your business.

I have the equipment that these people need at times, and sometimes I wind up doing Simmons overdubs to drum tracks that other people played. They might want the sound of Simmons toms along with the tom fill on their tape. The problem with toms on tape is that usually they're mixed in stereo, and if you have more than one drum on a track of a tape, it's impossible to trigger the Simmons drums individually. So the only way to match the sound is to play them manually.

Sometimes I'm called upon to do that, but primarily my work is programming the Linn and Simmons and creating sounds or maybe percussion effects, as I did on "Say It Isn't So." There are some sound effects

on that record that were done by taking some stock Linn sounds, detuning them, putting them in the wrong modules and doing things that were just basically gambles on my part just to see what would happen if . . . The potential is unlimited. I imagine there will be work available for people doing this, unless every band eventually has its own specialist, which remains to be seen.

RM: How much should drummers know about these machines?

JB: I think, at the very least, they should know enough not to be intimidated by them. By that I mean get some hands-on experience, even if it's with the less expensive models—your under-\$1,000 drum machines—that essentially work in the same manner as the *DMX* and the Linn, except there are less features.

It's really something that's becoming a part of the drumming business. You have two options: You can turn your back on it and watch other people get the work, or you can involve yourself in it a little bit and, at least, be able to take the jobs that come up for this work. I often see keyboard players coming in and being the drummer on a session. I'd much rather see a drummer earning the dollars for doing drum programming than a guitar player, a song-writer, or a keyboard player. It's protecting your own interest. To that extent, I think, it's healthy to have a basic knowledge of how to program beats and maybe even construct a song in the machine. If you have no interest in it, then certainly there's no need to deal with them, but expect to see other people taking potential jobs away from you with this equipment.

There's been a bit of an overkill on the drum machines these days in terms of the kind of music that some people are making with them. If some people had their way, the drum machines would be dead and gone within another few months. If the same kinds of music keep coming out of them, they very well could, except for the fact that there are people who are taking this equipment a step beyond the obvious. If you turn on a drum machine and plug it into a synthesizer, you're going to get pretty much what you hear on a lot of

records today, which is 16th- or 8th-note pulsing—straight "boom chics" on the drums. It's fairly uninspired stuff, except for the fact that it's precise and it sounds real good. You can go so far with it though, that I think that, when really creative people get their hands on the drum machines, coupled with the synthesizers, coupled with guitar—who knows? It's unlimited.

I think it's here to stay. People are starting to realize its capabilities more as a creative tool than anything else. The machines tend to sound better on songs that were created around them than bringing in a live section to play. By the same token, a heavy metal band is going to sound a lot better playing their music than a bunch of machines. So I think you'll start finding a delineation and possibly a bit more of a cross-pollinating of the live players and the new technology into some form of music that might not even exist yet. It's worth it for you to know about it enough not to let it put your mind out of whack. If it intimidates you, then all the more reason to know something about it, because you'll find that it's very handy for a drummer aesthetically to have this knowledge.

It can help someone's drumming too. It can help your playing and time by allowing you to break down what it is you do and analyze it a little more—coming up with ideas in your head, putting them in the machine, and trying to re-create those ideas on your kit. You can create your own challenges for yourself, and there are any number of applications.

There's a lot of technology coming around that's being focused on drums and percussion. I really feel that people who want to use it can make a real difference with it and can help to create sounds and ideas that until now have not existed. I think that's what it's all about—finding new territory to roam in. That's how music is going to grow. Even though it's changing, look at the world around us and look at where it was 20 or 30 years ago. Everything is changing and by holding onto traditional values to the exclusion of everything else, you're running the risk of being left in the dust.

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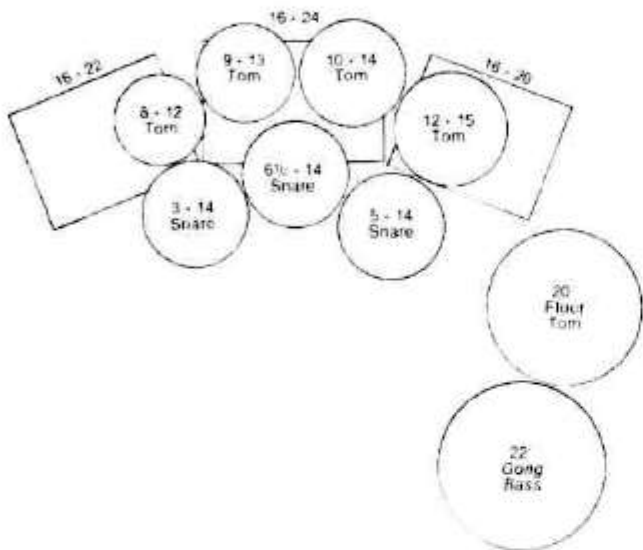
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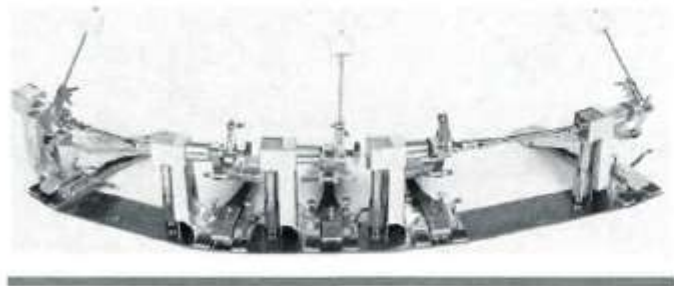
Q. Can you provide some information on Billy Cobham's famous triple-bass setup, including the sizes of the toms and bass drums, the design of the triple snare stands and triple bass drum pedals, and the relative positions of everything?

K.H.
Salina, KS

A. Bill Reim, of Tama, has provided us with the following information: "According to Billy, the concept of using three bass drums was given to him by Louie Bellson, with Louie's blessings to go ahead with the idea. In the late '70s, Billy began working on the project in association with the R&D marketing sections at Tama drums. The result was a system which enabled Billy to make use of what essentially equaled three drumsets.



"The system consisted of three Tama Kingbeat pedals joined together by a flat base plate and interconnected by a network of axles. The pedals were connected in a manner that permitted Billy to use any bass drum (or group of bass drums) at any time. Above the bass drums was a rack capable of supporting three snare drums and up to four toms."



Q. Where can I buy a "China" cymbal? Not a China-type; I've already got one and it sounds too much like a pang. Don't tell me I have to go all the way to China to get one. I need a big, quick-ending CRASH, not a splash or pang. Any suggestions?

D.W.
Edina, MN

A. You can obtain authentic Chinese cymbals, gongs and other percussion instruments from the famous Wuhan cymbal factory in China, by contacting either World Percussion, P.O. Box 502, Capitola, CA 95010, or Paul Real Sales, 745 Oak Knoll Circle, Pasadena, CA 91106. Tianjin Lion cymbals, also from mainland China, are available from Andrea's Post Box Music, Inc., P.O. Box 412, Hillsdale, NJ 07642.

Q. Many companies, such as Gretsch and Tama, put a gloss finish on their wood-finish drums. Can you please tell me the best way to get an optimum shine from these finishes without damaging them? I hear that *Pledge* works well. Is this true?

D.S.
Syosset, NY

A. Any of the spray products marketed for cleaning and polishing furniture will work well on shining the shells of wood-finish drums. With very few exceptions, wood shells are finished with several layers of lacquer or polyurethane varnish, and this is actually the surface you are polishing. The spray polishes are good at cutting the greasy film that can build up on drums from smoke, sweat, etc., in the air at clubs and concert halls. The key is not to use too much, otherwise the cleaner itself builds up and leaves a residue. Also, it is best to spray your polishing cloth, rather than the drum, since the spray can get into cracks and crevices in and around tuning lugs and other hardware, where it can be very difficult to remove.

Q. I recently purchased a Simmons electronic drumkit and would like to know the proper way to amplify it, both on stage and for rehearsal.

W.K.
Los Angeles, CA

A. According to Glyn Thomas of Simmons: "As you may well be aware, Simmons drumkits can produce frequencies that fall well below those of an acoustic bass drum. Likewise, considerable mid-band and high-frequency content is predominant when snare drum, tom-tom and cymbal voices are activated. To effectively reproduce this energy, a "full-range" speaker cabinet with appropriate power amplification is necessary. There are many "keyboard" speaker cabinets incorporating a 15" diameter (or larger) woofer, and a mid- to high-frequency horn (or cone speaker combination) tweeter that will provide satisfactory coverage for monitoring purposes (i.e., a rehearsal). Most electric guitar and bass setups are unsuitable for this purpose and should be avoided. Best results during live performances are obtained by routing the Simmons direct outputs through the group's sound system, ensuring ample coverage at all frequencies."

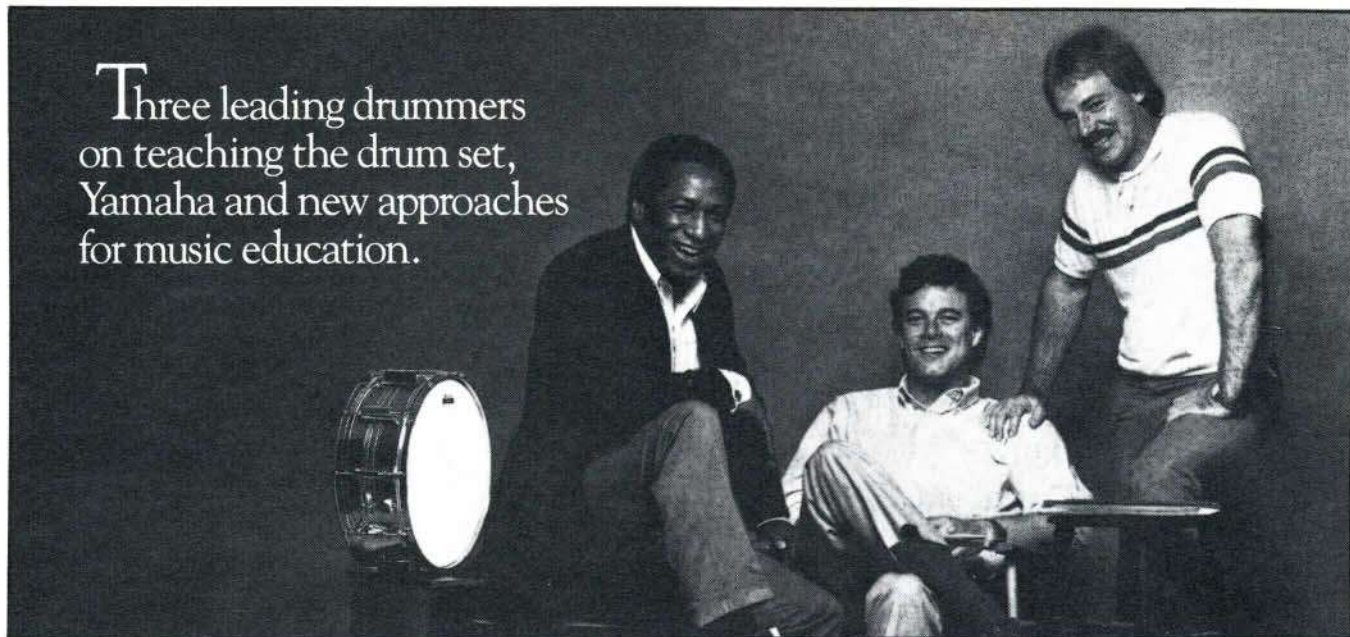
Q. I have a seven-piece Pearl kit with four single-headed fiberglass toms. I am pleased with the performance and durability of my drums, but I would like to be able to put bottom heads on the toms. Since Pearl discontinued the fiberglass line, I am unable to purchase any double-headed fiberglass drums, even if I could afford them. A solution would be to add hardware to the drums for the use of bottom heads. Getting the hardware would be no major problem, but I am concerned with, and wary of, attempting any sort of work myself. Are there guidelines you can suggest to aid me in this task, or do you know where I could have this done professionally? Money is a prime consideration.

B.O.

Saskatoon, Saskatchewan, Canada

A. We referred your question to Al Duffy, R&D Production Manager at Pearl, who gave us the following advice: "If you have had no experience doing this procedure, your wariness is wellfounded, since some unhappy results could ensue. Pearl single-headed concert toms in fiberglass were all made with no bridge (or bearing edge) on the open side, so your first task is to form these bridges. Next you will need to accurately position each new tension casing exactly under its counterpart on the existing batter side. For this you will need a good sliding square and a sharp pencil. Metal counterhoops do not allow much play to straighten the tension rods. With care, time, and lots of thought, you should be able to do this job yourself. However, if you are truly afraid to attempt it, I suggest that you seek professional help. The procedure can be done for you in the Pearl factory in Nashville, but this can only be arranged through an authorized Pearl dealer."

Three leading drummers on teaching the drum set, Yamaha and new approaches for music education.



Left to right: *Horacee Arnold* teaches and has performed with Chick Corea, Stan Getz and Kenny Burrell.

Ed Soph teaches and has performed with Clark Terry, Woody Herman and Joe Henderson.

Steve Houghton teaches and has performed with Woody Herman, Freddie Hubbard and the Toshiko Akiyoshi/Lew Tabackin Big Band.

Ed Soph: The drum set is an improvisational instrument. That makes it exciting to teach because there are no rules. It's a chance to establish your own identity. Just imitating others defeats the whole purpose of the instrument. Hopefully, drum set teaching will never become codified. It's constantly evolving. The repertoire is the music and it's constantly changing. It's the newest teaching field.

Steve Houghton: A teacher should be in touch with what's happening. I have a view on studio work and going out on the road and I share that with my students. I have an educational background and was fortunate enough to have a good music ed program all throughout my schooling. When we did high school clinics with Woody Herman's band, I was young enough and my college experience was real fresh so I could communicate directly with the students. There was no gap. I'll never stop playing because it reinforces the teaching. Playing keeps me fresh.

Ed Soph: A lot of the ideas I get for my teaching come from my playing.

Horacee Arnold: Basically, I want my students to understand the possibilities of the drum set and mechanically be able to deal with it and explore. What I bring to a student is my twenty years of experience playing the instrument. Every musician, particularly every jazz musician, is a composer so I see things very compositionally. Music has to do with making complete "statements."

Ed Soph: A teacher's purpose is to get the students to think for themselves. A teacher cannot *teach* a student to be creative. You can only give them the tools.

Horacee Arnold: It's also important for a student to start out with good equipment because then they can realize their full potential on the instrument. Students hear the quality of a drummer's sound and they equate that with the quality of the instrument. There's a lot of quality control built into Yamaha drums. Yamaha is really a *thinking* company because they consider design aspects you might never have thought of.

Steve Houghton: Now there's a new trend with young drummers who want to be studio players. They used to want to get into big bands. Maybe Yamaha, with its new direction, can show the kids that if you want to be a studio drummer, it's very hard work. We're all working drummers, but we're also teachers and we're aware of the problems. Also, there are a lot more clinics nowadays, it's a real trend.

Ed Soph: The thing about clinics is that students are exposed to ideas they don't get anywhere else. I'm talking about a real clinic, not some guy getting up there and playing a solo at a million miles an hour, then saying, "any questions?" New tools like educational videos give students the chance to see a wide variety of drummers play, and they can learn from that.

Steve Houghton: Yeah, the better teachers are going to take videos and run with them. Yamaha is definitely striving to break new ground in this area.

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.



About three years ago, **Billy Cobham** decided to move to Switzerland, "to get a firm grip on myself and see where my direction was—on stage as well as off stage. In the process, I started to work a lot in Europe with my own band, Glass Menagerie. Within that time, I did a couple of tours in the U.S. which did not go poorly, but it was much more fun to play more gigs in closer proximity to each other in Europe. Also, people there are more apt to accept the kind of music I play than people in the States, so I can't turn it down."

At the same time, Cobham works with Bobby & The Midnights. Is that a musical departure for him? "In the way that people see me, yes. It's wonderful because that means I don't fit into a mold. I love the

'square peg' idea. I feel that music is that way—unpredictable. It represents life, and from step to step in life, you never know which way you're going. The Midnights, for me, represents a twisting of an ankle a little bit—going abruptly left when one should be going right in the eyes of some. To make that abrupt left turn and enjoy doing that is really a pleasure. I like playing the music because the ultimate goal is to play effectively, yet simply, which is extremely difficult to do if you've done the other thing for a long time. To do it with feeling and conviction is very difficult."

How does a drummer with his background go into an approach of simplicity? "It's coming to grips with yourself—what you can do and what you cannot do and knowing your weaknesses. One of the tendencies of most drummers, I believe, is to play everything you know over a period of time—to apply a lot of technical finesse and complicated patterns to situations that may or may not warrant it. It becomes very difficult for a well-rounded player to be able to figure out when to play what and make that happen. The best thing to do is to take a real honest, serious look at oneself and say, 'Okay, where are my weaknesses?' I found that I had a tendency to overplay a lot. I found that the best way to learn that was to play in a band where I had to underplay. And this is the band. I only play what is necessary with a lot more sim-

plicity, unlike the simple players who are playing simply because that's all they know. There is a major difference between the two. It makes it even sweeter. You just go with the flow so that, as the challenges present themselves, you apply the pressure that is needed to accomplish the goal."

Currently, Billy is beginning his formal, worldwide concert symposium, which will last a few months. His schedule includes the U.S., Canada and even Red China. "It normally will be held at musical institutions around the world for three days in each place. The first day will be a closed clinic on the art of playing the trap set, taught by me in the morning. The afternoon clinic will be open to the public, and will be on a much more general level. The following morning will be on the art of the rhythm section, with emphasis on recording-studio techniques. In the afternoon, the emphasis will be on working with a rhythm section in a live situation and in concert. The third day will be a concert that will incorporate the university band, if there is one, to open, and then Glass Menagerie or the Midnights will do a show. It's a nice package for the colleges. They don't have to put up any money for it; they just have to promote the hell out of it, and in turn, we will come and do this thing. The university students who are enrolled in the school will come in for free."—*Robyn Flans*



Just because **Eric Carr** chooses to play acoustic rather than electronic drums, and just because the band he's in has been around for quite a few years now, don't suggest to Eric that he and Kiss represent tradition. "That word makes my skin crawl," he laughs. "It makes me think of violins and cellos. Seriously, there's something to be said about a band if it becomes a tradition. Kiss has always remained true to itself in the face of all the criticism, has managed to stay together, and is still going strong. The playing has improved over the

last few years, and the sound of our new album is definitely contemporary."

So why has Eric decided to stay with trad . . . excuse me, acoustic drums? "Because I'm old. No—I don't know. I grew up, obviously, playing acoustic drums, and as far as I'm concerned, that's the only kind of sound I want to hear. I know that they're doing amazing things with electronics these days, but I just don't feel right using them. A drum is supposed to be round, and when you hit it, it resonates. For me, that's the way I'm always going to go. When you talk about heavy metal and rock.'n' roll, you're talking about real drums."

Not only is Eric playing real drums, he's playing a lot of them. Between his Ludwigs and his *RotoToms*, he now has 18 drums up there. And he is very excited about the set he had made for the current Kiss tour. "I wanted an all-black kit," he explained, "with black cymbal stands, rims, hardware, heads—everything. I wanted it to look like a silhouette of a drumset. Our production manager assured me that, although it would be difficult to light, he could do it and it would look great. So I had been thinking about this kit. Then I went to the NAMM show last summer, and

one of the companies had a solid black set. I couldn't believe how great it really looked. I dragged Bill Ludwig III over to see it, and told him that I wanted a set like that. Ludwig made it for me, and they did a dynamite job."

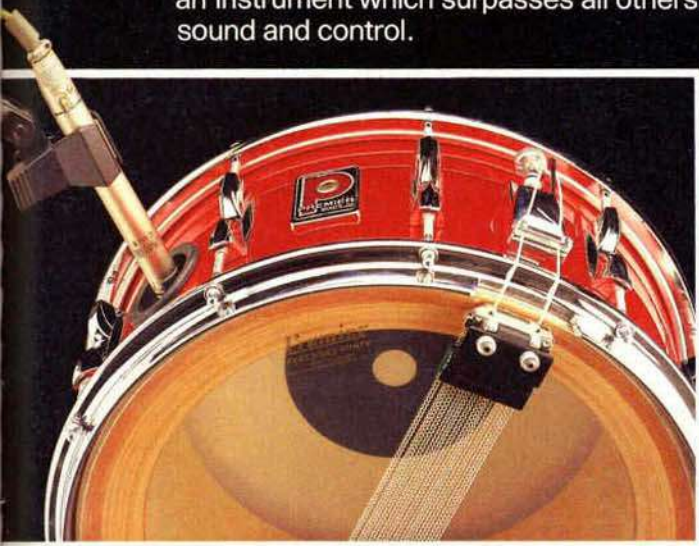
The current tour is scheduled to run through March, and the group will be featuring songs from their latest Polygram album, *Animalize*. Eric is particularly proud of one of the songs—"Under The Gun"—because it was built around his drum feel. "Paul and I had gotten together for a sort of jam session/rehearsal kind of thing. I'd had this drum feel in my head for a while, so I played it for him and gave him a couple of simple ideas for chords. We fooled around with it for a little while, and then he and Desmond Child completed the song. It was inspired by me, so I'm getting part writing credit on it.

"Everything I write starts with drums. I can sit down with a guitar for six weeks and nothing will happen. But if I put on a *Drum Drops* record, or a cassette of my own tracks from a previous album, ideas will come to me right away, because drums inspire me. Just because you play drums doesn't mean that you can't write songs."—*Rick Mattingly*

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If you caught Little Steven & The Disciples Of Soul on their recent tour, you saw **Dino Danelli** with a very interesting drum setup. Explaining how he designed and built his kit, Dino says, "When I got into Simmons, it was love at first sight. I just didn't want to know anything about skins or heads anymore. At first it looked really spacy without any drums, but then it got boring, so I wanted to do something with it. The kit I designed is just a Simmons brain with a totally *Plexiglas* kit. I got this idea one night to do some kind of fortress-

looking thing—something that looked kind of futuristic, because I like real modern kinds of things. I always used to buy a lot of art materials down on Canal Street in New York, where there is a store that sells plastic items and has all these big tubes. I always noticed them, but didn't have any purpose for them. I designed a folding screen that I could lay everything on. I wanted to use the screen because it was something you could see through. I use *Velcro* to hold the toms in place on the screen. For cymbals, I got this aluminum tubing which is used for pipes in bathrooms and such. I cut it and leaned it over onto the screen with a little L-clamp. The set wasn't any problem to design and it just fell into place. There were no errors in design at all. We put the detonators in, got the Simmons brain and hooked it up. So far, so good. I'm not totally happy with the way the detonators are working because the *Plexiglas* doesn't trigger as quickly as the actual Simmons do, so we have to use two detonators instead of the one the Simmons usually has. I'd like to get it down to one, though."

He finds a lot of similarities in his past group, the Rascals, and his current situa-

tion with Steve Van Zandt. "There are a lot of influences that go through Motown music and Rascals music which are very similar to Steven's and Bruce's [Springsteen] roots. They learned from the same places. Steven told me he used to learn from our records. It's different, yet the same things run throughout. And his vision, musically and lyrically, is a lot like what Rascals was all about—human rights issues, which we touched on in the '60s."

By now, Dino should be recording Little Steven's third album, about which he says, "I'm trying to keep what Stevie wants. He likes the old type of things. He's grown up on that, but he's open to a lot of change. He gives me total freedom, which is good on stage. On record, we've had to be a little more confined, but that's going to change on this record coming up. Our third album is going to be very different from the last two. The band has been modernized so much from the beginning when we had 11 or 12 people on stage. It was great, but it was a very traditional sounding and looking band. There was a lot of respect for it, but it just wasn't inventive enough. The records didn't sound like 1985, so this record should be great."—*Robyn Flans*

For those who have been wondering what **Peter Criss** has been up to over the past few years, wonder no more. Shortly after leaving Kiss, Peter decided to try his hand at fronting a group, working primarily as a vocalist and playing Latin percussion. He went down to Tennessee for a while, putting together a group and playing clubs and shows. The band project wasn't successful, according to Peter, because "you have to have a record to sell while you're out working." With no record to push, the band went nowhere,

and Peter returned to New York convinced that the time was once again right to get into full-time recording. So Peter's new project is a band that was created in the fall of '84, and that first entered the studio on October 23. The band is made up of what Peter describes as "hot studio players who want to get into the band thing—who want to have a hit record and do some touring."

As for Peter's third solo album, announced in *MD's* cover story on Peter in February of '81, "It was called *Let Me Rock You*. I thought it was a great album,

but it was only released in Europe. The record company didn't promote it here at all, which was unfortunate."

Peter describes his new musical efforts as "pop rock 'n' roll—something a little like Huey Lewis. I'm using keyboards, guitars and bass, and another lead vocalist, and the band sounds really good. It's definitely not heavy metal; I'm out of that now . . . although I'll never hang up my leathers!"—*Rick Van Horn*

Last year was busy for **Rayford Griffin**. In March, he did an album with his brother Reggie under the group name, Griffin. An album on Quest Records was released last September. In April, he was on tour with DeBarge. In May, he played some dates with the Clarke/Duke project as well as some with Rodney Franklin. In June through mid-August, Rayford was on the road with Cameo, and in September and October, he played some dates with Stanley Clarke. This month, he hopes to be in Japan with Clarke and George Duke. **Jerry Speiser**, in partnership with Bill Mackin, opened a drum and percussion shop called Mackins Music in Melbourne, Australia.

After many delays and several erroneous reports, **Jeff Porcaro** is finally on the road with Toto. **Cubby O'Brien** has been keeping busy working with Andy Williams, as well as with the Mouseketeers. He plans to begin working with Richard Carpenter next month in Europe. **Vic Mastrianni** has been working with Shelly West. **Bobby Daniels** is on the road with Kenny Rogers. **Randy Bailey** recently worked on an episode of *Highway To Heaven* and can also be heard on the Chipmunks cartoon show theme song. In November, **Michael White** left on an extensive world tour with Rickie Lee Jones. **Craig Krampf** can be heard on Kim Carnes' new album. **Haskell Harr**

appreciates the many cards and letters he has received from drummers around the country. You can write to him at the San Dimas Golden Age Convalescent Home, Room 31, 1033 E. Arrow Hwy., Glendora, CA 91740. **Jerome Cooper**, **Don Moye**, and **Glen Velez** appearing together at Carnegie Hall this month. **Joe Franco** has been in the studio recently with Eric Bloom, Corey Hart, Phoebe Snow and David Hasselhoff. **Steve Prestwich** has been touring with the Little River Band. Meat Loaf drummer **Wells Kelly** died recently in London.—*Robyn Flans*



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Artstar shells have been crafted with a number of new features. The thickness of the floor tom, tom toms and snare drum shells have been reduced to only 6mm. Doing so has created a much more vibrationally "alive sound". High quality birch wood laminated between

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INDUSTRY HAPPENINGS

PAN PACIFIC DRUM & PERCUSSION CAMP

Sydney, Australia was the site of a drum and percussion camp, held last fall, that was a unique and inspiring event for all those concerned. It can be said with conviction that the six days of intense activity clearly mirrored the state of percussive arts in this country at present. Students and staff from most Australian states were able to discuss and observe a wealth of material available in the form of spoken, printed and demonstrated ideas.

The camp takes place annually in the Naamaroo Convention Centre, beautifully situated in the Lane Cove National Park forest reserve. This year's camp was coordinated and organized by Ken Laing, a fine percussionist/educator. Ken and his secretary, Colleen Lenord, were entirely responsible for the smooth schedule, which saw everyone (150 students) getting maximum benefits from their involvement. Ken also deserves the highest accolade for his work in coercing an array of top drummer/percussionists to give their services (mostly gratis) for the event.

Classes and workshops covered a wide spectrum of percussion areas: jazz-rock; fusion; Latin percussion; rudiments; classical percussion; timpani; percussion ensemble; academic percussion; teaching; studio

work; films; jingles; etc. Professionals involved demonstrated their abilities both in class and in the concert events which took place each night. There were also many concerts by invited guest groups, one of the highlights being a performance by the Morrison Brothers Big Band, led by James Morrison (Australian representative to the World Jazz Band at the '84 Los Angeles Olympics).

There was no shortage of equipment; gear loaned by individuals, institutions, and distributors was in ample supply at the many venues on-site, where events were running continuously over the six-day period. It is interesting to note that the entire coordination of events and equipment had been programmed by computer, and apart from a few concert appearances running overtime, the entire operation ran like clockwork. A television crew from one of our commercial networks came in for a day and filmed a number of events to be used in a semi-documentary program to be shown locally.

Pan Pacific and 2WS Radio—sponsors of this major percussion week—can be very proud of their contribution to Australian music, and perhaps the future of worldwide percussion, through this camp.—*Will Dower*

ROLI GARCIA, JR., TO APPEAR AT DRUM WORKSHOP'S NAMM BOOTH



Drum Workshop's newest staff artist, nine-year-old Roli Garcia, Jr., will be appearing at the DW booth (#1046) during the upcoming Winter NAMM convention, February 1-3, 1985, in Anaheim, California.

The gifted young drummer began playing at the age of one and a half, while his father was attending North Texas State University. By accompanying his father to the practice rooms and rehearsal halls at NTSU, the youngster was exposed to a

variety of musical influences. As soon as it was practical, a small drumset was put together and, under the guidance of his father, the toddler—barely able to walk or talk—began drumming. Roli's interest quickly escalated to imitating the Steve Gadd and Billy Cobham licks he heard on records.

The shy, quiet and extremely polite nine year old has already made his mark at previous NAMM show appearances; most notably last summer's Chicago NAMM Expo, where the precocious percussionist's remarkable drumming displays drew crowds of enthusiastic onlookers. Roli's custom finish DW drumset includes two 16x22 bass drums, 8x8, 9x10, 10x12, 11x13 toms, 14x14 and 16x16 floor toms and a 6x14 wood snare drum. DW pedals and hardware complete the setup.

SIMMONS EXPANDS FACILITIES AND CUSTOMER SERVICE

Recent developments at Simmons USA include a move to larger facilities that will house expanded sales, service, shipping and research & development departments. The new address and phone number for Simmons is: 23917 Craftsman Road, Calabasa, CA 91302, (818) 884-2653. It was also

announced recently by Glyn Thomas, president of Simmons Group Centre, that David Levine has been named to head Simmons' newly established "Bureau of Information," which will handle marketing, education and media relations. David will also serve as liaison for artists and artist activities.

GRETSCH ADDS ARTISTS TO EDUCATIONAL PROGRAM

Gretsch is pleased to announce the expansion of its educational activities with three new additions to its roster of clinicians. Through Gretsch's Marketing Services, Bobby Christian, J.C. Combs and Johnny Lane will be available for educational clinics, multiple-day workshops, and featured guest concerts with high school, college and university performing groups.

Marketing Director Karl Dustman commented, "These additions to our staff bring new emphasis to our interest in working with the educational aspect of the percussion business."

Bobby Christian has long

established the reputation of being one of the finest all-around percussion performer/clinicians in America. As a total percussionist, he demonstrates and performs on all conventionally known percussion instruments. His total involvement in music encompasses a wide variety of activities that include composing and arranging for his own big band. As a guest clinician, his clinic tours take him throughout the United States, Japan and Europe.

Dr. J.C. Combs is a renowned percussion educator and performer, and is presently Professor of Percussion at Wichita State University. As a performer, Combs has served

as timpanist with the Oklahoma City Symphony, the Kansas City Civic Ballet, and the Kansas City Lyric Opera. He has also served as percussionist with the Resident Jazz Sextet at the University of Missouri at Kansas City and has performed with various jazz groups throughout the Kansas City area. He is currently timpanist and principal percussionist with the Wichita Symphony Orchestra and a member of the Board of Directors of the Wichita Jazz Festival. Through Gretsch, Combs will be available as a clinician, guest conductor and performer.

Johnny Lane is a noted performer and educator, currently

head of the percussion studies at Eastern Illinois University. He is known for his vast clinic work throughout the U.S. and Europe. Lane received his performance and teaching background through notable instructors including Alan Dawson, Tom Siwe and Bobby Christian, and has the ability to communicate with students, educators and other professionals, bridging the gap between "legit" and avant-garde percussion.

For further information on the availability of these clinicians, or the Gretsch Educational Clinic Program, contact Gretsch Marketing Services, P.O. Box 1250, Gallatin, TN 37066, or call (615) 452-0083.



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Martin Chambers will go to any length for the perfect drumstick.

Martin's powerful drumming drives the phenomenally successful Pretenders sound. But a bad drumstick is enough to make him climb walls. With the Pretenders success, and his own reputation as a fine drummer, Martin can play any equipment he chooses . . . and Dean Markley's 2S is the only stick he'll use.

Dean Markley drumsticks are made from only the finest select hickory, slowly dried to a low moisture content to deliver maximum durability.

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So remember, you don't have to turn to a life of crime to find the right stick, just buy a pair of Dean Markley's premium hickory drumsticks from your dealer today.

Then go out and steal the show tonight.

Dean Markley
D R U M S T I C K S

FIFTH ANNUAL APPICE DRUM-OFF—SECOND ANNUAL PARAGON BANG-OFF

Rock drummer Carmine Appice, in conjunction with L.A. radio station KLOS-FM, presented the fifth annual "Carmine Appice Drum-Off" on October 17, 1984. Appice hosted the finals of the event at the Palace Theatre in Hollywood, California.

The event saw some of rock's finest drummers appearing with Appice as celebrity judges, including Steve Smith (Journey), Gina Schock (Go-Gos), Chester Thompson (Genesis), Brian Glasscock (Motels), and Myron Grombacher (Pat Benatar). Presenters for the event included the Guitar Center, Pearl Drums and Zildjian Cymbals.

For the first time in "Drum-Off" history, this year's event was broken into two separate competitions—one for male and one for female drummers. "We know that Southern California is loaded with very talented female drummers," said Appice, "and we wanted to see

all of them come out and compete in this event."

Fifty semi-finalists were chosen from preliminary entry tapes. Preliminary judging took place on Sunday, October 14, 1984, at the Sherman Oaks Guitar Center, by a panel of celebrity judges comprised of Appice, Ollie Brown (Ollie & Jerry), Tris Imboden (Kenny Loggins), and Graham Lear (Santana). Winners from this preliminary competition went on to the finals held October 17. When the final winners were announced, identical first prizes—a complete Pearl drumkit, Zildjian cymbals, DW pedals and Beato accessories—were awarded to first place winners Salvadore Rodriguez and Andrea Carol. Second place winners Matt Chamberlain and Diane Katz received \$500 worth of Pearl and Zildjian merchandise, while third place winners Eric Singer and Karen Wurtz went home with \$300 worth of drum merchan-

dise from the Guitar Center Stores.

Following the judging and awards presentation at the Palace Theatre, Appice presented a jam session with the celebrity drummers, who were joined on stage by other celebrity musicians. In addition, the 32-piece USC Trojan Drum Line provided a special performance for those in attendance. Appice joined the USC ensemble as a featured soloist for the Rolling Stones' classic, "Paint It Black." Commented Jay Wanamaker, USC Percussion Director, "This unprecedented performance of the USC Trojan Drum Line and Carmine Appice marked the first time that a marching drum line has publicly performed with a rock percussionist. We were thrilled at the opportunity to be part of the performance." The performance was taped for broadcast later on MTV.

The scene shifted to the East Coast four days later, when

Paragon Music Center of Tampa, Florida, held the finals of its second annual "Bang-Off" to determine that area's best drummer. The competition was co-sponsored by 95 YNF radio and Group W Cable TV.

This competition also featured a preliminary judging of taped performances, a 26-contestant semi-final round, and then the finals, which pitted eight drummers against each other at the West Tampa Convention Center, on October 21. The finals were judged by a prominent local drummer, a disc jockey from 95 YNF, and Carmine Appice, who followed the finals with a clinic and jam session.

Grand Prize winner Tom Nordin received a seven-piece Pearl drumset. Second place winner Kenny Suarez and third place winner Kurt Snider received other prizes, including a Zildjian cymbal package, Pearl power snare, Synsonic drumkit, and more.

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CALATO OPENS CANADIAN OPERATION

Calato Manufacturing recently received permission from the Foreign Investment Review Act of the Canadian Government to set up a distribution center and manufacturing facility in Niagara Falls, Ontario. The Canadian facility will be known as Calato Canada, and will be located only 15 minutes away from the parent company in Niagara Falls, New York.

Because of the need for hickory drumsticks in the Canadian market, and because of Calato's proximity to the border, Calato has been considering opening up a Canadian subsidiary for years. Now, sales to Canada have increased to a point where it has become economically feasible to open a second operation. The distribution center for Calato products, including Regal Tip and JoJo drumsticks, became operational October 1, 1984. The manufacturing facility should be operational six to twelve months later. As Joe Calato,

president of Calato Manufacturing, pointed out, "Much of our machinery is designed and built on our own premises to fill our needs. The machinery is already under construction in the U.S. plant, but it will take that long to complete." Bill Filek, who has been Calato's sales representative to the Canadian market, will manage the Canadian operation. The Canadian firm will also distribute Danmar products and the full line of Remo products.

Over the years Calato has developed an extensive export market. Once Calato Canada begins to manufacture, it will export from the Canadian operation. It is anticipated that this move should double the present export potential.

For information, write Calato Manufacturing (Canada) Ltd., 1-8407 Stanley Avenue, Niagara Falls, Ontario, L2E 6X8 Canada, or call (416) 357-2680.



E-drum

Digital Percussion Module

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Introducing E-drum. A breakthrough in electronic percussion from the company that has pioneered affordable digital sampling technology.

The E-drum digital percussion module combines the clarity and precision of digitally recorded sounds with the dynamics and spontaneity of live drumming. It is a completely self-contained electronic drum that accepts interchangeable E-drum sound cartridges, each containing one or two sounds in solid-state memory. The extensive cartridge library includes a wide selection of acoustic and electronic drums as well as numerous percussion instruments and sound effects, with more sounds being constantly added. (Of course, since E-drum sounds are recorded digitally rather than synthesized, there is no limit to what they can be. How about being able to solo with the sounds of cannons, breaking glass, or colliding automobiles?)

But the E-drum's real strength lies in its responsiveness to your playing, offering extraordinary expressive control over both volume and pitch.

The E-drum pad can be set to respond to your particular style: from the lightest of finger taps to the heaviest metal sticking. A decay adjustment as well as a (very) active equalizer allow the E-drum's sounds to be tailored to your individual tastes.

The E-drum's unique external trigger input accepts triggers from synthesizers, sequencers, or drum machines, as well as virtually any audio source. The dynamics of the triggering signal are detected and duplicated by the E-drum, making it possible for E-drums to be played expressively from a miked drum set. You can even use an E-drum to replace an already recorded drum track with a completely different sound while still retaining the rhythm, expression and dynamics of the original performance.

The E-drum. A revolution in electronic drumming. Available today from E-mu Systems.

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VIC FIRTH STICK AND CYMBAL BAGS

A new line of stick, gig, and cymbal bags has been introduced by Vic Firth. Available in leather or beige canvas with leather trim, the bags come in a wide variety of models and price ranges. The cymbal bag is available in canvas with leather trim only, and will accommodate up to a 22" cymbal. It also features a removable leather

stick pouch plus a pocket on the outside of the bag. An additional leather strip along the bottom seam prevents cymbals from "cutting" through the bag. Other new accessories from Vic Firth include a drummer's key ring and leather impact pads for bass drums. Contact Vic Firth, Box 10, Dover, MA 02030.

IMPROVED AQUARIAN STICKS

Aquarian synthetic sticks have undergone some design improvements recently, to the point where Aquarian owner Roy Burns now states "Aquarian sticks are now better than wood. Our all-new *X-10's* and *X-10 Lites* are now the same weight as a premium wood stick. Best of all, they are now lower in price, thanks to a mod-

ern automated process. Our field tests have been showing around 10 times the life of wood. Overall, our greatest breakthrough is in the feel. They are so close to a really great wooden stick that it's scary." For information, contact Aquarian Accessories Corp., 1140 N. Tustin Avenue, Anaheim, CA 92807.

ISTANBUL TURKISH CYMBALS



Timeless Enterprises has become the international agent for Istanbul cymbals, the only traditional handmade cymbal from Turkey. These cymbals were originally introduced in the U.S. as Ziljiler; the name was changed for greater marketing identification. Until very recently, the cymbals were unavailable outside of Turkey. Each Istanbul cymbal is hand-poured, hand-rolled and undergoes five sessions of hand-hammering (with the exception of the *Turk* unfinished series which undergoes four) by master cymbalsmiths, whose heritage of cymbal making spans more than three centuries.

All Istanbul cymbals are custom handmade to specifications

and hand-signed at the factory. Due to the long hours of handcrafting that goes into each Istanbul, the production does not exceed 800 per month for the entire global market, yet the cymbals are priced comparably to the top-of-the-line American-made cymbal, and substantially lower than the leading import.

Istanbuls are available in splash, bell, hi-hat, crash, medium, ride, flat, China, swish, orchestra and band models, and in sizes from 8" to 24" and weights from extra-heavy to extra-thin. All cymbals may be ordered in the ancient unfinished *Turk* style. Also available, only from Istanbul, is the *Kojamah* giant cymbal in sizes from 26" to 48" (special order only).

For further information, contact Timeless Enterprises, 3757 Wilshire Blvd., Suite 100, Los Angeles, CA 90010, or call (213)381-7453.

NOBLE & COOLEY SNARE DRUM

Noble & Cooley recently introduced their new professional snare drum. The drum features a solid rock-maple shell, not unlike the classic 1940s *Radio King*. Lugs are machined bell brass, contacting the shell only at one point and therefore not damping shell resonance. The drum combines sensitivity with

excellent playability at all volumes, and is available in either 5 x 14 or 7 x 14 sizes. Both sizes feature ten lugs, and a variety of finishes are available. For more information, contact Noble & Cooley, Granville, MA 01034, or call (413) 562-9694.

PEARL TWIN TOM-TOM STANDS



Pearl recently announced the introduction of their new *T-950W* and *T-800* twin tom-tom stands. The *T-950W* is a heavy-duty stand with double-braced legs, and features Pearl's new *TH-95* tom holder, equipped with Pearl's exclusive *Uni-Lock* system for finger pressure

tightening and two stop-locks that remember your angle choices. An extra stop-lock gives additional holding power to the adaptor. The *T-800* is equipped with the newly designed concealed gear adjustment tom-tom arms for nonslip angle adjustments, two stop-locks and an additional stop-lock for adaptor positioning. The stand has single-braced legs with nylon bushings at the joints. Both stands can be used with many of today's electronic drums. For more information contact Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240.

MAY EA ADDS AKG D-12 TO DRUM MIKING SYSTEM

Randy May, president of May International, recently announced the addition of the AKG *D-12* microphone to the May *EA* Drum Miking System. The *D-12* is specifically designed to capture and enhance the acoustic sound of the bass drum without boominess or muddiness, and is universally acknowledged as the preferred bass drum mic' of studio and live sound engineers.

"The overwhelming acceptance of the May *EA* concept by top drummers like Carmine Appice, Chad Wackerman, Simon Phillips, Jonathan Moffett and Doane Perry has encouraged us to expand the line," May said. "Drummers can now have the best of both worlds: Shure SM57's for the snare and toms, and the *D-12* for the bass drum."

May *EA* mic's are mounted in an isolation-type shock mount inside a drum to elimi-

nate leakage and phase cancellation while greatly reducing the potential for feedback. Each microphone has complete lateral, horizontal and rotational position adjustment with an externally accessible three-pin audio cable connector.

In a further effort to serve the contemporary drummer better, May has also introduced a series of cables and sub-snakes, including a new "Y" cable for drummers who wish to use May mic's to amplify their acoustic drums while, at the same time, triggering Simmons electronic drum sounds or similar electronic effects. These cables, as well as May *EA*'s Shure SM-57's and the new AKG *D-12*, are available through Drum Workshop, Slingerland Drum Co. or directly from May International at 8312 Seaport Dr., Huntington Beach, CA 92646, (714)536-2505.

LINNDRUM ALTERNATE SOUND LIBRARY TOPS 200

Linn Electronics, manufacturers of the *LinnDrum* digital drum machine, now has over 200 alternate sounds in its library, making it the largest alternate sound selection available. Aside from the extensive set of standard drum sounds (including 16 kick drums and 37 snares), the library now includes diverse oddities such as grunts, groans, gourds, cuicas, scratches, snaps, drips, barks, and bass guitars, that can be quickly swapped in and out and sequenced in the same

manner as the drums. Linn has also put together various complementary sounds in package form. These include: Electronic Drums, Rock Drums, N.Y. Scratch Set, Acoustic Studio Set, Latin Percussion, Ethno Pop Set, and nine others. Linn will also make custom chips for special needs. For further information, contact your nearest Linn dealer or Linn Electronics, 18720 Oxnard Street, Tarzana, CA 91356, (818)708-8131.

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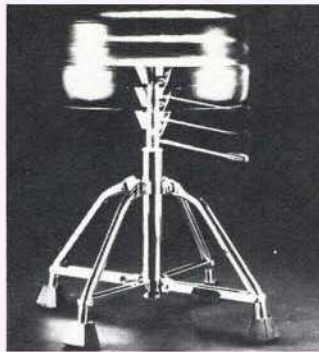


Trak Drums has introduced unique new drum stands and accessories. The *CC-429 Cymbal Crane* is a revolutionary telescoping boom stand with a fourth leg extension (crane) that enable the use of large diameter cymbals at full extension without worry of falling. This triple-plated chrome stand also has a tilting feature for



added flexibility. The *HS-450T* is a tilting hi-hat stand that offers greater freedom of placement without restricting your ability to play open or closed. Additional features include adjustable tension, heavy cast leg joints, double bracing and positive grip rubber feet.

The *DT-140* is the original



four-legged drum throne with a shock absorbing compressed nitrogen cylinder for automatic height adjustment at the touch of a lever. The throne is guaranteed for ten years.

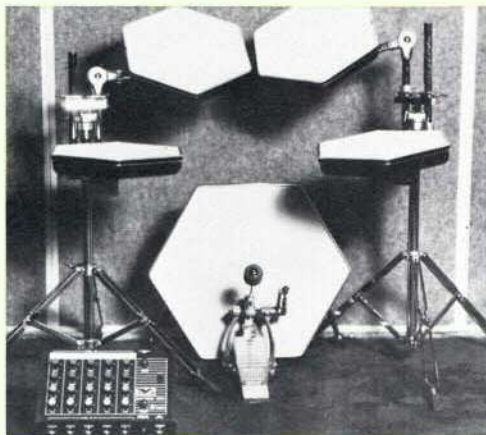
Trak products are distributed exclusively in the U.S. by PR1MO, Inc., 50 Brigham St., Marlboro, MA 01752. Call (617)480-0300.

LP INTRODUCES RANCAN CYMBALS



Latin Percussion now offers RanCan authentic Chinese cymbals to the professional percussionist. Custom-designed and made for LP exclusively, these cymbals are available on a limited basis and will be treasured by all those who can appreciate fine quality percussion. The RanCan *Lion* cymbal comes in 16", 18", 20", 22" and 24" sizes, the *Shueng* cymbal in 6" and 12", and the *Falling Crash* cymbal in 18". Contact Latin Percussion at 160 Belmont Avenue, Garfield, NJ 07026.

GRETSCH INTRODUCES NEW ELECTRONIC DRUMS



Gretsch recently entered the electronic drum market with its five-piece *Blackhawk* electronic kit. The economical kit comes complete with everything for immediate electronic hookup, or may be used as a practice set with headphones. While primarily designed to produce popular synthetic drum sounds, the five-channel drum mixer can easily be enhanced with other special effects, such as digital delay. Pads have soft, yet realistic, vinyl playing surfaces for accurate stick response. Dynamic control and sensitivity can be regulated according to intensity of attack. Playing area from the edge to the center of the pad is also accurate to the feel and sound response of an actual drumhead.

All pad mounting fixtures

and chrome-plated stands come assembled, ready for easy yet portable setup. A quick bass pedal attachment plate is affixed to the bass drum pad. Bass drum pedal is not included.

The controls for each channel include Decay, Pitch, Bend, Volume, and the just-added feature of Noise Level, which controls the synthetic sound characteristic. Connecting cords are the durable snap-in type for distortion-free connection, and long enough to connect to the control module at any position. The front of the bass drum pad carries the "Blackhawk by Gretsch" identification. Further details can be obtained by contacting Gretsch Marketing Services, P.O. Box 1250, Gallatin, TN 37066.

NEW SLOBEAT DRUMSTICK LINES

Slobeat Percussion Products of Evergreen, Colorado, is introducing two new lines of quality drumsticks. The first is Slobeat's own brand of grade-A American hickory sticks. They are available in 12 popular models in both wood and nylon tip.

"We're very proud of our new Slobeat drumsticks," says Mike Stobie, president of Slobeat Percussion. "The balance, feel and durability of these sticks will excite professional and amateur drummers alike."

Slobeat has also become the exclusive American distributor of Grooves hard rock-maple drumsticks from Canada. Designed and produced by percussionist and professor Bob Hughes, Grooves come in three basic shapes: (1) Tapered from butt to tip, (2) a straight shaft with wider shoulders, and (3) a straight shaft. These basic shapes come in three length, width and bead sizes, for a total of nine models. About the Grooves sticks, Stobie says, "There is definitely a market for superior quality Canadian maple sticks in the United States. We plan to provide a reliable source for that market."

For more information, contact Slobeat Percussion Products, P.O. Box 175, Evergreen, CO 80439, or call (303) 674-4043.

CANO ADDS NEW PRODUCTS



Cano Electronics has added two new products to their present line of electronic drumsets. The *Alpha RM-5* features the new *RM-5* rack mountable electronics, *Alpha* sensor pads with soft playing surfaces and replaceable Mylar head material, and a new, large bass drum. The *Modulus RM-5* combines the rack mountable electronics with *Modulus* sensor pads. These pads have real, tension-adjustable, replaceable drumheads for a natural feel and response, and feature new locking connectors and stainless steel counterhoops. Contact H.W. Cano Electronics, 7057 Vivian Ct., Arvada, CO 80004.

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Ian Paice has always been the driving force behind the Deep Purple sound. Playing at high energy levels. Demanding **penetration** from his ride cymbals and **explosions** from the crashes. His dynamic use of cymbals on Purple classics like "Black Night" or on "The Mule" solo are good examples of his own unique, exciting sound. His amazing dexterity, based on a thorough understanding of rudiments has made him a world class drummer's drummer.



Ian Paice/Deep Purple

Since Purple's beginnings, Ian has chosen Paiste. And through the years Paiste cymbals have helped him power the likes of **Whitesnake**, the **Gary Moore Band**, and the newly-reformed **Deep Purple**.

Ian's set-up consists of the **2002 Power Ride 22"**, **2002 Sound Edge Hi-Hats 15"**, **2002 China Type 22"** and a special **Formula 602 Heavy Bell 10"** which is tuned to C.

The future? The upcoming release of the new Deep Purple album will coincide with a world tour, and Ian Paice and Paiste will continue to rock for years to come!

For our new 1985 catalog, send \$2 to Paiste Drummer Service, 460 Atlas Street, Brea, CA 92621.

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FEBRUARY'S MD



MEL LEWIS

Plus:

Mark Brzezicki

Nigel Olsson

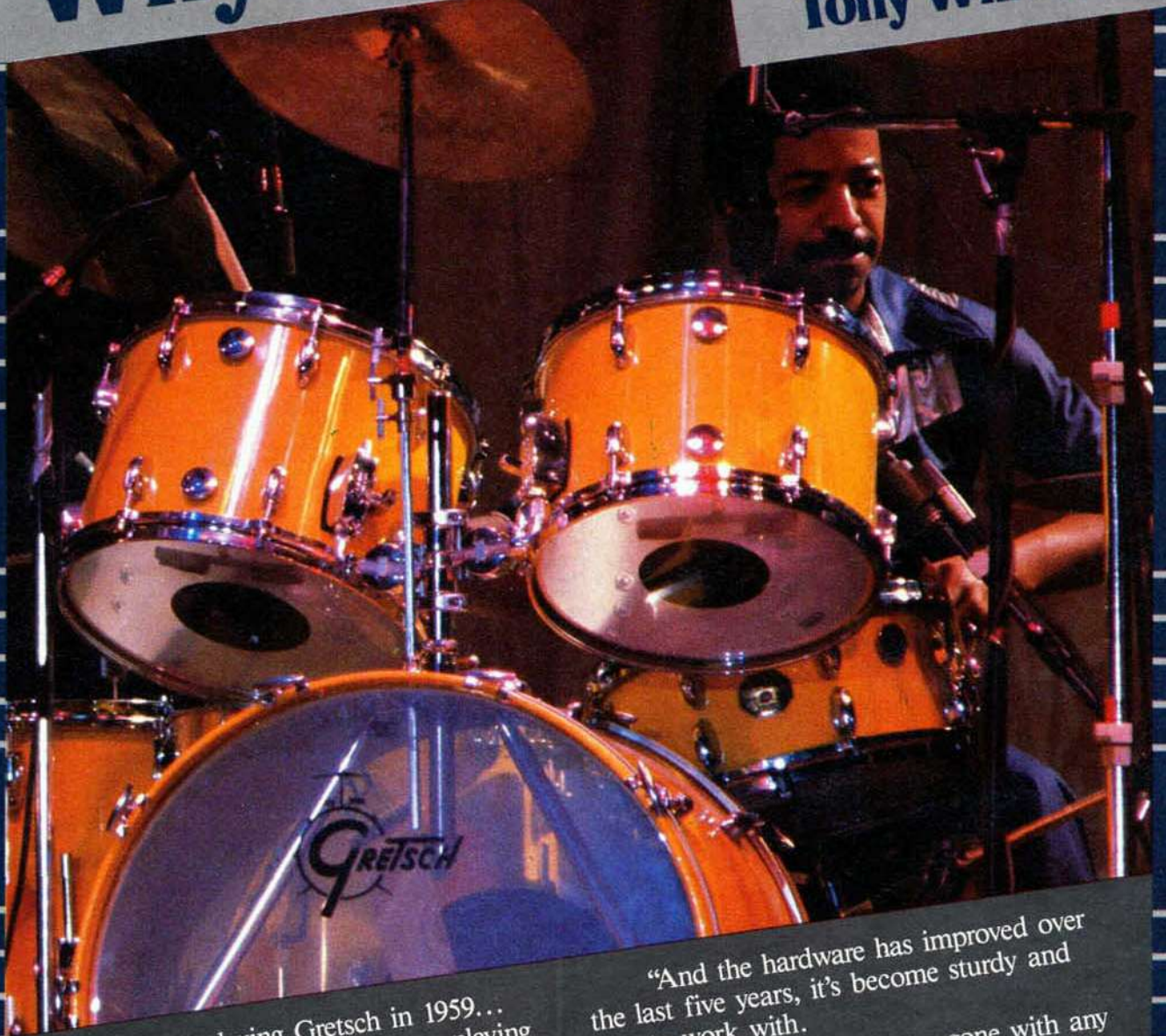
Mick Avory

Inside Meinl

AND MUCH MORE, DON'T MISS IT!

Why do I play Gretsch?

Tony Williams



"I started playing Gretsch in 1959... because *my* favorite drummers were playing Gretsch: Max Roach and Art Blakey.

"The idea Gretsch is just a jazz drummer's drum is silly. It's a lot more than that. You can change a Gretsch drum to sound different ways, and that's not necessarily true of other drums. That's one of the things I like about Gretsch drums.

"It's a very identifiable sound—very round, it carries alot of tone color.

"And the hardware has improved over the last five years, it's become sturdy and easy to work with.

"You know, I could have gone with any drum company over the years—but staying with Gretsch meant more to me than anything anyone else had to offer.

"The sound is there."



Tony Williams

Someday, you'll own Gretsch.

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Jo Jones made Zildjian hi hats the focus for time-keeping and Max Roach was the first to play them as an individual "instrument." Gifted funk drummers like Bernard Purdie built their rhythm sound around distinctively accented 16th note patterns on Zildjian hats to add an extra sense of momentum or texture to the music.

These days, Vinnie Colaiuta, Omar Hakim and leading session players like Steve Gadd and J.R. Robinson use our hi hats for shorter, tighter sounds that weave 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

the most options in terms of tone colors and textures, different "chick" sounds, volume, feel and response.

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