

MODERN DRUMMER™



The International Magazine Exclusively For Drummers

MAY 1982

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**WIN NEIL
PEART'S DRUMS:**

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ALEX ACUNA

**BOBBY
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Past And Present

DEREK HESS

PLUS:

**Pearl 'Extender'
Close-Up**

Electronics On Stage

**Getting 'That'
Studio Sound**

**Billy Cobham
Transcription**

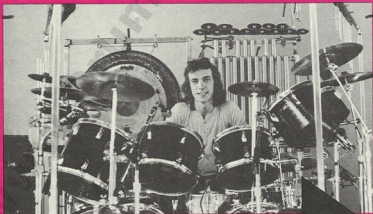
NEIL PEART

Dynamic Drumming
RUSH-

Artist of

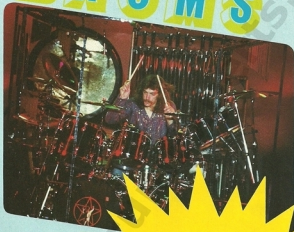
is
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AWAY
HIS
DRUMS...**

and **YOU** Could Be The Winner!



**See opposite page for the details on this
exciting MD Contest!**

WIN NEIL PEART'S DRUMS



Here's
what
you'll
win!!

THE WINNER WILL RECEIVE:

A Tama Superstar Drumset with a custom Rosewood finish and brass plated hardware. All drumshells are vibratified by The Percussion Center of Fort Wayne, Indiana. The drumset includes: Four concert toms: 6", 8", 10", 12". Three tom-toms: 12", 13", 15". One floor tom: 18". Two bass drums: 24". Two gong bass drums: 20" and 22". Two timbales: 13" and 14". One Tama snare drum: 14". All mounting and attaching hardware will be included. Also included: A. Zildjian hi-hats: 13". Ride Cymbal: 22". Medium Crash cymbals: 16", 18", 20". Splash cymbal: 10". Two Camco footpedals. Cases will be included.

CONTEST RULES: Contestants are to write an essay of one-hundred (100) words or less entitled: **Why I Would Like To Win Neil Peart's Drums.** Essays over one-hundred (100) word will not be considered eligible for the contest. All essays must be printed or typed and mailed to: **Neil Peart's Drum Giveaway, c/o Modern Drummer Magazine, 1000 Clifton Ave., Clifton, New Jersey 07013.** All entries will be forwarded to Neil Peart who will read the essays and select the winner. The contest ends on June 21, 1982—the first day of summer! All entries must be postmarked on or before midnight (12:00 PM) of June 21, 1982. **IMPORTANT:** Be sure to include your name, address, and telephone number so that you can be notified that you've won! The winner will be announced in the October 1982 issue of **Modern Drummer Magazine.**

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OCTOBER 1992

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Results of Neil Peart Drum Giveaway

*From the Desk of
Neil Peart*

Dear Readers,

Sept. 15, 1982

Whose idea was this, anyway? Why didn't somebody tell me how long it takes to read 4,625 letters, not to mention choosing one winner? I'm sure I'll never be the same.

There were letters from every corner of the U.S., Alaska and Hawaii, every province of Canada, England, Ireland, Scotland, Wales, Sweden, Norway, Finland, France, Germany, Australia, Hong Kong, Singapore, Indonesia, Puerto Rico, Mexico, and even a girl from Borneo! I mean, a lot of people wanted my drums!

There were all kinds of entries: some of them very funny, some sad, some poetic, some very prosaic, some beautifully presented like a collage thesis, and some illegibly scrawled in pencil. About halfway through, I started to feel very bad and a bit guilty. There were so many deserving entries that I could have given away five hundred drum kits, but—alas—there was only one. You're right, it's not fair!

Many asked why I was giving them away at all, and cast aspersions on my sanity. Perhaps they were right. I've just acquired a brand new, bright red set of Tamas, and I didn't feel right about keeping the rosewood ones at home as a lowly practice kit. They deserve a better fate. I still have my black Slingerland kit at home for practice, and I can't imagine a person needing to have more than two sets. So . . . I got this bright idea. I'll find some deserving individual and give them away. Truly, that was easier said than done.

I called the folks at MD and told them what I proposed to do. They thought it would be good, and we put the contest in motion. But a contest of drumming skill didn't seem right. There are plenty of jerks with talent, and all the talent in the world won't get someone out of their basement if no one can stand to deal with them. I knew I wanted it based on personality as much as anything, so the essay idea seemed the only way to go.

I thought it best not to print the winning ones, as it could only cause sour grapes with people thinking, "Mine was better than that." And really, it's a personal thing between the winner and myself. There were some brilliantly hilarious entries; also some imaginative and beautifully artistic ones. They came printed on drum heads, on scrolls rolled around Pro-Mark 747's, with beautiful designs and sketches. And my personal favorite for beauty and originality: on a glass framed thermometer with elegant calligraphy painted on the back. That one I'm keeping!

I'm sorry there was no way I could respond to all the requests for personal replies, photos, autographs, drum sticks and private lessons. Amidst all of this, I still had to find time for practice, family, and friends, who quickly grew tired of watching me frantically read essays through their visits. My long-suffering wife Jackie was assigned the task of opening and counting letters whenever she had time to spare. It's so glamorous being married to a successful musician!

There were many letters from devoted wives and girlfriends of struggling musicians, which was the kind of thing I thought I would look for—but there were just too many. There were also many supportive mothers, fathers, sisters, brothers, uncles, friends and fellow musicians who wrote on behalf of their favorite drumming person.

I can understand those who sent in two entries in case one was lost, but some people felt obliged to send in six, eight, and even twenty-four entries, thinking to attract my attention through sheer repetition. All this accomplished was to make my fingers and eyes sore from opening and reading all those extra entries.

So what was I looking for? Well, let me tell you what I wasn't looking for: People who didn't play drums, but "thought they'd like to try"; people looking for a Rush souvenir; people who couldn't afford new drums because they were busy paying for a van, a house, or other secondary interest; loads of embarrassing praise and flattery; people who would rather have something else, but would take them because they were free; quotes from the Bible and other mystical higher purposes; people who wanted to play my drums in church; people who said they couldn't get in a band because their set was too small—Jeez!—I joined Rush with an old, six-piece Rogers set finished in silver wallpaper, and two small cymbals. I wasn't born with this drum kit, ya know!

Another thing that figured into my judgement was spelling, literacy and neatness. What does that have to do with drumming? Well, it tells me a lot about the attention to detail, and communication skills that will be reflected in a musician's attitude towards his music and his instrument.

Another interesting thing I learned from reading these essays was the number of sincere and intelligent female drummers out there striving with dedication and determination. I'm sure we'll be hearing from a lot more of them in the future. This is a very nice reflection on the social changes of the last ten years or so. Guys—watch out!

So what was I looking for, you ask again? Well, once some had been eliminated due to overwhelming numbers, I decided to look for the one that best reflected myself as an aspiring teenage drummer. I wanted to see the same, almost fanatical devotion to drums and music that excluded everything else from my life. A quiet religion, that didn't have to shout about it, brag about it, apologize for it, or even think about it—it just is. One who doesn't need discipline or will power to practice, simply because there's nothing else they'd rather do. Some wanted my drums to make them more interested, to practice more, or to make them more popular with their friends. My winner couldn't be more interested, couldn't practice more, and cares nothing about being more popular. Nor is he one of the thousands who claim the crown of, "your biggest fan." He's just a dedicated young drummer who cares about nothing else. His name is Adam Roderick and he lives in California. He's not one of the many unfortunates with little or no drums, but he has agreed to pass his present set along to my second choice, who is one of the above. He shares the same hopeful dedication on only three mismatched old drums. So young Tom Wolf from Pennsylvania will also be improving his equipment through the generosity of Mr. Roderick. Maybe we'll start a chain reaction here. Somebody is going to end up with some coffee cans and pot lids though.

In closing, I would like to thank everyone who entered. I hate to disappoint anyone, but what can I do? There were many, many great entries, but there could only be one winner. Congratulations to him. My thanks also to Scott Fish at MD who coordinated everything, and the staff at Modern Drummer who had to handle all of the mail; 4,625 letters.

Excuse me, I've got to go see my eye doctor!

NEIL

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ASK A PRO

NEIL PEART

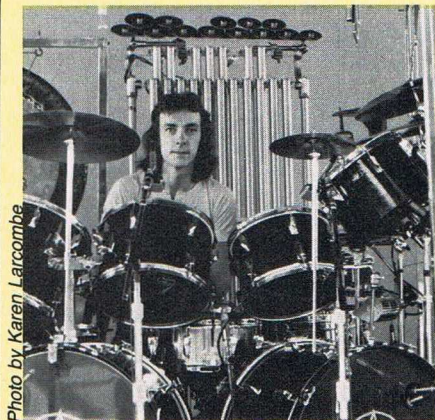


Photo by Karen Larcombe

Q. What is the significance of the logo on the front of your bass drums?

K.L.
Anaheim, California

A. The logo itself goes back to our 2112 album. The red star symbolizes the autocratic society that was projected into the future, where the giant computers controlled the whole society. The star was the symbol of their authority. In a way, it's an abstract symbol for all kinds of authoritarian governments of any kind, whether they be democratic, dictatorial, or whatever.

The man against it, of course, is the individual against this organized state, or anything that's larger than life, whether it be religion, government, or a creed of any kind that's supposed to be more important than a human life. In other words, the individual's life is important.

Q. I recently added a second bass drum to my kit. I need to move the bass drums closer together but that's impossible because my mounted toms are in the way. You have an odd-looking single tom holder mounted to the side of your left bass drum. What make is this tom holder and where can I obtain it?

A.G.
Brooklyn, NY

A. The mysterious piece of plumbing is an old Rogers Swivomatic tom mount. It has been retired by that company and I think I've bought up the remaining inventory in the U.S.! It is one of only two designs which permit mounting a tom holder anywhere but top center. It's really not a very solid arrangement by today's standards, but I haven't been able to find a modern substitute. Truly, they don't make 'em like they used to!

BILL BRUFORD

Q. What kind of snare did you use on the latest King Crimson Tour? What kind of heads did you use on it?

Scott Bonshire
Orland Park, Illinois

A. The snare drum was a Tama Bell Brass with Remo Ambassador heads.



Photo by Brian Kilgrew

Q. Could you tell me how you tuned your drumset—especially the snare—on the *One Of A Kind* album. What kind of heads do you use?

Rupert L. Huse
New York, New York

A. If I had five cents for every time someone has asked me how I tune my snare drum, I'd be a rich man! I can only reply that there is nothing special—no mirrors, no tricks—just a fairly highly tuned top head with an approximately equal bottom head (both Remo) and as little dampening as I can get away with. The particular sound is mostly created by the way the drum is struck; mostly rimshots for the loud notes and non-rimshots for the in-between stuff. The toms on that LP were actually Roto-toms with Remo Fiberskyn heads and some high EQ to make them "clang." Bass drum was an ordinary Ludwig 22" with Remo head.

JAKE HANNA

Q. Do you teach and do you still give drum clinics?

David Adessa
St. Louis, Mo.

A. I'm starting to teach soon at Danny Pucillo's on Reseda Boulevard in the Tarzana area of California, by referral only. I won't be taking beginners. I'm not going to bother with reading or anything like that. I'll listen to a student play, and then I'll straighten out what needs straightening out. I've sort of given up on clinics. Now I just do them for drum shops. I shoot for a narrow field covering the tuning of drums, brush playing at very fast tempos, slow brush playing on the ride cymbal and hi-hat, and what not to do when playing with a big band.



MEL LEWIS

Q. What is the most difficult thing about being the leader of a big band?

Ira Weintraub
Philadelphia, Pa.

A. Leading the band from behind the drums is much easier than one would think. However, that's in my particular band. The musicians are such good listeners, they make it easy for me. The biggest problems lie outside the band. For instance, booking the band. You must keep the band working, otherwise you will soon lose the personnel. We are fortunate to play at the Village Vanguard regularly. This helps to keep the band together.

JOE MORELLO

Q. What can I do to improve my endurance while playing fast tempos?

Sandy Filiponi
Boston, Mass.

A. Stay on one thing for a while. Practice it slowly at first with a metronome and then build it up. Extended periods of practice is the key.

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