

JUNIOR BEAT

NO 2

Drummer Profile No 2 - Kenny Clare

For those who have seen Kenny in action, there is no need to tell you that he is one of the all time greats of the drumming world.

Currently playing with top jazz musicians John Dankworth and Cleo Laine, Kenny has played with (to name a few): Nelson Riddle, Andy Williams, Jack Jones, Judy Garland, Liza Minnelli, Tom Jones, Tony Bennett and Perry Como.

1975 has been another busy year for Premier. We've completed the move into our new factory and production is increasing to meet the ever-growing demand for our instruments. More and more percussionists have started playing Premier and many more are sure to follow.

The Junior Drummer's Club has grown to over 300 members since it started this year and we're hoping your support continues through 1976. Don't forget that those of you whose membership is due for renewal shortly that after the initial 50p, the membership subscription drops to only 30p a year.

The policy of the Club is to cover all aspects and styles of drumming, so if you've a pet topic you'd like covering let us know.

Finally, everybody at Premier would like to wish you all a very good 1976.

The Editor

Crossword Winners

The first 6 correct entries drawn out of the hat were:

Philip J. Ashby, 59 Corner Farm Road, Staplehurst, Tonbridge, Kent.

James Conway, Beech House, Old Costessey, Norwich, Norfolk.

Phil Dixon, West Bank, Uppingham, Rutland, Leicestershire.

Gregory McCaffrey, 19 Sutherland Place, Dundee, Scotland.

Euan G. Stevenson, "Bonnyview", George Street, Banff, Scotland.

David Ward, 16 Rhodes Street, Hightown, Castleford, Yorkshire.



Born in London 47 years ago, Kenny started playing drums in 1942. He began by teaching himself as there was no instruction available at the time. Before joining the RAF in 1947, Kenny played with several local jazz groups but his first job with a name band came in 1949 when he joined Oscar Rabin. Although Ken is also known now for his fine work with the Kenny Clarke/Francy Boland Band with the famous 2-drummer line-up, his first experience of a band with two drummers was in 1950

when he was with the Jack Parnell Orchestra.

Today, Kenny is constantly in demand for concerts, sessions and clinics and is held in respect wherever he has been. He has worked unbelievably hard to get this position and has earned every honour that has come his way. He plays any kind of music, but it's the total dedication to play everything to the best of his ability that will help keep him in demand as one of the greatest drummers of our time.

Premier
1st IN PERCUSSION

Product Close-up

B203 resonator outfit

The Premier resonator shell outfits have been specially developed by Premier and Kenny Clare. Inside the standard Premier drum shell is an extra shell that is held in place by the normal 'support' hoops. The cavity formed between the two shells acts as an extra sound box (like a violin) and has a dramatic effect on the volume without affecting the playing characteristics in any way. This modification is made to all the tom-toms and the bass drum.

Outfit specifications.

- 142 bass drum 22 x 14" (55 x 35 cm) resonator fitted 298 folding spurs
- 35 snare drum 14 x 5½" (35 x 14 cm) metal
- 333 tom-tom 13 x 9" (33 x 23 cm) resonator
- 346 tom-tom 16 x 16" (40 x 40 cm) resonator 3 legs
- 252 pedal, deluxe
- 313 snare drum stand, Lokfast
- 314 x 2 cymbal stands, Lokfast
- 315 hi-hat stand, Lokfast
- 391 single tom-tom holder, Lokfast
- 1697 cymbal holder, short model
- 249 matching throne
- 545 sticks
- 555 brushes, telescopic



Recommended cymbals

- 354P hi-hat matched pair 14" (35 cm) 5-Star Super-Zyn
- 358 x 2 18" (45 cm) ride, crash-ride 5-Star Super-Zyn
- 360 20" (50 cm) ride 5-Star Super-Zyn

Alternative outfit
D203 as 203 but with 24" (60 cm) bass drum

★ SPECIAL OFFER ★

To all members of the Premier Junior Drummer's Club.

By special arrangement with 'International Musician', we are able to offer you this magazine for only £2.00 a year for 12 issues saving you £1.00 on the normal cover price.

Anyone wishing to take up this offer should send a PO for £2.00 by April 30th to the address below:

★ ★ ★ Competition Corner

This issue's competition is quite an easy one. All you have to do is write to us and say, in not more than 200 words, why you prefer playing percussion to any other instrument.

The best essay will receive a Premier 315 hi-hat, while the best two runners-up will receive a 314 cymbal stand.

The competition is open to club members only, and the judge's decision is final.

No correspondence can be entered into. Closing date for entries: 31st May 1976.



Young club member in action

Caught in action at the World Pipe Band Championship at Corby in August was Kevin Neill from London. Kevin at only 4½ is the youngest Club member — but nonetheless a dedicated drummer.

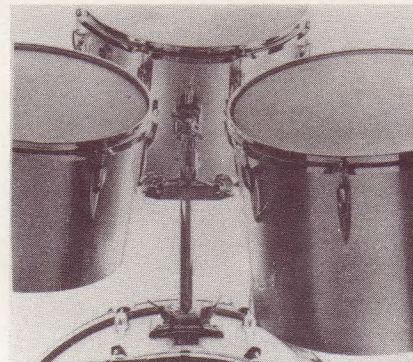


All these top percussionists are now playing Premier

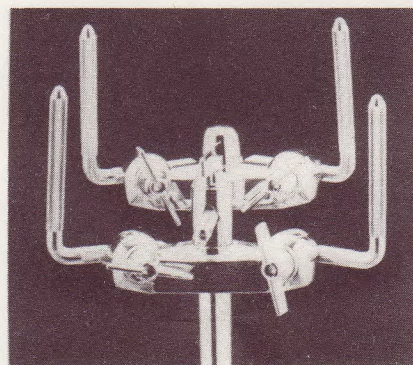
Keith Moon — The Who
 Kenny Jones — Faces
 Darrell Sweet — Nazareth
 Dinky Diamond — Sparks
 Martin Foye — Fruupp
 Neal Smith — Alice Cooper
 Barrie Wilson — Procol Harum
 Terry Cox — Gilbert O'Sullivan
 Malcolm Allured, Romeo Challenger — Showaddywaddy
 Bobby Colomby — Blood Sweat and Tears
 Robin Colville — Grumbleweeds
 Don Lebler — Teaching/sessions — Australia
 Ray Laidlaw — Jack the Lad
 John Coghlan — Status Quo
 Ric Lee — Ten Years After/Nexus
 Billy Rankin — Ex. Brinsley Schwartz
 Alan Eden — Obie Clayton/sessions
 Terry Fogg — Christie
 Paul Hancox — Longdancer
 Richard Coughlan — Caravan
 Bob Sturt — Ex. Rock Candy
 Skip Prokop — Lighthouse
 Tony Meehan — UK and USA rock sessions
 Phil Collins — Genesis
 Phil Wright — Paper Lace
 Stuart Tosh — Pilot
 Brian Bennett — Shadows/sessions
 Kenny Clare — TV/sessions
 Barry De Souza — David Essex
 Colin Davey — Slim Chance
 'The Big Figure' — Dr Feelgood
 Brad James — James Boys
 Andy Newmark — US sessions
 Alex Duthart — World Champion Pipe Band Drummer
 Andy Walton — Kenny
 Tony Beard — Hustler
 Jimmy Blakemore — Jack Jones
 Kenny Clarke — Clarke-Boland Big Band

Christine Lee — own band (ex Ivy Benson)
 Gus Johnson Jnr — World's Greatest Jazz Band
 Jack Sperling — USA sessions/clinics/TV
 Philly Joe Jones — Freelance jazz sessions
 Louis Hayes — Oscar Peterson
 Eric Delaney — own band
 Bob Turner — BBC Northern Radio Orchestra
 Huub Jansen — Dutch Swing College Band
 Andy Jervis — Syd Lawrence Orchestra
 Ronnie Bottomley — Wakefield Theatre Club
 Bobby Orr — Ted Heath, session drummer
 Ken Newton — Batley Variety Club
 Wilson Young — World Pipe Band Champion
 Bob Montgomery, Billy Stevenson — Champion Pipe Band Drummers
 Jim Hutton — Scottish Pipe Band Champion
 Bert Barr — Scottish Pipe Band Champion
 Bob Throckmorton — Buddy Greco
 Keith Hatton — Talk of the Midlands
 Bobby Worth — Talk of the Town, London
 Ronnie Verrell — Jack Parnell Orchestra/TV/sessions
 Bobby Armstrong — Roy Castle
 Geoff Myers — The Million Airs
 Eddie Prevost — Jazz artist
 Louis Moholo — sessions
 Tony Kinsey — TV/sessions
 John Stevens — Spontaneous Music Ensemble
 Stewart Copeland — Curved Air
 Mac and Katie Kissoon — own band
 Graham Deakin — Ox
 Max Greager Orchestra
 Will Birch — Kursaal Flyers
 Gerry Conway — Cat Stevens
 Woody Woodmansey — Spiders from Mars
 Ted McKenna — Alex Harvey Band

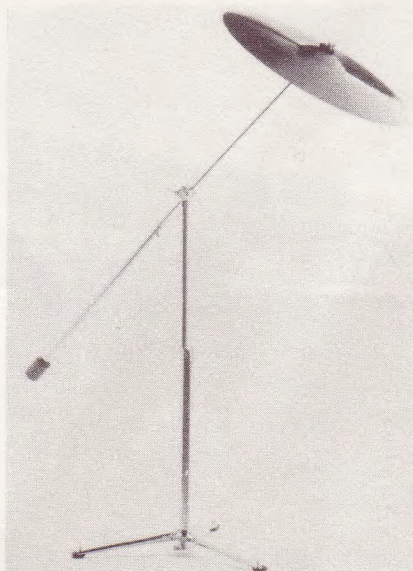
New Products



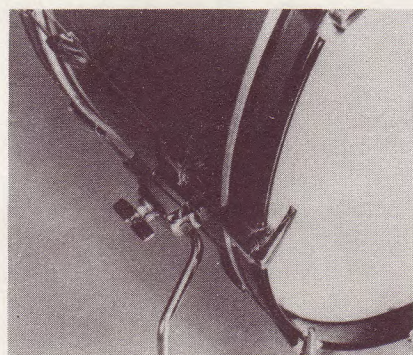
393 triple tom-tom holder is a logical extension of the Premier double-holder



394 quad tom-tom holder gives you even more tom-toms in a compact area

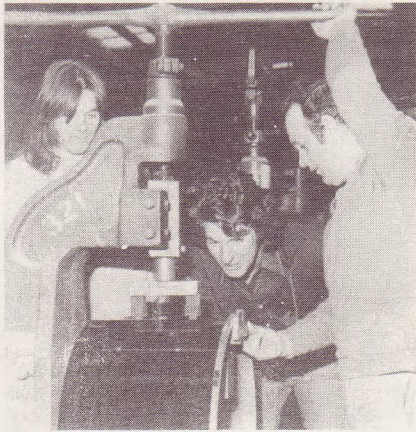


314T boom-arm cymbal stand, fully adjustable for reach and angle

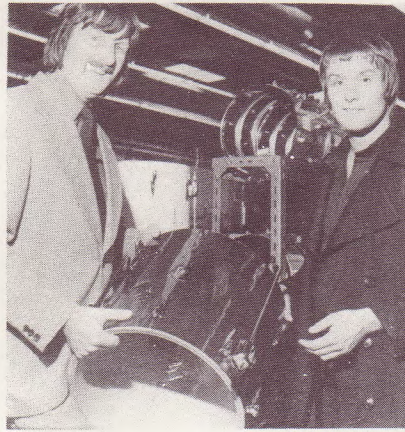


298 folding bass drum spurs provide strong and stable support for your bass drum

Top rock percussionists visit Premier factories



Ted McKenna watches the final stages of drum assembly.



Carl Palmer and Eddie Haynes of Premier smile for the camera.

Two of the recent top drummers to visit the Premier works have been Carl Palmer (ELP) and Ted McKenna (The Sensational Alex Harvey Band). Ted has just purchased a Premier outfit while Carl has been adding to his present set-up with Premier tuned percussion.

Premier tutors

A wide range of Premier tutors covering all types and standards of music are available from your local Premier dealer.

- 621 Wilson Young pipe band drumming tutor and record
- 622 Brush Artistry by Philly Joe Jones
- 623 Max Abrams drum tutor
- 624 Premier Modern Drum Tutor
- 625 Premier Drum Corps Guide
- 626 Premier xylophone, vibe, marimba tutor
- 628B Marching music — bugle part
- 628D Marching music — drum part
- 630 UK Rock Drumming tutor by Harry Hughes

You ask

Does lacquering the inside of the shells improve the sound of the drums? If so what form of lacquering do you recommend?

Lacquering certainly helps to improve the sound that is projected from your drum, and we would suggest that you use a polyurethane clear lacquer, and if possible spray the lacquer onto the inside of the shell instead of brushing it.

SELECTING CYMBALS

'Take away his cymbals and he will have to stop playing.' This was once said to me by a drummer from the older school of percussion as we sat watching his young contemporary pounding out a consistent rhythm on his cymbal set-up.

While I do not agree entirely with the gentleman who passed the comment, it is true to say that many drummers these days do tend to rely a great deal upon the cymbals around their drum kit.

It is also true to say that during a performance, the cymbals, one way or the other, will be used almost constantly within the context of the music being performed. Therefore, I feel, this article should prove to be of help when selecting cymbals.

The average drummer almost always knows what make and type of drums that he requires through advice, choosing or even just seeing a certain drummer play a certain make — eg Premier — of outfit. He will then take the outfit and tune it according to his own particular taste.

The story with the cymbals is very different. Remember, a cymbal has already been given both sound and characteristics when you purchase it, so knowing what to look for is most important.

The less experienced drummer will ask his dealer for a pair of 14"—15" cymbals, usually with an 18" CRASH and 20" RIDE cymbal, and will also expect the dealer to come up with the right cymbals, governed only by how much the budding percussionist can afford to spend.

The drummer with a little more experience usually knows, within his own mind, the type of sound that he is looking for and usually the size of cymbal to go within his existing set-up. What he does not usually know is what distinguishes a ride cymbal from a crash cymbal — other than the thickness of the cymbal — what to look for and how to test it. Knowing some of these answers can save many hours of frustrating searching.

Bear in mind the following:

A RIDE cymbal is usually heavy and thick, giving a high sounding ping when hit with a stick. The overtones will hardly be interfering with the ride sound.

A smaller cymbal bell will mean more ride and less crash.

A CRASH/RIDE cymbal is the marriage of both types and is rather a more difficult cymbal to judge. Ideally, it should give a fairly clean ping with a stick when played about halfway between bell and edge.

Hitting on the edge should give a good responsive crash and the gauge of the cymbal is about medium.

A CRASH cymbal is normally fairly thin and 'speaks' very quickly. It is not a good cymbal for keeping time on because, being thin, there are many overtones which give a messy type of sound.

Never be influenced by a make of cymbal. Be fair, because the most expensive cymbal is not always the right sound that you may require. Always judge a cymbal first by sound, and then by price.

Having selected what you consider to be the ideal cymbal, do the tests:

Always make sure that a cymbal is consistent in tone all over. To do this, first play the cymbal from the bell downwards towards the edge with consistent stick taps, listening for any dull or unresponsive stick spots — repeating this action all around at 3, 6, 9 and 12 o'clock — or each quarter.

When you are satisfied with this test, make sure the sound is also consistent around the cymbal, testing it halfway between bell and edge.

ALWAYS GET ANOTHER DRUMMER TO PLAY THE CYMBAL FOR YOU.

A better dimension of sound is heard if you stand away from the cymbal. Make sure that the cymbal is struck both loudly and softly. I have seen drummers tapping a cymbal and then buying it; and I know full well that they will thrash it to death on the gig!!

ALWAYS TEST A CYMBAL AS YOU INTEND TO USE IT.

With the hi-hat cymbals, 14" and 15" are today's most popular sizes. A 'matched pair' of hi-hat cymbals will often be found when you are buying and this means that the manufacturer has already selected what he considers to be a good pair of cymbals.

At Premier, the 5-Star Super-Zyn cymbals are delivered to the dealer pre-selected by cymbal experts.

Ideally the bottom cymbal will be at a slightly lower pitch than the top cymbal. The reason is that the bottom cymbal will give the depth of sound required and the top cymbal (the one actually played with the stick) will give the crisp response.

Always consider the type of music you are playing. For instance, a heavy rock player will surely crack and break a very thin cymbal if it is hit heavily and constantly.

When a crack does appear in a cymbal and is running from the edge towards the centre, if acted upon quickly, the cymbal can be saved without any interference to the sound. Carefully drill a small hole slightly in front of the crack and this will stop any further spread, and so prolong the life of the cymbal.

EDDIE HAYNES
Promotions Manager

If you have any problems, photos, ideas, let us know. We're always glad to hear from you. Write to: The Editor, Junior Beat, The Premier Drum Co. Ltd., Blaby Road, Wigston, Leicester LE8 2DF.