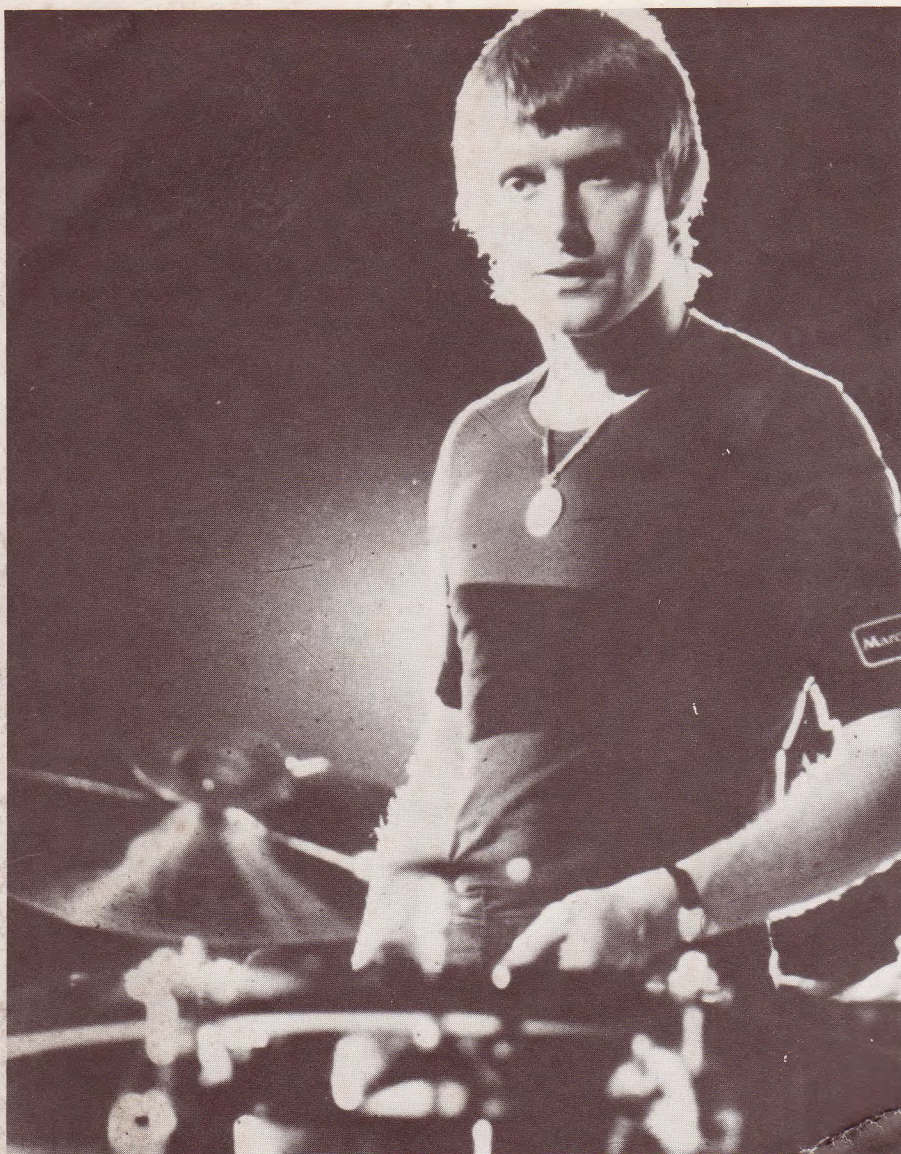


JUNIOR BEAT

No. 4

Drummer Profile CARL PALMER



One year after forming ELP, Melody Maker readers voted Carl Palmer the best drummer in the world. He has never lost this title.

Carl's professional career goes back to the mid 1960's when he was drummer with Chris Farlowe and the Thunderbirds, one of the most under-rated bands of the time. From there he moved on to Atomic Rooster before forming ELP with Keith Emerson and Greg Lake in 1970.

Because of the three musicians' status in the rock world before forming ELP (Emerson was with 'The Nice', Lake with 'King Crimson') they were immediately tagged a "super group". This name has been the death of many bands who have found themselves unable to live up to the pressures, but ELP's development in the last seven years has made them the exception.

For those of you who haven't heard ELP, their musical influences range from classical to jazz to rock and Carl's versatility stretches even further. Away from ELP he's played with practically everyone from the Oscar Peterson Trio to symphony orchestras.

Despite being at the top of his profession, Carl firmly believes that he still has a lot to learn, and whenever possible he studies with Professor James Blades OBE of the Royal School of Music. Dedication is the keyword to Carl's success and that would be his advice to any of you who want to succeed in this business.

Carl's drum kit is the only one of its type in the world. Custom made of steel it weighs several tons and has complemented this with Premier snare drum and 252 pedal plus the complete range of Premier tuned percussion comprising vibraphone, xylophone, marimba, glockenspiel and chimes.

Selected discography:

- Tarkus — ELP
- Trilogy — ELP
- Pictures at an exhibition — ELP
- Works Vol 1 — ELP

Dear Member,

Firstly, may I wish you on behalf of The Premier Drum Co. Ltd. a very Happy New Year.

The competition in the last issue didn't give us a clear winner so the first prize of John Coghlan's snare drum has been held over and will be awarded to the winner of this issue's competition.

Following many requests for more information on Premier Trilok stands, we've reprinted on the back page a review which first appeared in International Musician magazine in November.

Also in this issue there's an article

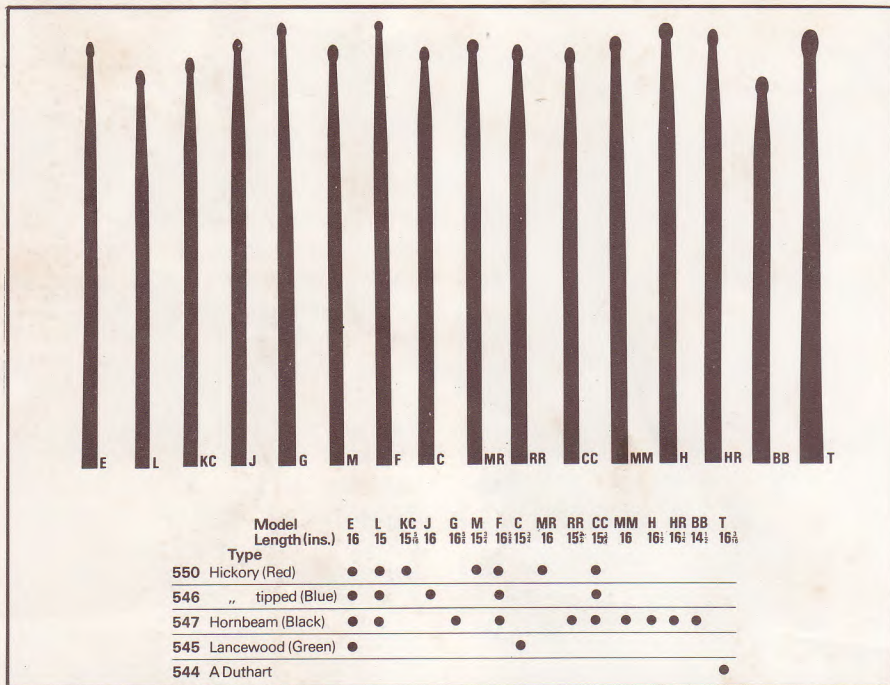
on Zildjian and our new stick range and features on Carl Palmer and choosing your own drums.

From the next issue we're hoping to start a regular letters' column so keep writing with your ideas and problems, and if we feel they will help other club members we'll publish them in Junior Beat No. 5.

The Editor

NEW STICKS FROM *Premier*

A completely updated range of sticks, including many new models, is now available from Premier. Specially designed in three types of wood — hickory, hornbeam and lancewood — there is a model to suit every taste and style in playing.



STOP PRESS: Now available Carl Palmer sticks 550CP.



What the papers say . . .

TRILOK

Premier have brought out a new range of tripod-based stands called Trilok. These are a logical progression from their Lokfast which, over the past decade, have been well tried and tested.

They have unique 'U' section pressed steel legs, along with all the other refinements to be found on modern stands and are the first to embody substantiability with portability and lightness. Their power-to-weight ratio, which is an important and often disregarded consideration, is second to none.

All of the stands have one thing in common. Normally, when setting up a tripod stand, it is necessary to grab one leg (of the stand) with each hand about half way down it and just below the pivot arm. However, as the Trilok stands are made from the 'U' section drawn or pressed steel, there are two edges per leg with the potential to cut your hands. The leg is made of approximately 16-gauge steel or its metric equivalent.

If you were in a real hurry to set up you could damage your fingers. I appreciate Premier's problem and sympathise since the 'U' sections of the leg and its stay both locate into one another, Premier couldn't put any hand protectors inside them half way down. So, the safest way to set up the Trilok stand is by gripping the actual feet (of the stand) and pulling outwards. This shouldn't be too much to manage for the ambidextrous drummer. All the stands have self-levelling rubber floor-guide attachments. Hidden inside these is a substantial sharp spike. So you have the alternative of rubber foot or spike. To bare the spike it's only necessary to screw the rubber foot cone up a little.

Every stand has Premier's substantial bass drum tensioner matching 'T'-handle

wing-bolts for height arrest and adjustment. These locate into a large captive nut which is held by a saddle. So no adjustment bolts actively penetrate the tubes. The top of the bottom tube on each stand is split to enable this wing bolt to exert pressure on half of the circumference and force it against the tube inside it.

The second stage of the cymbal stand has a split plastic insert inside it at its top to take the wear and be replaced when, or if, necessary. The cast tilter is attached to the larger diameter 5/8" top tube by an Allen screw. So this too is conveniently replaceable. The legs extend 14" from the centre. The result is a substantial wide-based stand. The bottom tube on all the stands is 1 1/4" outside diameter and the second 1 1/8". The stand can be elevated to a maximum height of 66".

HI-HAT STAND

The Trilok hi-hat is a monster. Its cast one-piece footplate matches the 252 bass drum pedals and features a built-in adjustable toe stop. The tripod legs are, as I've already described, with the rubber levelers or alternative spikes. In addition, there are a pair of adjustable spring spurs just to make sure. The spurs follow the centre angle of the base framework which is ingeniously angled forward at its bottom and allows the drummer's toe to be even more underneath the centre pull.

This pull is via a plasticised, industrial fibre strap (like the bass pedal's) which works well enough but I prefer the rigidity and "feel" of a non-flexible strap. Mind you, this is the first hi-hat I've played which felt exactly the same as the bass drum pedal. This could be quite a practical consideration, especially if you play two bass drums where it's necessary to go from one to the other with the left foot.

This plastic strap is fixed back on to itself after it goes round the parallelogram-type linkage to the centre rod. This will help it to wear longer. This strap/pull is adjustable in length with a drum key-operated screw beneath the footplate. This is the first hi-hat I've seen to boast this feature. The action uses double expansion springs which are joined to the centre rod diametrically opposite each other and move up and down in two slots. These springs are adjustable at the top of the base tube in a most convenient position. There's a plastic saddle which locates two threaded rods which are joined to the springs.

Each rod has two knurled, threaded washers which locate on each side of the plastic saddle. So, one tightens these washers from above and below against the saddle. There's a spring washer in between to make sure. If you want a harder action you tighten the top nut whilst alleviating the bottom one. For easier playing you adjust vice versa. While the action goes from extremely loose to extremely tight with ease there was no way I could do this while playing.

The top tube has a completely new bottom cymbal cup. It's plastic, large, and adjustable in angle with a sprung knurled-screw.

The cup had the normal dished washer inside it with a felt washer on top of that. The top cymbal clutch seemed as before. It's turned, and has two metal threaded washers above and two below and a larger wing bolt which matches in shape, but not size, the others on the stands. It's a very smooth, and fast, hi-hat pedal and the perfect complement for the already well-accepted 252 bass drum pedal.

SNARE DRUM STAND

The snare drum stand is innovatory in almost every feature. It too has the 'U' section tripod legs with the floor levelers and spikes. It has the large wing bolts and the slot at the top of the large section bottom tube and an unusual drum clamping mechanism and playing angle arrest.

This latter facility is, like most good drum inventions, very simple. There's an omega-shaped clip which fixes round the top tube and can run up and down it freely. The omega open ends can be squashed together with a wing bolt which tightens the cup around the tube. This wing bolt also retains a small pivot arm about 3" long which is loose-riveted to the cradle part of the stand. The omega collar, once loosened, runs up or down the top tube. Because it is attached to the cradle, which is able to pivot, it moves the cradle to the desired angle. It's really simple and effective. To secure the angle, one merely tightens the hi-hat clutch-type wing bolt. It's ingenious.

The cradle itself has two fixed arms and one moveable arm which can be adjusted for length and locked with a drum key operated screw. This arm has a dozen holes in it so should accommodate 12", 13" and 14" snare drums as well as 15" and 16" tom-toms. The final fine adjustment is then actuated by a bass drum tensioner matching wing bolt which pushes the moveable arm vertically through a captive nut until it presses hard against the drum. These arms are sheathed in white rubber. As far as I can see, the stand has no drawbacks.

Reprinted in part from International Musician, Nov. '77.

Premier
1st IN PERCUSSION

AVEDIS ZILDJIAN CYMBALS — How they are made

Only the hardest bronze alloy is cast in the manufacture of Zildjian cymbals. The world famous and secret alloy, which contains traces of silver, is unique in its quality.

The making of Avedis cymbals demands:

- A pure melt, and clean re-fined metals
- Aged castings
- Fine rolling
- At least four temperings and annealings
- Three hammering processes
- Hand turning for tone variance.

An important factor in cymbals is the molecular grain structure. If the grain runs in the same direction in a cymbal it can warp. So the Zildjian alloy is rolled in many directions to give a multiplicity of interlocking and overlapping grains. This gives a vastly greater strength with no chance of warping, and no weak spots develop during the long life of the

cymbal. Most Zildjian cymbals last a lifetime, and all improve with age.

The unique properties of the cymbals ensures the 'alive' feeling that the drummer strives to transmit through his playing. The actual power of a cymbal depends mainly on size and quality, and the sound of a high quality

cymbal will far outreach the sound of a low quality cymbal of equal size and weight.

Only **noise** is produced by over-playing a cymbal too small for the job.

For further information on Zildjian and Ufip, Super-Zyn and Zyn cymbals write to us for a copy of the "Premier Cymbal leaflet".



Simon Fox (centre) of Be Bop Deluxe collecting a new pair of Avedis Zildjian rock hi-hats from the Premier factory. With him are his road manager, Eddie Butler (left) and Eddie Haynes, Premier Promotions Manager.

COMPETITION -- Spot the



Drummers



Hidden amongst these letters are the names of twenty top Premier drummers. All you have to do is find them.

The names can be across, up or down, diagonally, backwards or forwards.

The same letter can be used more than once but all the names run in straight lines.

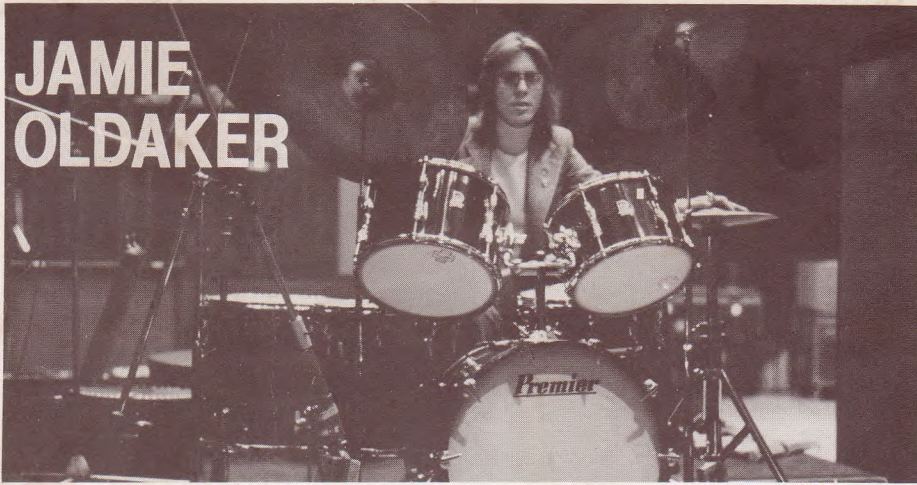
List them on a piece of paper, and send them to us with your name and address and you could win John Coghlan's snare drum and a 252 pedal.

The closing date for entries is ~~February 28th 1978~~. **MARCH 31 1978**

The judges decision is final and no correspondence will be entered into.

C	O	G	H	L	A	N	A	M	E	S	T
K	T	A	N	R	E	P	O	O	C	T	E
R	O	L	D	A	K	E	R	O	E	R	E
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Y	U	W	I	L	S	O	N	Y	A	L	S
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A	A	O	O	I	D	L	E	A	I	I	T
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JAMIE OLDAKER



Top American drummer, Jamie Oldaker, who for the past three years has been in the Eric Clapton Band, is another top professional drummer to change to the Premier sound.

Jamie took delivery of his Premier outfit during the band's last visit to the U.K., and plans to use it extensively, particularly for recording.

The outfit is in polychromatic red and comprises a 20" bass drum, 12x8", 13x9", 14x14" and 16x16" tom-toms all with resonator shells plus Trilok stands.

TOP DRUMMERS AT PREMIER FACTORY

Genesis drummer Phil Collins recently showed another side of his talent when he visited our factories. He came not only as a drummer but also as a journalist. He wrote a two page feature on Premier for Beat Instrumental magazine. We're pleased to report that not only was his story interesting but he also ordered a new set of Avedis Zildjian cymbals during his stay.



Richie Hayward was another top drummer who managed to find time to visit Premier during an all too short Little Feat U.K. tour. Also with him was the band's percussionist Sam Clayton.



Choosing Your Drum

One of the hardest decisions you will have to make during your playing career is deciding on your choice of a new drum.

The top priority on your list must be the sound of the drum. And it's got to sound good not only on the day you buy it but throughout its life. The point to remember is that the sound stems from the drum's construction.

The shell is the heart of the drum so make sure that it is well made. Almost all wood shell drums are made of laminated ply but the method of construction and the quality of the wood can vary greatly.

To retain all of its resonance and maximum strength (so that the shell stays perfectly round) the wood should be dry bent along the grain. The easier method is to bend with the grain, but this produces a much weaker shell. Put this to the test with a thin piece of wood and you will feel the difference.

Always check the finish inside a drum. Premier use a sound intensifying lacquer inside which prevents the sound being absorbed into the wood. In the case of bass drums, the lacquer is there to help the tone of the drum and it is the overall tone that should be damped down to give you the sound you want.

Take a close look at the tensioning used on the drum. Flush braced tensioning spreads the stress across the whole depth of the shell and improves the sound potential and stability and consequently lengthens the life of the drum.

Another problem when choosing drums is to decide on a wood or

metal shell snare drum. This is very much a matter of personal preference. If you buy metal make sure it has a spun shell, where the edge is spun right over to give a perfect surface for the drum head to touch and which will also prevent the shell becoming out of shape. This is very important since the smallest twist will mean the snares will not lie flat and will lose their power of response. Make sure the snare action operates properly so that the snares can be taken off cleanly. Check the threads on the tension bolts on all your drums and try and choose drums with "covered threads", where the thread itself is not visible. This prevents the thread from collecting dirt and dust.

No matter what colour finish you choose for your drums make sure it is thick since this will give a smooth finish with more 'depth' and appeal.

Examine the chrome finish on all your drums and stands. Chromium plating can vary enormously but look for 'depth' which gives a good indication of good copper and nickel deposits below the chromium.

You're probably wondering by now how much to pay; obviously this very much depends on your pocket but if you're just starting do not spend too much on an outfit since you might decide 6 months later to give up.

One final point. When buying your outfit talk to your dealer. He is there to help you make the right decision in the price range you can afford. Don't always go for the cheapest, it may work out more expensive in the long run.

(First issued Oct. '76)