

PULSE... 2

SIMMONS

No. 2
June, 1985

"Rockin' Rio"

By Tony Brock, drummer with Rod Stewart

In the past 9 months we've been all over — America, Canada, Japan, Brazil, Australia. Israel, too. Rio was fantastic, we played to about 250,000 people a night. They built a place just for the concert. It was called "Rockin' Rio". It was great. The people in Brazil had never seen the Simmons before and they went crazy over the drums.

People ask me how I keep a good attitude about being on the road so much. Having been on the road for most of my life it's just a part of it that I accept. Travelling is still a pain in the neck but you learn to deal with it. You have to. The good times I have make up for it. We're going to Bangkok and Canada again this summer. You can't replace the feeling when the lights go down and there's 20,000 people out there going crazy. It's a wonderful feeling. You have no choice but to do your best.

When we're on the road we always try to enjoy ourselves. Of course, some pretty strange things can happen on the road, too. One time we did a show in Jones Beach, New York and it started pouring rain. We couldn't stop playing because it was being broadcast live on the radio. We just kept playing as everything got drenched and collapsed around us. The only things left at the end of the show was Rod's voice and my Simmons.

One thing about the road is that you don't get much chance to practice. If I

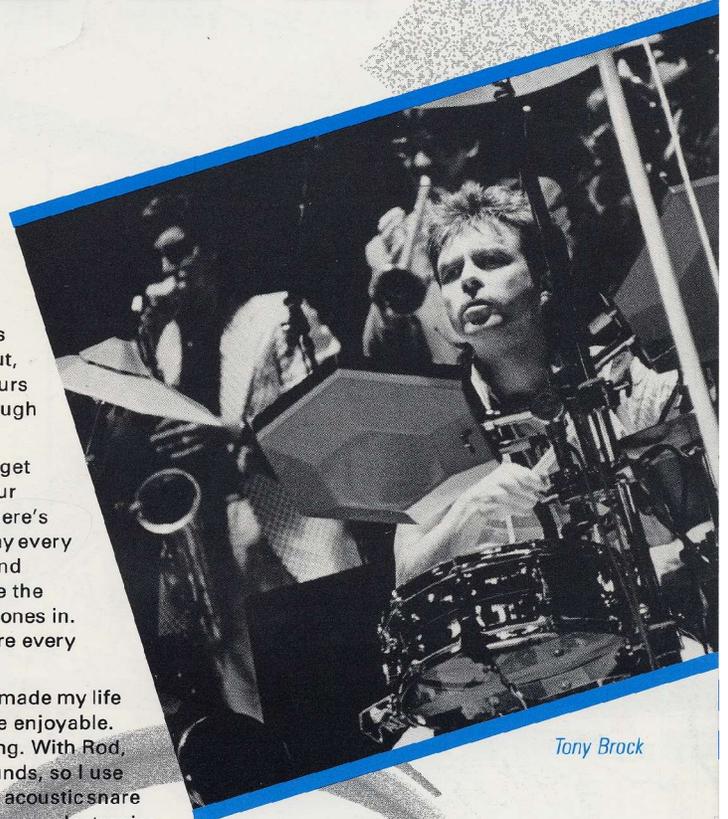
don't get at least 30 minutes of practice in, I feel like I've wasted the day. And the band doesn't rehearse on the road unless you count sound checks. But, we normally play for 2½ hours a night so maybe that's enough practicing.

Being on the road can also get boring so we try to make our shows more interesting. There's certain songs we have to play every night (like "Maggie May" and "Infatuation"), but we move the songs around and put new ones in. And we do a different encore every night.

Simmons drums have also made my life on the road easier and more enjoyable. They're simply more exciting. With Rod, you need a lot of heavy sounds, so I use total Simmons except for an acoustic snare drum on some songs. Rod loves electronics so there was no problem making the transition from acoustic to electronic drums.

One day, I turned up with an SDS5, and he loved it. That was a breakthrough in style. I used the SDS5 on the "Tonight I'm Yours" album and on the tune "Body Wishes". I used the SDS7 on "Infatuation."

In addition to the SDS7, I use an SDS6 drum sequencer on the road. During my drum solo, I kick the sequencer in halfway through. I get off the set and walk out front. Of course, the audience goes crazy. They can't believe the drums are still playing



Tony Brock

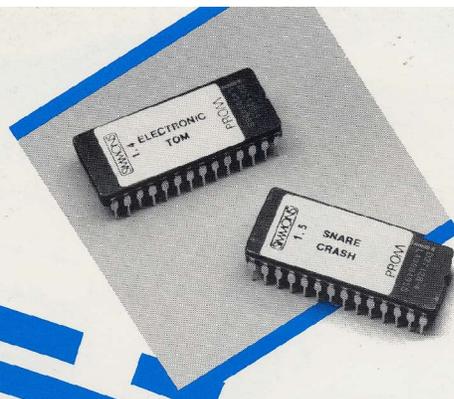
without me. I let the sequencer go for two or three minutes, and then come back and play the drums from the front before getting back behind the kit.

I've used Simmons' EPB unit to store some sounds that I put into my SDS7. With the EPB you can put your sounds into the kit and take them on the road with you. I got our horn section to play a riff into the EPB, and now I have that sound in my "7", as well.

That's the beauty of Simmons — even in the rain. They cover everything. ●

Simmons On Tour—Poster Inside

Product Update



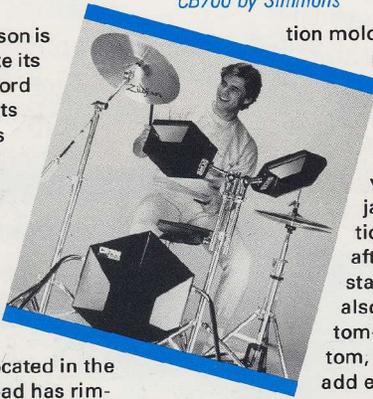
CB700 by Simmons

The start of the summer tour season is the best time for Simmons to take its newest products on the road. Word of Simmons' latest developments in electronic drum technology is sure to travel far and fast.

Simmons' biggest news is the new SDS9 electronic drumkit. The "9" has so many new features it makes everyone else's kit look like last year's show. The snare drum has fantastic sounds that are generated by user changeable digital chips located in the controller and the snare drum pad has rimshot and cross-stick capability. There's also 20 kit memory with programmable adjustment for pitch, bend, decay, filter, resonance, noise and balance of the drum, rim and cross-stick sounds.

The analog tom-toms have a "second skin" adjustment that can make drums sound like they have two heads. The bass drum sound is a software generated replica of a studio quality recorded bass drum with controls for pitch, click and "thump."

Along with the great feel of SDS9's new design drum pads, incredible sounds and extensive memory storage, is an "auto trigger" for easier, quicker tuning; on-board digital delay; cassette tape external memory storage and fully assignable MIDI in and out. Slow down as you drive past this one!



tion molded pads (with softer playing surfaces), completely adjustable sounds (with a unique tom-tom run generator), and a convenient headphone jack (for silent late practice in the hotel room after the show) are standard. The 800 Series also includes the 400, 4 tom-tom and 200, 2 tom-tom, add-on packages to add electronic tom-toms to an electronic or acoustic drum set.

Simmons has also upgraded their "main-act", the SDS7 analog/digital drum synthesizer. With an expanded alternate

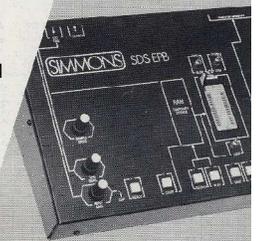
Drum Stands



was done in the studio can now be used in concert.

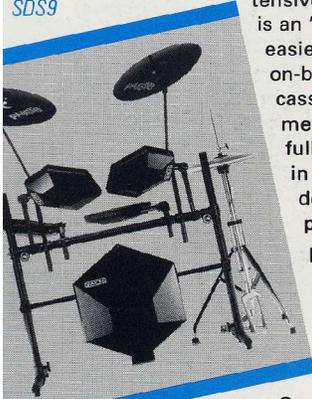
After the success of the *Ultimate Drum Rack*, Group Centre (the U.S. and South American distributor of Simmons drums), has been working on some new hardware concepts that will be in the stores soon. Black finish, heavy duty *Double/Triple Floor Stands* and *drum pad and cymbal mounting arms* complete the functional, high-tech look of Simmons Electronic Drums.

For more tour or product information, contact your local authorized Simmons dealer — before the bus leaves without you.



EPB

SDS9



Along with the great feel of SDS9's new design drum pads, incredible sounds and extensive memory storage, is an "auto trigger" for easier, quicker tuning; on-board digital delay; cassette tape external memory storage and fully assignable MIDI in and out. Slow down as you drive past this one!

For the beginner, semi-pro and weekend drummer Simmons has developed the SDS 800

Series for CB700, one of the world's leading distributors of drums and percussion.

The CB700 is a sophisticated four-piece drum set with many of the same features that more expensive kits have. New, injection

SDS1



sound library, the SDS7 has new design pads, a rimshot snare drum, ZIF socket voice modules and the MTM (MIDI TRIGGER MODULE) which interfaces Simmons drums with drum machines, acoustic drum triggering, other MIDI instruments and personal computers.

The SDS1 digital drum pads, released just last fall, have already become Simmons biggest hit and will definitely be on tour this summer. With a couple of "1's" and a handful of Library of Sound chips or the EPB digital sampler, just about any sound that

Tour Bulletin

SDS 1985 CLINIC TOUR A SMASH!

Look for a college clinic tour of the Simmons SDS9 sometime this coming fall and if you've got some time on the road to watch TV check out the Simmons drums commercials featuring 12-year-old drumming sensation, Josh Freese, on MTV and NICKEL-ODEON.

SDS7



GROUP CENTRE INC.

23917 Craftman Road
Calabasas, CA 91302
(818) 884-2653 TELEX 3716259

Simmons On The Road

By Chester Thompson, currently on the road with Phil Collins



Chester Thompson

Let me start off by saying that I really enjoy using my Simmons SDS7 and EPB E-PROM Blower. However, I am also starting to appreciate what keyboard players have to go through with all of their complicated and sophisticated synthesizers and computers. But, before this starts to

sound too heavy, I'd better let you know that modern technology and the brain squad at Simmons can solve almost anything.

I am currently on tour with Phil Collins and using the Simmons kit for several songs in the show. So far, I'm using them separately from my acoustic drums, due mainly to the fact that I find playing on the rubber surfaces quite an adjustment after all the years of playing acoustic drums at "hockey rink" volume levels.

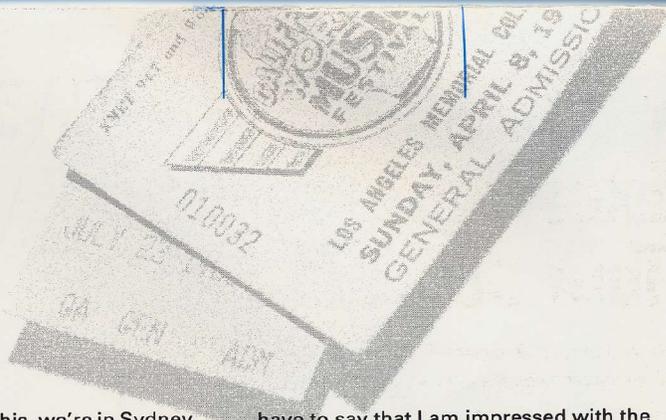
The pad certainly has its advantages in playing with precision. It definitely requires you to tighten up your chops. In fact, I've become aware of another kind of approach that develops naturally. For example, on an acoustic drumset I tend to play a lot of little "in between" beats on the snare drum. Because of the different dynamic range of electronic instruments and the fact that an electrical signal is being generated with each stroke, this doesn't seem to work as well with the Simmons snare. The result is that it sounds better to accent the backbeat or principal beats and work more with the hi-hat for those extra touches.

Fortunately, on this tour, we have a great sound engineer who understands what's needed to improve the sound in some of the acoustically disastrous arenas we've had to play. For example, in a boomy building we sometimes have to change the pitch of the bass drum and/or low toms sounds. Usually we'll remove some of the bottom end. In extreme cases, we may also have to shorten the decay time. All in all, you can do a lot once you get the programming down.

Because of the tight schedule we've been on, I haven't had enough time to play with the EPB. I have been able to get some great log drum sounds which I use in the show, but I'm looking forward to having a complete library of sounds available.

At the time I'm writing this, we're in Sydney, Australia. We've finished the European leg of the tour and we'll be playing The States and Japan before the summer's over. With all the travelling (and the unpredictability of electrical current from country to country), I

have to say that I am impressed with the consistency of the Simmons. Electronic instruments are by nature temperamental, but the people at Simmons are always looking for ways to improve. ●



All Over The Place

By Stoker Growcott, drummer with General Public

In many ways, I think I'm typical of today's young road drummer. I'm basically self-taught and I've done a lot different kinds of drumming in my past. I was a big soul drummer when I was a kid and played in a band called Dexy's Midnight Runners. Actually, Dexy's was more like a gang than a band. The drum beat on General Public's "Tenderness" was drawn from my soul drumming days with Dexy's.

When we formed General Public, all of us had been in bands that had been on the verge of making it but didn't; bands like Dexy's, The Beat and The Specials. We all lived within 30 miles of each other in Birmingham, and when I heard that The Beat had split up I badgered General Public's manager to give me a shot at the job.

Horace (General Public's bass player) did just about the same thing. He just showed up at Dave's front door one day wanting to audition for the band. Horace and I work well together. I like to lock in with the bass player. I class

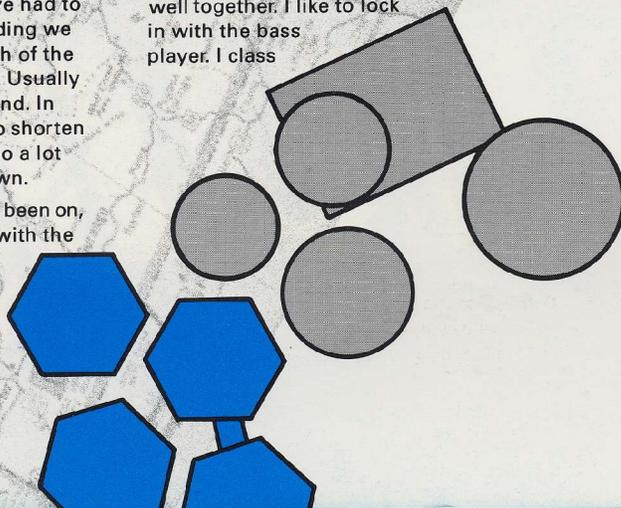
myself as a member of the rhythm section as against a "drummer". Dave and Roger write the songs and give Horace and me a direction. Then we'll ask everybody to be quiet for half-an-hour while we get something together. Once we're solid, the rest of the band will have an easier time of it.

GENERAL PUBLIC is a "pop" group, but because there's so many influences in the group our musical direction is all over the place. When I say we're a pop group, I mean that we play pop/dance music. Being a pop band makes it easier for us to get our message across. Our sound is immediate and accessible but we still write political songs. Listen to the words a couple of times.

In our concerts, I use a combination of Simmons and acoustic drums. I use the Simmons to create really big sounds I could never get with my acoustic drumkit. I use four small pads and a bass drum and Roger uses three pads hooked into my Simmons rack.

"Anxious" is done mostly on the Simmons and "Never You Done That" is almost totally Simmons with a bit of acoustic snare drum mixed in.

We had been using the SDS5 but now everybody's going digital. The scope of sounds that I've got with the SDS7 is brilliant, really. It was confusing to look at at first, but it's so easy to work with. I've even



Excerpts From CSN Tour Journal

By Ian Wallace, drummer with Crosby, Stills & Nash (currently on the road with Don Henley)

Day One, October 22, 1984

Got up early, I prepacked the night before, patted the wife on the head and kissed the dog goodbye.

Limo picks me up, takes me to the airport and we get on a 727 to Rochester, N.Y.

Very noisy on the plane due to some drunk race car drivers who pick a fight with one of the passengers (that's different from the "old days" when it was the bands who were usually very rowdy). Made a stop at Pittsburgh and the passengers applauded when the drivers disembarked.

Arrived safely, checked into hotel, dinner and early night.

Day Two, October 23

Woke late, rehearse in the afternoon; everybody seems ready for the show tomorrow. All my drums and cymbals are nicely polished; Simmons all working properly, everything is go!

Day Three, October 24

IT'S SHOWTIME FOLKS!

Soundcheck at five. Then the promoters provide the band and crew with a meal. Sometimes these meals can be culinary delights, but most times . . . Well, how many times can you eat lasagna in a month? I very seldom eat meat so usually on a big tour a number of vegetarian meals are provided. How many meatless lasagnas can you eat in a month?

The show goes extremely well and everyone is happy.

Day 7, October 28, Louisville, Kentucky

Show day. Watch football, not an inspiring game. Stayed in the room all day and just lazed around. Ah, the glamorous life! Gig was O.K., not my best, some sound problems, very "dead" sounding hall. Paul Butterfield, Rick Danko and Richard Manuel opened the show and sounded sweet! Paul played harmonica with us on "For What Its Worth."

Back at the hotel, Graham, played demos of things he wants to record on his upcoming solo album.

had to drive to Columbus, Ohio. A T.V. crew set up to film our arrival at the hotel in time to make the early evening news.

I travel on Graham's bus and on the way we stopped at a truck stop to get gas. Just as we were about to leave, Stephen's bus pulled up; we told them to hurry up because time was running out. However, they decided to eat, so we left, saying you're very silly, you'll never make it, etc.

Five minutes away from the hotel, I look out the window and there goes Stephen's bus zooming past on the outside lane. In our bus there is dumbfounded silence, broken by Joe Lala (our percussionist) who turns to everyone and says, "Gentlemen, I suggest we develop a liking for crow!"

Day 12, November 2

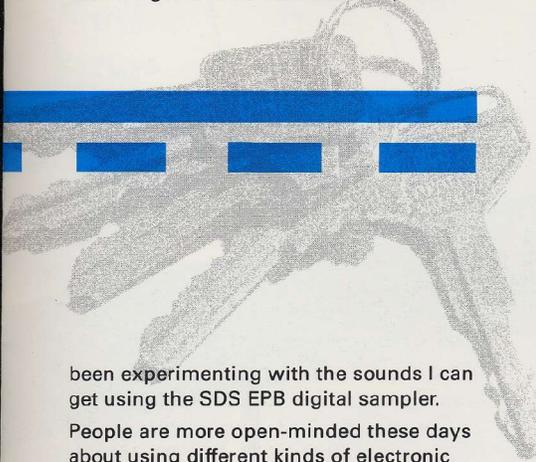
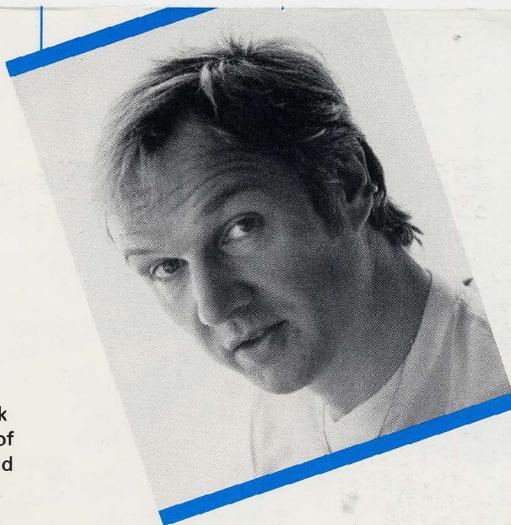
One crazy moment happened in Hershey, Pennsylvania, during a ballad. The song was going nicely, gently lilting strains coming from the stage, when, all of a sudden comes these loud, swooping soaring noises and bombs exploding! Every one is looking around wondering where all this is coming from, looking at each other, shrugging our shoulders, roadies (sorry), technicians running around frantically trying to find the culprit, but what?

It seems that the place we played was quite old and they hadn't updated the voltage system so the current was severely fluctuating, playing havoc with the synthesizers and my brain (of the SDS7 that is). Seems these days I not only have to be prepared for breaking heads, snares, pedals etc., but fluctuating currents as well! And yet I enjoy this! Must be a masochist.

Day 19, November 19

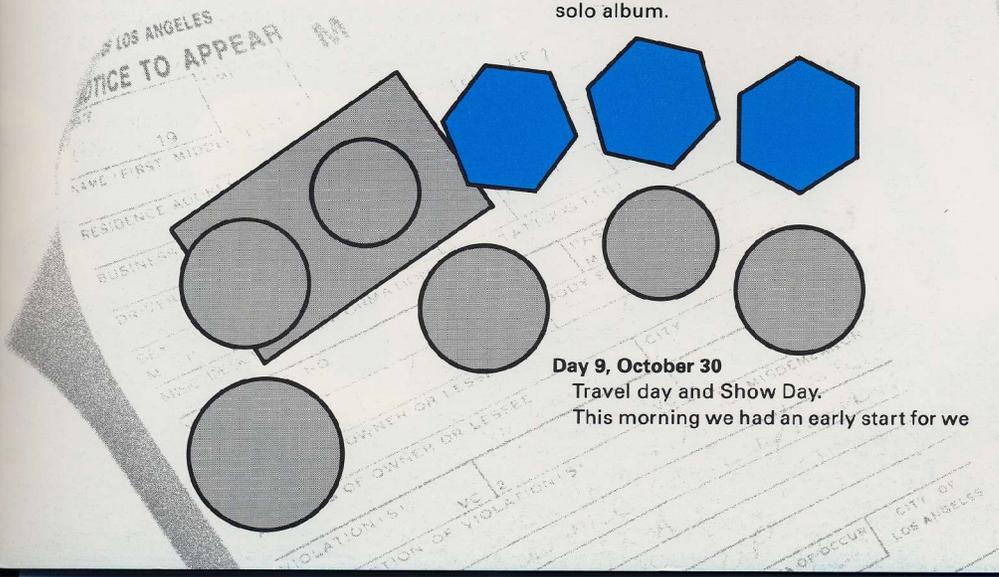
Left Omaha, Nebraska, after the show last night and drove to Tulsa, Oklahoma. Arrived approximately 8 a.m.

Woke up to the sound of masses of drums. Is the road finally getting to me? NO, I'm NOT dreaming the sound is coming from outside. I run to the window and pull back the curtains to see marching bands, armoured cars, tanks, airplanes and various military 'things' going by. Turns out it's Veterans Day, and this is the Veterans Day Parade. Well, I don't need the strait jacket quite yet! So, on to the next gig! ●



been experimenting with the sounds I can get using the SDS EPB digital sampler.

People are more open-minded these days about using different kinds of electronic drums and drum machines. I know some young drummers who play total Simmons. It seems like everybody would like a set; Simmons drums are something you associate with being modern. Electronic drums are going to become a standard part of a drummer's set up in much the same way that keyboard synthesizers are now taken for granted as a necessary ingredient of modern music. Simmons drums are incredible and they're going to get better. ●



Day 9, October 30

Travel day and Show Day. This morning we had an early start for we

Simmons

Rick Marrotta /

Storie Nicks / Joe Walsh

Al Di Meola

Larry Londin /

Early Brothers

Cyndi Lauper

Tom Brechtlein / Joe Farrell

Tris Imboden /

Kenny Loggins

BUD HARNER / BARRY MANILOW
Burleigh Drummond /

Mick Fleetwood /

JUN 17-19 Hawaii
24-25 Cedar Rapids
27-29 Chicago
30 Milwaukee

DEBBIE BOONE, KOJIMA
Rayford Griffin /

Fleetwood Mac

Bobby Blotzer /

JUL 2, 3 Cleveland
5 Peoria
6 Purdue

Stanley Clarke
Omar Hakim / Sting

U.S. in Summer

Europe in Nov

Rick Marrotta /

12-14 Cincinnati
22, 23 Toronto
25, 26 Saratoga
27 Portland, ME

Denny Carmassi / Heart
New album due

Armani Grimaldi /

Chaka Khan

Mingo Lewis / The Tubes

Paul Angers / Pat Boone

Stoker Grower

Gene

Concord Blue Devils

FREE DAY

Glenwood Springs CO Contest

Grand Junction CO Contest

San Jose Pacific Procession Contest

Sacramento Freelancers Contest

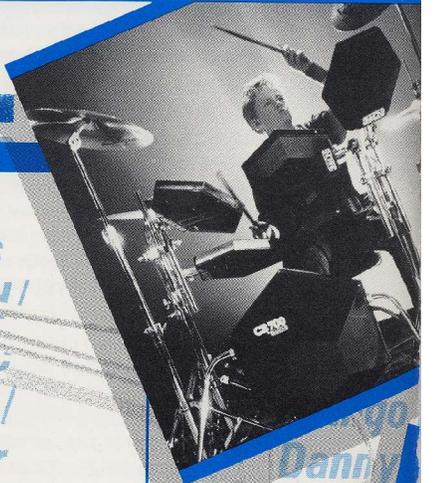
Concord Family Night

Clinic Precision West Contest

Concord Blue Devils Show

Stockton CA Contest

Bakersfield CA



John Wackerman / Maynard Ferguson Band

MAY 19 YOUNGSTOWN, OH

21 W. BERLIN, NJ

22 GLENS FALL, NY

24 ROCHESTER, NY

25 BUFFALO, NY

26 N. SYRACUSE, NY

31 EVANVILLE, IN

JUN 8 SALINA, KS

24 DETROIT, MI

26 HINSDALE, IL

27/28 MILWAUKEE

JUL 2 LEWISTON, ME

13 NEW JERSEY

OCT 6 OCEANOGRAPHY

12 PLYMOUTH

17 ATHENS

Mag. Cent. Pittsb. mi.

Nederla. Riverben Cincinnati 259 mi.

7

17

19

s On Tour

ation
d Stewart
nce
ell/
andez/
Boingo

Harvey Mason
Henry Newmark

Carole Steele
Jeffrey Us...

Mark Herndon /
Alabama

June 2 Kansas
10-14 Nashville
19-21 CANROA

July 6 Houston
17 Cleveland
Cincinnati

July 26-27 No. Dakota
29 So. Dakota
Aug 2-3 Milwaukee
4 Jackson MI
10 Paso Robles CA
16 Indianapolis
17-18 Springfield IL
21-23 Sedalia
25 Doonaba
27 Illinois

Jim S...
Mike...
Jim...
Gerry Br...
Phillip Bailey
Vinnie Colaiuta
Steve Jordan
Paul Leim
Harvey Mason
Henry Newmark

Graham Lear—Santana

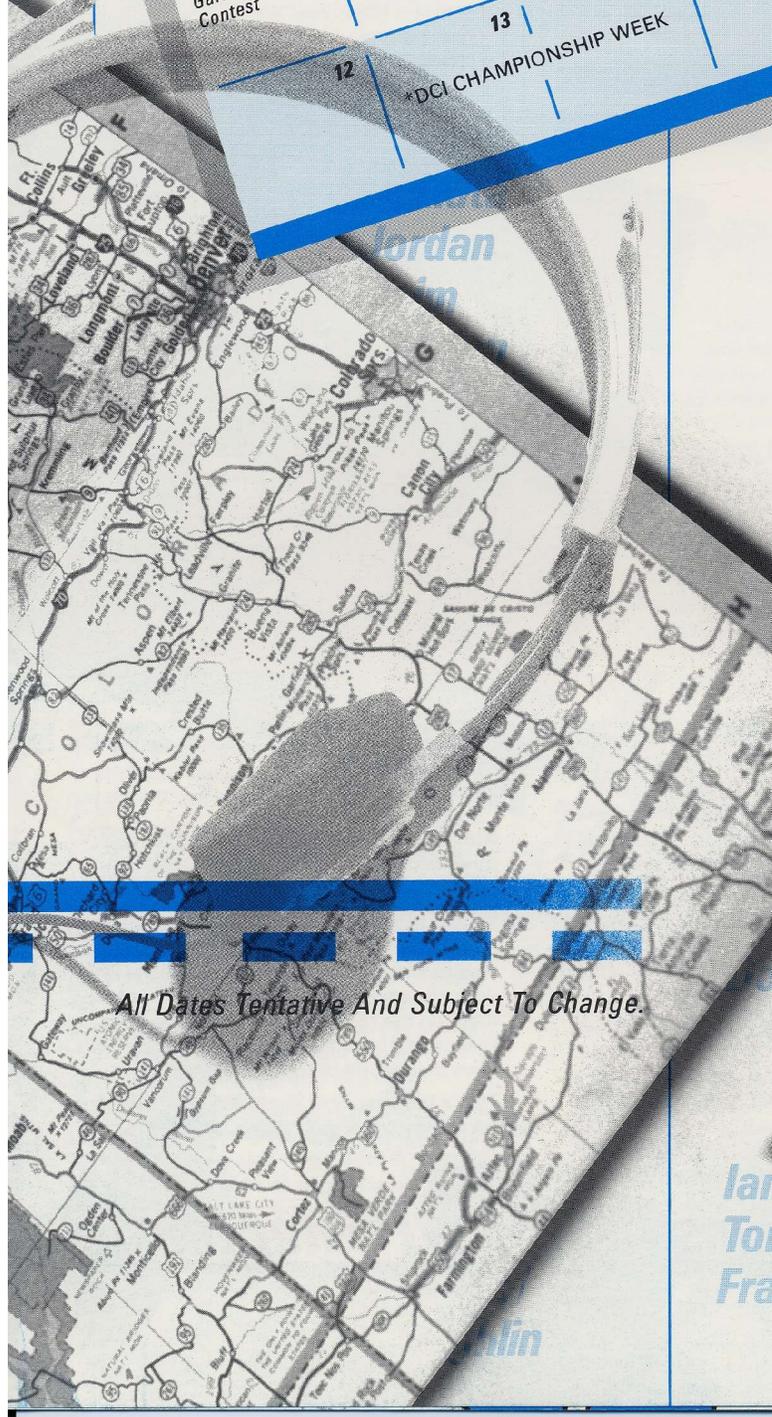
JUN 9 Civic gh 353	10	11 Ohio Center Columbus?	12 Dave Lucas Columbus?	13	14 Nederlander Pine Knob Detroit MI	15 Nederlander Pine Knob (Picnic) Detroit MI
16 ter OH GO HOME	17	18	19	20	21	22
23	24	25	26	27	28 Don Law Boston Commons Boston MA Meridien Hotel	29
JUL 1	2 Magid Mann Music Center Philadelphia	3 Delsener Garden State Amphitheatre Holmdell, NJ	4	5 Delsener Jones Beach Wantaugh L.I.	6 Nederlander Merriweather Post Pavilion Columbia MD Columbia Inn	7
8 Delsener The Pier New York NY	9 Chesborough Rochester NY	10	11	12	13	



Sheila E.
Bobby Z./Prince
Hermann...

CLUSTERS

15	16	24	25	26	4
Ogden UT Contest	22	23	Denver CO Contest	Omaha NE Contest	Allentown PA Contest DCI Regional
29	30	31	CLINIC	8	11
Clinic	Minneapolis MN Contest	St Charles IL Contest	Dayton OH Contest	Hamilton ONT Contest	Clinic
5	6	7	8	9	10
Garfield NJ Contest	Lynn MA Contest	FREE DAY	Montreal QUE Contest	Madison WI DCI Semi-Final	Port Huron MI Contest
12	13	14	15	16	18
DCI CHAMPIONSHIP WEEK					



- Ricky L. Yellow
- Joe Fr...
- Vinc...
- N...
- C...
- J...
- Jim Keltner
- Gerry Brown /
- Willie Green
- Colaiuta
- Jordan
- Paul Le...
- Armand
- Chaka
- Ingo Lewis
- Paul Angers
- Stoker
- Ger...
- Chad V...
- Men A...
- Kelly Keagy
- Thommy
- Rod Morg
- Steve
- Ted Lewis
- Larry M...
- Bermuda S
- "Weird" A
- Ricky L.
- Yellowj
- Joe Fran
- Vince V
- Miles
- role

All Dates Tentative And Subject To Change.

LOS ANGELES

NOTICE TO APPEAR

WILLIE GREEN / THE NEVILLE BROS.

RESIDENCE ADDRESS CHICAGO, IL

BUSINESS ADDRESS BERWYN, IL

DRIVER'S LICENSE NO. MINNEAPOLIS, MN

SEX M F 3

MISC. DESC. (VEHICLE INFO, OCCUPATION, ETC.) FT. WORTH, TX

VEHICLE LICENSE NO. 21

YEAR MAKE MODEL PASSENGERS IF COLOR NEW ORLEANS, LA

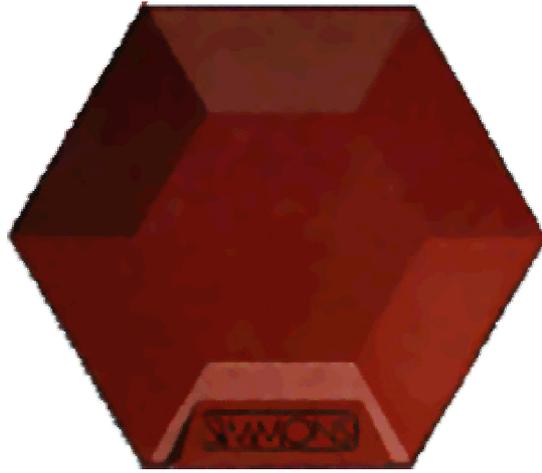
REGISTERED OWNER OR DRIVER TORONTO, CANADA

REGISTERED OWNER OR DRIVER MONTREAL, CANADA

ADDRESS (STREET, CITY, STATE, ZIP) AURORA, IL

VIOLATION (S) 29

DATE OF VIOLATION 30



This Document Was Downloaded from
www.Simmons.Synth.Net

And was donated by various members of the simmons drum synth mailing list.
If you paid for this, you've been had!