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Triumph

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**FEATURES:**



**HAL BLAINE**

Hal Blaine is one of the most respected studio drummers on the music scene today. For 22 years he has recorded with practically all of the major artists and is still going strong. His longevity in the business is phenomenal. With all of that experience behind him, Blaine has much to share with up and coming drummers, and does so both in MD's interview and in his introductory column "Staying in Tune." **10**

**FAMOUDOU DON MOYE**

Drawing from the tradition of African music, ancient theatre and religion. The Art Ensemble of Chicago is truly a unique and creative musical force. Famoudou Don Moye, the inventive drummer/percussionist with the Art Ensemble explains the concept of their music. His own approach to the music involves experimentation and exploration of the different percussive sounds that can be obtained. **14**

**GIL MOORE**

As drummer with the rock band Triumph. Gil Moore is conscientious about his art, stating that in order to expand technically, it is most beneficial to experiment with a diversity of musical styles. Moore is also very attentive to his equipment and knowledgeable about how to achieve the best sound from his drums in live and recording situations. **22**



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# EDITOR'S OVERVIEW



We receive literally hundreds of letters each week. I've repeatedly asked for your thoughts and suggestions since our inception five years ago, and I thank you all for your kind response to that request.

A great deal of the mail we receive is directed to name drummers. Some of you have written asking if your letters do in fact get through to the artists. We try to channel as many letters as possible through our *Ask A Pro* column, however, others request a personal reply. Personal reply letters are grouped with others going to the same artist and forwarded periodically. Often the letters are sent to a personal home address, while in some cases they're forwarded to the management office, PR people or the drum company.

Letters to MD's columnists are also forwarded regularly. Your comments on a column, and suggestions for future ones, are appreciated and essential. Of course, our columnists receive a great deal of mail also, so it's wise to try to be as concise as possible. If you need a personal reply, enclose a self-addressed stamped envelope. But bear in mind, you may not get an immediate reply. Even though our columnists are dedicated to helping young drummers, they're also extremely busy musicians. It's often difficult to maintain a performance and teaching schedule, write for MD, and answer personal mail quickly, as well. Nonetheless, I know our columnists enjoy hearing from you. Your questions and suggestions often materialize into ideas for new articles, and act as a barometer from which the writers can gauge your needs. Send your letters to the columnists, c/o Modern Drummer Magazine. We'll see to it they receive them.

This issue leads off with an absorbing interview with studio drummer Hal Blaine, by MD's Robyn Flans. A Grammy Award winner, Blaine is the epitome of a well-rounded, versatile drummer. Along with his work in TV and motion pictures, Blaine has performed and recorded with an incredible assortment of major artists spanning three decades.

Triumph's Gil Moore has some intriguing views on a myriad of drum topics, while Famoudou Don Moye discusses his role in the development of contemporary music with the Art Ensemble of Chicago. And David Peters and Bobby Campo from LeRoux comment on making it big in a Louisiana based band in *Double Play*.

In our travels this issue, we've visited L.A.'s Percussion Institute of Technology, one of the most innovative new drum schools in the country; and Minnetonka, Minnesota (of all places) for an in-depth discussion with Gary Gauger, the man behind the exciting and revolutionary Resonance Isolation Mounting Systems (RIMS) for drums.

MD is also delighted to welcome several outstanding guest columnists this issue: Barry Altschul on jazz drums, Latin insights from John Rae, Vic Firth on timpani, and an introduction to a brand new MD mallet percussion department by David Samuels. Plus, the ever-inventive David Garibaldi explores shuffle rhythms, and Michael Welch enlightens us on the many possibilities of Quadragrip. A close-up of Pearl's *Earthone Series*, an informal rap with Sinatra's Irv Cottier, and how to build your own drum riser/flight case are all engrossing additions to this month's package. Enjoy.

RS

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# READER'S PLATFORM

I've been reading your magazine with interest over the last several months, and I've especially enjoyed your column "The Club Scene" by Rick Van Horn. As I also work in the Southern California area and am often in the rooms Rick describes, I take a particular interest in his suggestions pertaining to showmanship and professionalism.

Recently, I had an opportunity to see Rick with his group Summerwine in San Diego. He is a talented, exciting performer and a dynamic soloist, demonstrating the expertise he shares in his column.

R. M. DAVIS  
CHULA VISTA, CA

My omission of Max Roach's contribution in music was not a deliberate act but, sometimes, the most obvious things in any given interview or article are not touched upon, unintentionally.

Needless to say, Max Roach is, by himself, a whole novel. Max Roach was and still is, a giant and an important voice in the world of music.

JOE COCUZZO  
LODI, NJ

The interview with Joe Cocuzzo may well have been the best article you have ever published. It should be required reading not only for drummers but all musicians.

After reading the responses to this article (one letter probably written in crayon) I can see why the "What kind of equipment do you use?" type interview is so popular. A very sad commentary on some of the practitioners of our craft.

HAROLD RYDELL  
WARWICK, NY

Ed Greene's comments on Hal Blaine (Aug./Sept. 1980) were welcome reading and raise the question of why so little recognition and credit has been given to Hal in the various music publications. Nearly all of us have been influenced at least indirectly by this innovative musician whose career spans the entire era of rock oriented pop recording. I'm sure that an interview with Hal would be most informative and instructive.

JOHN SUMNER  
VANCOUVER, BRITISH COLUMBIA

*Editor's Note: Please turn to page 10 for MD's exclusive interview with Hal Blaine.*

*Modern Drummer's* Oct./Nov. 1980 issue made a very commendable first attempt at a musical comedy. Having Mick Fleetwood sandwiched between the likes of Louie Bellson, Steve Gadd and Roy Haynes was killer material, albeit a bit sadistic. As usual, your magazine, keeping up its image and standards of informative journalism did teach me a couple of things: 1. Yes Mick, it's true; "A band is as good as its drummer." 2. By gosh Mick, ignorance really is bliss.

M. KANAREK  
LOS ANGELES, CA

Thank you Rick Van Horn for your informative articles on the club scene. Too often, most of what a drummer discovers about this type of work is found out on the job the hard way.

What you have written is right on the mark and any drummer that puts your suggestions into practice will be way ahead of the game. Your column is a much needed service dealing with a subject where there is not enough accurate information available.

BENNETT McLEOD  
DELAND, FL

*continued on page 9*



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## CHARLEY PERRY

Q: What drummer did you learn the most from?

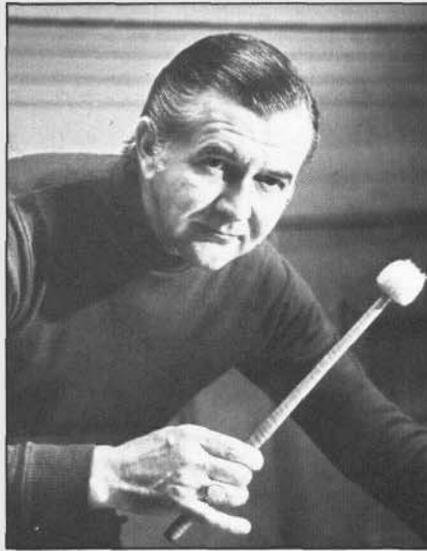
Peter Duncan  
Hanover, NH

A: I learned from a lot of drummers; Buddy, Jo Jones, Elvin, Max, Art Blakey, Tony, Jack De Johnette, and Steve Gadd, to name a few. Everytime I heard someone who appealed to me, I'd tuck that bit of information into the back of my mind, and keep it there as a point of reference for my own playing. But I found I couldn't use it until I had assimilated it. Ultimately it comes out in your playing, in your own creativity. Even today I listen to everybody, and I learn from each one, but I don't sound like any of them. The more confidence you have in yourself, the less you think about playing like other drummers. When I go to a club, sometimes I'll hear a drummer play things that'll knock me out. Sometimes a student will play something that knocks me out. Often I'll give them something to build on and they come back playing it better than I do. Then I try to get up to their level of playing it, and that's fun!

## VIC FIRTH

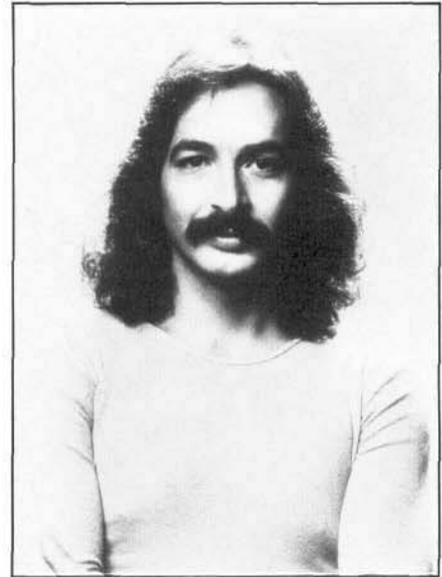
Q: I am a timpanist, and I have difficulty hearing intervals during performances. Any suggestions?

Shirley O'Connell  
Council Bluffs, IA



A: Tuning while the orchestra is playing is one of the timpanist's most difficult problems. Solving the problem can only be accomplished by actually doing it, though one can accelerate this learning process. The most valuable preparation is the study of Solfege. The following drills are also an aid to solving the problem.

Sit at the piano and sing a series of consecutive intervals before checking your pitch accuracy. Play A, then sing up a perfect fourth to D, down a perfect fifth to G, up a minor third to B flat, up a major third to D, and down a perfect fourth to A. Check your pitch with the piano to determine if you are singing sharp or flat. Put on a recording and do the same thing several times using different intervals each time. The secret of success lies in closing out what is going on around you musically. Then you can clearly hear the note you now have, determine the interval to be tuned, and tune the existing note to the new pitch. Repetition leads to complete control and confidence.



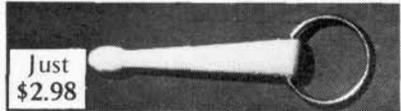
## STEVE SMITH

Q: Do you have problems playing in large arenas with bad acoustics?

James Singletary  
Tulsa, OK

A: I still have a good drum sound to work with in most of the halls we play with bad acoustics due to good stage placement and a good monitoring system. Unfortunately, some halls are so bad that whatever I try, I can't get a balance on the rest of the band. Sometimes it's so bad, I can barely hear my own drums. In cases like these, I have to be careful not to over-compensate by playing too hard. What I do is relax, play the tunes from memory, play for the mikes, maintain good eye contact with the other guys—and look forward to the next gig!

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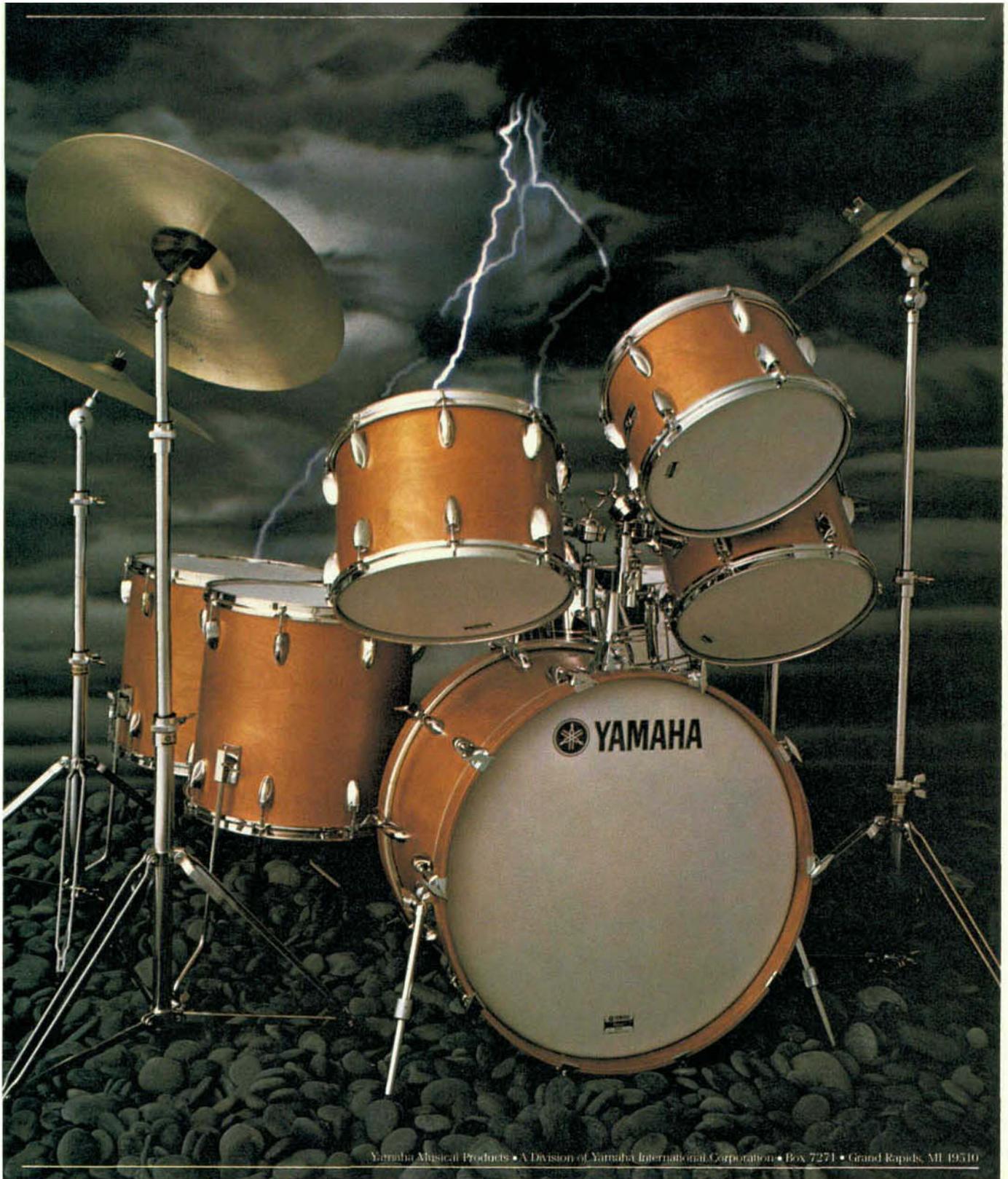
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Read. Plat. continued from page 5

Your recent product close-ups by Bob Saydlowski, Jr. were marvelous. They shed some long overdue light on that much neglected, often overlooked piece of drum equipment, the bass drum pedal. It's hard to understand how such an integral part of the drummer's equipment gets so little recognition. One is almost led to believe that all pedals are the same, which is far from the truth. Mr. Saydlowski's descriptions were excellent, leaving nothing to the imagination and his personal opinions were welcome also. The equipment reference chart published in the December 1980/January 1981 issue was a great idea and will make shopping for a new pedal a lot easier.

JOEL LITWIN  
ST. CLAIR SHORES, MI

I must award you another 100 points for your Roy Burns "Drumming and Breathing" (Oct./Nov. 1980) conceptual article.

More important than any new electronics, more important than any new hardware, more important than the latest technique, the exercises recommended by Mr. Burns contain the fuel for extreme drumming. I also recommend this natural stimulation to anyone that wishes to take his abilities as far as possible. It makes tremendous sense.

BONGO ST. LOUIS  
WEST PALM BEACH, FL

Regarding your article on weightlifting and drumming; I have to agree that it's important to be physically fit, but I don't believe weightlifting is the answer. It does develop muscles but not energy and stamina, which is very important to a drummer.

I played my first gig when I was in 5th grade and have been playing ever since. Consequently, I've explored many different forms of exercise in an effort to improve my playing. About four years ago, I met a former gymnastics champion who taught me the ancient system of exercise developed by the Chinese, which he believed to be the best and most complete form of exercise he ever encountered. I've been doing it ever since and it not only increases strength and endurance, but will give you incredible self confidence as well.

There's only one book written about it and it's hard to find, so I suggest ordering it directly from the publisher. It's called *The Chinese Wand Exercise* by Bruce L. Johnson. Publisher: William Morrow, New York City. I've taught this exercise to many other musicians and everybody loves it. I recommend it with no reservations.

NEAL SPEER  
RENTON, WA

Drummers such as Buddy Rich, Louie Bellson and Billy Cobham should not be compared and judged as if they were battling it out at the Olympic trials. We should not be so enhanced with comparing as we should be with appreciating. On the other hand, there are a number of multi-talented people out there who, for any number of reasons, may never reach the public eye. Are they any less talented because of it?

I am not against the MD Reader's Poll because I believe that drummers who have achieved greatness through creative energies and productivity deserve some form of recognition. However, when I read the rebuttal of a fellow reader who is upset because, "As far as I'm concerned your reader's poll was way off," I am led to believe that many of your readers have distorted the purpose behind the poll.

I feel the purpose of the poll is to pay tribute to the drummers and percussionists that we admire, for whatever the multitude of individual reasons. But to compare oranges and apples and bicker over the results is, in my opinion counter-productive toward the mentality of today's modern drummer.

JIMMY KOBER  
QUEENS, NY

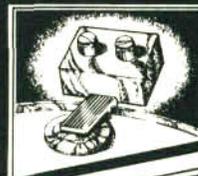
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by Robyn Flans

Cover Photo by Lowell Norman  
Photo courtesy R.C.A.

To chronicle the career of Hal Blaine is an almost awesome task. The office walls of his Hollywood Hills home are adorned with gold records that span the last two decades of music, such memorabilia as a mounted "thank you" letter from George Harrison and various certificates. His living room wall is reserved for his Grammy Awards which he received six years in a row and the overwhelming feeling was that a list of artists for whom Blaine has not worked would be shorter and easier to compile than a list of those for whom he has played. In looking over his resume, which has not been updated in the past few years, one gets the feeling it is a

compilation of ten men's careers, and certainly not one. But so it is.

From his beginnings with Tommy Sands and Patti Page, Blaine has offered his talent for the complete spectrum of musical tastes from Frank Sinatra to Frank Zappa. He has been the beat from the late 50's for Elvis Presley, Frankie Avalon and Bobby Darin, into the 60's of Jan & Dean and the Beach Boys, through that musical era's revolution with the likes of the Byrds, Mamas and Papas, Simon and Garfunkel, Chad and Jeremy, the Monkees, Paul Revere and the Raiders and the sounds of the 70's including Seals and Crofts, John Denver, Steely Dan, Wings, George Harrison and John Lennon. He has been the backbone of commercials for endless products and has provided his abilities in countless films and T.V. shows. For any person with a radio, stereo and T.V., it would be impossible to chart the amount of time this drummer is heard on a daily basis.

"Sometimes I think it's inspirational to drummers to think of a guy who has really had great success with his instrument, and then other times I think, to a real young guy, and I was guilty of it when I was young, the feeling is, 'Man, I'll never be able to do that,' so it's a two way street," he prefaced the interview. "Interviews are really weird for me because everything is 'I, I, me, me,' and it's very strange."

But Blaine admits that his drumming began as a way to show off at 9 years old, and simply continued. His mother had a kitchen chair with a back rest that looked like drum sticks, which he would take apart to beat on pots and pans.

# Hal Blaine

Born in Massachusetts and raised in Hartford, Connecticut, the son of Russian immigrants, Blaine recalls that his father, a shoemaker, would go to work on a Saturday and deposit him at the State Theatre across the street.

"My dad worked from 6:00 a.m. to 6:00 p.m. and I would just sit and watch the shows all day. Fortunately, I was exposed to all of the vaudeville of that era and even caught the tail end of burlesque. I got to see every name band in the country during that time. I'm talking about 1938 and that entire big band era."

Influenced by the likes of Gene Krupa, Sonny Greer, Buddy Rich and Baby Dodds, his older sister Marsha bought Blaine his first drum set for his 13th birthday.

"As I got older, my relatives would ask me when I was going to get off my butt and get a regular job. I'd sit in front of the radio for hours, practicing. Then television came along, and to this day, I can sit in front of the T.V. set for half a day, playing with drumsticks and unconsciously practice and watch a show or carry on a conversation. It was just one of those things that stuck with me from the time I was a kid."

Blaine credits his tenement housing as the aid to his success, since his life was wrapped up in a black situation. All his friends were black musicians and he says, "I really got to learn about what became rock & roll, which was the kind of music we always played. It was really just blues at the time."

A year after he moved to California with his family at age 14, Blaine was hired for his first professional gig to play at a dance in San Bernardino. It turned out to be a highly embarrassing experience, however, when halfway through the job a union man came in and kicked him out for being underage and a non-member. The service followed, during which Blaine played through-out, and when he was released, he flirted with stand-up comedy and singing. Shortly thereafter, however, he realized his need for some formal training, since he had had none previously, and he enrolled in the Roy Knapp School of Percussion in Chicago, no longer in existence. With the help of his parents and the G.I. Bill, Blaine remained there for three years, then returned to California where he played night clubs with Vido Musso and Matt Dennis.

While working at Harvey's Wagonwheel in Lake Tahoe with a group called the Extroverts, Blaine found out that, while the band members were supposed to be earning \$450 to \$500 per week, they were only receiving \$150 from the bandleader. The problem turned out to be a landmark in Blaine's career, however, because of a series of events that followed.

"We had been through a lot with this particular guy and opening night, I walked off the job. That was the only time in my entire career where I did anything like that. The manager of Harvey's at the time, was a good friend of my brother's and he told my brother how happy he was to see that I was with such a great band and making such good money, which is how I found out about the problem. As I was packing my drums that night, though, a fellow by the name of Rocky approached me and it turned out that he was married to Carol Simpson, a jazz pianist,

and they were doing a duet or trio thing at Harrahs, which was then a tiny, tiny place. He asked me if I would be interested in joining the band, so I just moved my drums from there over next door and went to work for Rocky and Carol. When we closed a couple of weeks later, we came down to the Garden of Allah on Sunset Blvd., and it was there that I was approached to get into some rock & roll music. At first I said, 'No, I don't want to have anything to do with that,' but finally I was convinced that I should at least meet these people. So I met Tommy Sands and he was a wonderful guy, his manager and his little band from Texas were wonderful, so I joined the group and became his drummer, road manager and good friend."

One event led to another and the doors began opening wide for Blaine. His first professional recordings were with Sands in 1958, and during the period where he toured with him for three years, he became associated with Patti Page as well. It was through her husband, Charles O'Curran, a choreographer at Paramount Studios, that Blaine hooked up with Elvis Presley.

"That's when history began," Blaine smiles. "Because of Tommy Sands, Patti Page and Elvis, people began calling me."

Phil Spector, the biggest producer in the industry at that time, began to call Blaine and he



began working on records for nearly everyone in the business.

"Phil Spector, God bless him, used to let me just go nuts on records. It was really from Phil and the Crystals and the Ronettes and all those wonderful records we were doing and I would go totally bananas on the endings of those songs. Phil has always said that he was going to take all the fades and put them together and put out some records of that. None of that has ever been duplicated. People have hired the same musicians, the same studio, the same engineer to get the same thing, but it could never be duplicated. To this day, only Phil Spector can get that sound."

There became a distinctive sound associated with Blaine as well, and it was referred to as "the Hal Blaine sound."

"You start with a musical instrument," Blaine began to detail exactly the essence of his sound. "Your voice is a talking instrument, your automobile is an instrument you drive, and every instrument has ranges." Demonstrating in a high pitched voice, he says, "There are high ranges and," he changes to a deep voice, "the real low ranges, and you don't talk real high all the time or real low all the time. You talk mid-range. You don't drive your car at 100 miles an hour all the time, or at 2 miles an hour all the time. You drive



mid-range, cruising. Your piano is the same way. So I came along at a time when drummers tuned their drums real high in pitch, real tight. A lot of that was for technique so they could play those high notes and get a lot of bounce to the ounce, as it were. I came along and I tuned drums down to normal, mid-range. It was just something I always did. I liked the sound of my drums and I worked for many, many singers through the years who always liked the sound of my drums. There would be remarks like, 'Hey, your drums don't sound all high and tinny. They sound nice.' When I started in the studios, some of the engineers would say, 'You'd better tighten those drums up, you've got them too loose,' and the producers would say, 'Just let him do what he's doing. Don't tell him what to do. We're going for a different sound here.' I made a lot of enemies my first six months in the studio. A lot of engineers said, 'What the hell are you doing? You're going to break our microphones. You're playing too loud.' And I'd say that I was doing what the producer had asked me to do. The engineers wanted to keep my mikes down and turn me up when they needed me, and I told them I don't play like that. If it calls for quietness in a song, then I play quiet, and when it calls for slamming, I slam, and that created a whole new wave, as it were, in the early 60's."

He also created the circle of drums that everyone uses today, from the smallest high drum to the biggest drum on the bottom.

"My set of drums always had 12 drums, which no one had ever heard of, and it really was a major change, which makes me very proud. In those days, a drummer only used a small tom and a big tom, and once in a while, two small toms and two big toms, but never over four toms. I wanted a full, bigger spectrum of sound to be able to do more with drums."

He got together with Howard Oliver, a friend and drum manufacturer in Hollywood to build this large set, where he could sit comfortably and at random, pick any tone he wanted with an octave and a half range. He gave Ludwig the pictures of this set-up, and they built it, calling it the *Octaplus* and he has remained with Ludwig throughout the years even though he has been approached by most of the major companies. He still uses the blue sparkle set, alternating between 6" and 5" metal Ludwig snares, and uses seven toms, consisting of 6", 8", 10", 12", 13", 14", and 16" sizes. His bass drum is 22", on which he always uses Ludwig calf heads, but on his toms, he uses Remo *Diplomats*.

While in concert his drums are double-headed to keep them "wide open," and to get a quieter sound, but in the studio, they are single-headed to give them a "fall off" sound.

On stage he employs no muffling techniques, however, on his studio set, he uses Rubbermaid bathroom appliques which he has placed on his toms from experimenting to get the sound he desires.

"I have about 165 gold records with Zildjian Cymbals. Every one of them is a Zildjian record. The set of Zildjians I use today, I bought in 1946 and that's a lot of years that I have been using those same cymbals, except for a few extra ones I've acquired through the years."

He uses a 16" crash to his left, a 17" sizzle to his right, a 22" medium heavy ride, and on occasion, he uses a 9" choke cymbal ("for old timey type music"). Although for many years he used 14" hi-hats, he now uses 12" hi-hats, "not only for the disco sound, but for some of the highs that are prevalent in a lot of the commercials I do. I have various other cymbals I use for different sounds also, because as you know, working in the studios, I might walk in and play *The Sting* today, and tomorrow I may have to play *King Kong* and the next day it will be Donna Summer. I must say that every day is something different and something new and it sure keeps it interesting."

It was from the abundance of recording sessions that Blaine broke into the T.V. and film industries.

"During the beginning years of rock & roll, and my being in the studio and going through all of this with the engineers and producers, it just happened. Producers are a bunch of people who are very superstitious. If they've had a hit, they will only record on the same night of the week the hit was recorded, with the same musicians, the same studio, the same mikes, the same engineers, and that's just the way it is. If it's a new producer, he wants the guys who have

made the hits and movies are no different. What happened in those early 60's is that rock & roll had not yet infiltrated the movie business or the commercial business, and they weren't into rock & roll in any way. In fact, rock & roll was really a dirty word to most people. There were a lot of musicians locally who actually hated rock & roll and said, 'I will not play that junk.' It's true that a lot of the hit records of that era were kind of what we called dumb, in the sense that there were only three changes and they sounded out of tune, some of the vocals and phrasing, but the equipment was different in those days too. They were singing in one microphone and it was in its infancy. But even as it got better, a lot of guys still refused to fool around with rock & roll. At that time, though, I can remember getting calls for *Batman* and the different things that were happening on television.

"I can still remember the first time going to 20th Century Fox and looking at this antiquated great big old building and it reeked of tradition. You could just hear the stars and the orchestras and the bands and all those great movies. MGM was the same way. You could just see all those great people doing those elaborate dance numbers. It made you feel wonderful just walking in. But unfortunately, those same engineers were sitting there and the same equipment from the 20's, 30's, and 40's. There was no new equipment and they were still recording on a one or two track and in some places, a four track. I walked into 20th Century Fox and asked the man where my bass drum mike was and he said, 'What are you talking about kid? Bass drum mike? Are you kidding?' They had one microphone set up about six, seven feet in front of me, kind of aimed at my head, and that was the set-up. I tried to explain this to a couple of people and the producer kept saying, 'We're not getting that rock & roll sound, Hal, and that's why we hired you.' Finally I explained in a short speech on rock & roll and what we do in the studios, and it really hit the fan. All the 20th people wanted to chop my head off, but in those cases, the producer is still the boss, and he said, 'You'd better start listening to this kid and the rest of the people we've hired to do rock & roll.' So it, too, started to change and then we began doing movies at virtually every studio.

"There's a great story about the Disney Studios and the very first time I ever got a call to go over there. There were a bunch of musicians in those days, Tommy Tedesco, Lyle Ritz, Carol Kaye, Al Delory, Steve Douglas and just a whole bunch of musicians. Glen Campbell was playing guitar and Leon Russell was playing piano and I kind of named us the Wrecking Crew because we were the rock & roll guys. We would walk into these studios with all these other guys in their sports jackets, blazers and neck ties, who sat very stiffly, and we would come in literally making a mess of their studios. They were used to these quiet musicians with their violins who sat perfectly still and quiet, never smoked cigarettes on the set, and so forth, and we came in with Levis, T-shirts and everybody making \$100,000 per year. Don't misunderstand, we worked very, very hard, but tradition was

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## "Staying in Tune" Hal Blaine

The point of this introductory column is to tell you that you *can* have a great career in the music business! How many times have you been ready to quit—throw in the towel and forget it, because you were despondent over no work, problems with the folks, your girl or school? Then something happens. A phone call or a job! All of a sudden you're playing your drums and you're on top of the world again. That's the kind of roller coaster we all live on. It's called *life*. We have to learn to live with the highs and the lows. The highs from your drums can be your happiest highs. A natural high. I say "natural" without reservation, because with drugs, a false sense of high, will eventually kill your natural high. *Happiness* is the secret of success for me and almost everyone I know who has really made it big.

What I really want to do through this column is help you get over some of the hurdles. I've been there, I've seen it and been a part of it. So, hopefully I can advise you, and that's what I want to do. Most of you don't realize it, but your own John Denver is just around the corner waiting for you! You just have to be ready for him. When you're happy, you're more creative, healthier in every way, and things will come your way. When you walk around mad at the world, the world becomes mad at you. There's no changing the world unless you do something to make that change. Your *smile* can do that!

I receive letters from all over the world asking for autographs, photographs, how do I tune this, how do I select that or practice this! I'm honored that people want to use the same snare or buy the same Zildjians that have turned out my gold records. But, it's not necessary to copy

and imitate. We all start by listening to our favorite records, records the radio stations tell you to listen to, or records that your friends tell you to listen to. But that doesn't mean you *have* to listen to it! Listen to what makes you happy, and turns on the juices in you!! When you listen to your favorite records and the licks you try to imitate, remember: Chances are that drummer came up with that lick on his own, or is playing a variation of another lick! My point is, learn all of the licks you can, and then come up with licks of your own. That brain of yours is the greatest computer in the world. It'll perform amazing feats. Study and practice everything and don't ever kid yourself. Practice does make you better. But, you don't have to copy. You study, you practice, you feel like you're ready but you're playing everybody's licks but your own! If you let your imagination take over, you'll come up with licks that'll get you higher than a kite! And when you're happy, the world will happen for you.

I might sound like a fanatic telling you to "follow me." I don't mean that at all. Don't follow anybody but yourself. Find your own direction. It'll come eventually. We all flounder at times; a little lost on this roller coaster, but eventually it'll come. You'll be playing your own music, your own ideas, and changing the course of music by inventing new stuff. *You* are the new musical generation. *You* are the new musical leaders. Others will learn from you in *their* own way. And as you will have changed the sounds of the world in your time, they will do the same in their time. That's really the story of life, isn't it?

I can't stress enough the

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# Famoudou Don Moye:



by Rick Mattingly

Photo by M. Khan

## Drawing on Tradition

*The Association for the Advancement of Creative Musicians (AACM) is an organization that was formed in Chicago by a group of African-Americans led by Muhal Richard Abrams. The organization was designed as an alternative to the traditional music business institutions which placed commercial success above artistic achievement. Members of the AACM are required to study the tradition of their instruments and of African-American music, to work towards developing new instruments and techniques and, above all, to constantly strive towards originality and creativity. No one could possibly represent these ideals more completely than Famoudou Don Moye.*

*Born in Rochester, New York in 1946, Moye has been involved with drums for most of his life. Both in America and in Europe, he has played in virtually every type of musical situation, including radio and T.V., movie sound tracks, concerts, clubs, and festivals. His discography includes names such as Steve Lacy, Oliver Lake, Hamiet Bluiett, and Chico Freeman. Since 1970 he has been the drummer/percussionist with the Art Ensemble of Chicago. He and the other members of the group, Lester Bowie, Joseph Jarman, Roscoe Mitchell and Malachi Favors Maghostus, have received high critical acclaim for their inventive and innovative music. Moye has also released a solo album which was a tour-de-*

*force of percussive ability and compositional logic. In addition to his extraordinary technique, Moye has won the approval of many critics for his melodic inventiveness on percussion and his ability to blend a wide range of influences into a coherent style.*

*Famoudou Don Moye was in New York recently to appear at a benefit for Outward Visions, Inc., a non-profit organization dedicated to fostering the growth and recognition of contemporary creative music. Moye took time out from his busy schedule to sit down and talk about his music.*

**RM:** Did you come from a musical family?

**FDM:** My father was a drummer, but

he was not a professional musician. He had a regular job and played drums on the side. Then I had some uncles who used to play in territorial bands in upstate New York. Most of them got out of the music business as they got older, though. Also, I used to stay with my grandmother who was a cook in a place where a lot of groups would come. I never actually met the musicians, but being around them provided me with a musical atmosphere in my early years.

**RM:** How did you become personally involved with music?

**FDM:** Through my cousin who played tenor sax, vibes and drums. He's the one that actually got me my first pair of sticks. He would take me around to hear different people and let me listen to his records.

**RM:** Did you take lessons?

**FDM:** Yes, I started taking lessons when I was about 8. A few years later I joined a drum and bugle corps and that's when I really got into the technical part of drumming. I also learned how to read better in that situation. Eventually, I ended up playing with the Crusaders of Rochester, New York. They were national champions. We went all over New York state, as well as Canada, Boston and Washington, D.C. So that was a good experience for travelling, working with a group of people, and learning about technique.

**RM:** What were you listening to in those days?

**FDM:** I was mostly involved with drum and bugle corps marching music, but in our household my mother had a large record collection. She tried to give me a total musical background. She would listen to a lot of classics, plus Duke Ellington, rhythm and blues, and the popular music of the time. And then I heard whatever the people around me were listening to, which was a wide variety of black music. So I did not have a certain kind of music I was listening to, in the sense that I could say something like, "Oh yes, I listened to Duke everyday." It was not like that. I was just listening to whatever was in the atmosphere. Plus I was singing in the choir and playing in the school band. So I had a wide variety of experiences.

**RM:** At what point did you move from drum and bugle into different things?

**FDM:** While I was still in high school I had access to a set but I wasn't really playing it that much. I was mostly learning conga and bongos at that time. But then when I went away to college I got a set of my own and started playing it on a regular basis. My first college was Central State in Ohio. It was like a little country school, which was cool at that time, because I didn't have the distractions of a big city. I would get up and go

to my classes and the rest of the time I would be playing and rehearsing. I was in a percussion ensemble with two friends named Syd Smart and DeDe Anderson. There was also a rehearsal band and in town there were a few clubs where we could go and sit in with the bands. Eventually I changed schools because there was not enough happening in Ohio. There were good teachers in the music department and they were very helpful but I felt I needed an urban environment. So I went to Detroit.

**RM:** Were you able to find what you were looking for?

**FDM:** As soon as I got there I fell right into a good situation at a place called the Artists' Workshop. They had music go-

ing on all the time. One of the people there that really helped me a lot was a trumpet player named Charles Moore. I used to go over to his house everyday and work with him, getting into research, studying the music, listening to records, analyzing charts, and stuff like that. I really started getting into the music more and actually getting gigs. I could always get by on my conga playing but in Detroit I started getting into situations where I could play drums, too.

**RM:** By this time, were you starting to focus in on any particular type of music?

**FDM:** I was playing a lot of different things: blues, pick-up gigs, a little rock here and there; but mostly, I was interested in so-called jazz. That's why I



Photo by Tom Copi

spent as much time as I did with Charles, because that is what he was into. All the musicians around there were. I was trying to pick up what I could.

**RM:** Where did the African influence in your playing come from?

**FDM:** That influence goes back to the people I was around when I was in Ohio. There was a guy there who had been to Africa for a couple of years and he knew a lot of rhythms. Syd Smart also turned me on to a lot of things. Then when I was in Paris, I met a drummer from the Congo named Titos Somba. He had a dance company at the American Center for Students and Artists. He used to give classes there, so I learned quite a few things from him about dance and movement. Then I was influenced by a drummer from Senegal named Mor Thiam. I worked with him in 1970 when I came back from Europe. He taught me quite a bit about hand drum technique. One other person who was very important was a guy named Atu Murray. He is a black American, but he had lived in Ghana for extended periods. I learned a lot from him about the art of making drums, how to cure skins and mount them on the drums, and the functions of different instrument in religious ceremonies and regular entertainment. He lives in Birmingham, Alabama, and I still go down there every now and then and spend a couple of weeks with him, just dealing with the drums.

**RM:** You mentioned Paris. How did you happen to go to Europe?

**FDM:** I had been playing with a group called Detroit Free Jazz. We had this money we had made and the opportunity to travel, so we decided to go to Europe and find out what was happening. We went over there and got work right away. We worked in Holland, Switzerland, Italy, Germany, Austria, and Yugoslavia. After about a year, the group dissolved, so I went first to Copenhagen and then to Rome. I was doing a lot of studio work in Rome and playing conga drum with dance companies. I also worked with some people like Gato Barbieri and Steve Lacy. Eventually, I decided to go to Paris because that was the center for the kind of music I was involved in. Some of the people there were Archie Shepp, Ornette Coleman, the Art Ensemble and Cecil Taylor. I had met Joseph Jarman from the Art Ensemble in Detroit, so he was somebody I could try to get in touch with in Paris. When I got there I fell into a working situation right away.

**RM:** How did you actually become a member of the Art Ensemble?

**FDM:** The whole process took about a year and a half. They were auditioning drummers at the time, so they called me up and I went out and played a couple of



Photo by Kathy Sloane

gigs with them. For a while, I was working with them, as well as, with other groups. Eventually, I was working with them all of the time. One thing led to another and I found myself going back to the States as a full-time member of the Art Ensemble.

**RM:** Did you have to make a lot of adjustments?

**FDM:** Oh man! Whew! Talk about adjustments! You see, my range of information was kind of limited. The Art Ensemble was involved with a lot of areas of music that I wasn't familiar with. Initially, I was in semi-shock because I had to go in there and try to deal with these things. I was doing everything I could just to do my part. My whole thing had to be restructured because I was not really comfortable with improvisational forms. The situation was good, in that, it really opened me up, but it was hard because I always felt that my inexperience was holding back the total de-

velopment of the group. But they were patient with me and everybody was very helpful. Apparently, they saw some potential in me that could be worked with. We were playing a lot and rehearsing constantly, so I was able to evolve and develop quickly.

**RM:** How did you influence the other members of the group, and what was their influence on you?

**FDM:** My hand drumming and conga playing brought a new element to the group. It was an enhancement of an already percussive situation because the Art Ensemble had been working without a drummer for about 4 years. So I was dealing with people who had a very percussive approach to their playing. It made it easier for me to come in there, because if there were sections in which I was weak, I could get a little help from somebody else. For instance, I could not deal with the pure simplicity of rock that well. But Lester is a master of that whole

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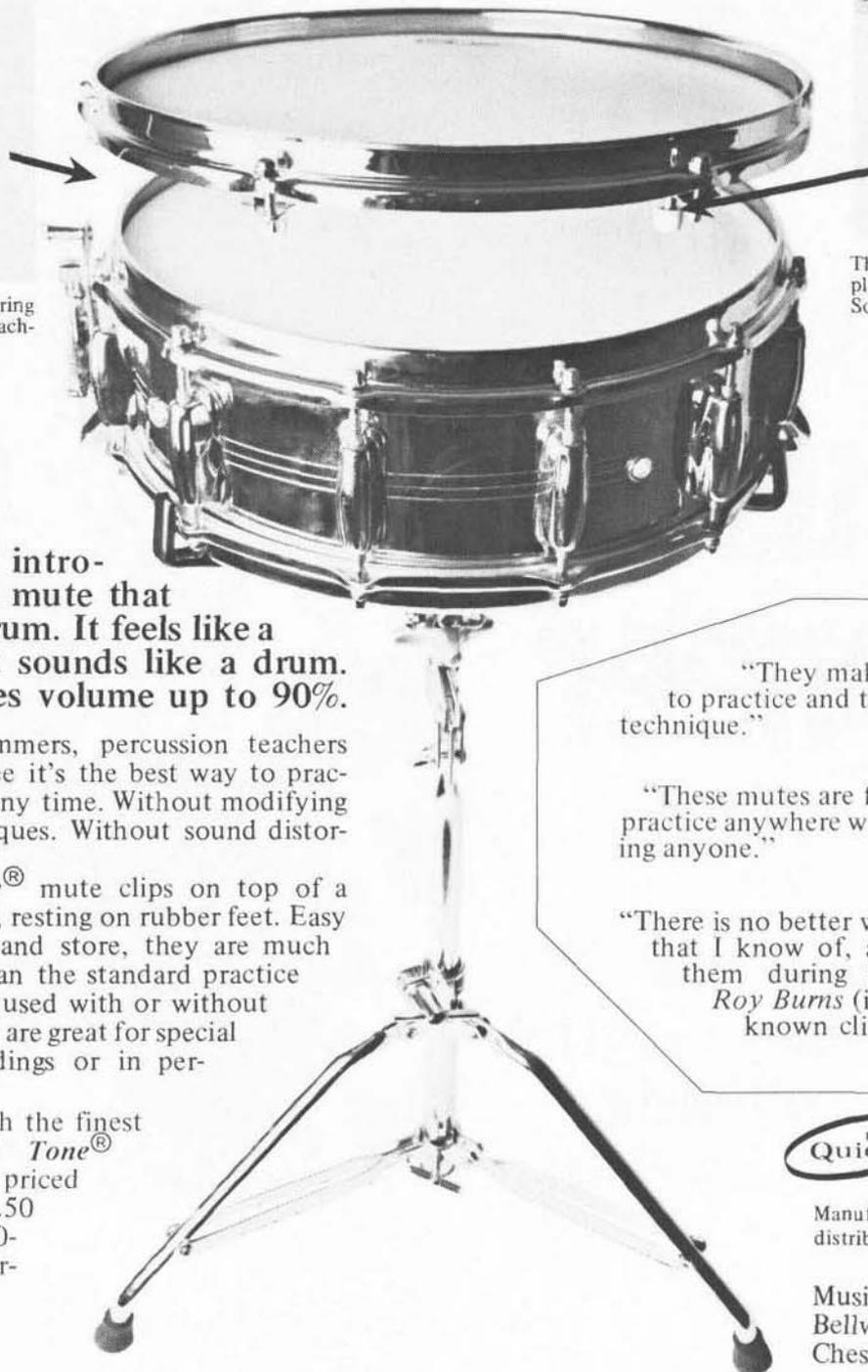
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A few months back I spoke with Gary Gauger, the inventor of RIMS (Resonance Isolation Mounting System) and founder of Gauger Percussion, Inc. Modern Drummer wanted to find out more about RIMS and so we arranged an interview with Gary. Gauger tells about himself, where he's coming from and more importantly where he's going: and supplies some very insightful comments about his product.

"I first started playing drums in 1958," he began. "The first drum set I had, I always wondered why the drums sounded different when they were on the mount from when they were off the mount. I always felt that somebody should do something about it. When I played professionally for 4 years in an Air Force big band called the Airmen of Note, we did a lot of work with people like Carmen McRae and Joe Williams, and we were always recording with different people as promotion for the Air Force. That was probably the first time that I had gotten into the studios, and it was a chance to hear my drums and hear what they sounded like. That was the first time I started to get very critical about a drum sound. And for the first few months that I was in the Air Force, we used to do a lot of recording in Los Angeles, and we did some concerts with Shelly Manne.

"I spent some time with Shelly," Gauger continued. "He was probably one of the first drummers to ever turn me on to what really good drums sounded like, and how to achieve a better drum sound. He was really into calfskin heads and he had a lot of different theories on drums and how they could sound better, and how the companies could make them better. I really started to listen to him.

"When I got out of the service I moved up to Toronto and I was doing a fair amount of recording work up there. So whenever I worked in a studio I always wondered why sometimes the drums sounded good, and other times they *wouldn't*

sound too good—even in the same studio! As it turned out it was usually the engineer. They always had to EQ the drums or add a lot of bottom to them and that was really what made them sound good. The drum sound was dependent on who was recording and what engineer was working on them. I knew that the drums basically sounded good already, if you could just get past the problem of how they were mounted."

Gauger told me that the set he was playing at the time was "a regular set of Gretsch drums.

"I had put the one tom on a snare drum stand like Jake Hanna used to do when he was with Woody's band. That made somewhat of a difference, but when we started getting into multiple tom-toms it just became totally impossible! I rigged up some things where I had them hanging from ropes just to see what would happen. The *sound* was just unbelievable! From that point on I really became totally obsessed with being able to attain that sound in a practical way.

"So, I started developing something for it around 1974 and I worked on 5 or 6 ways of doing it. I didn't really understand what was happening on a drum when it was struck and vibrated, so I started studying acoustics, comparing drums to other acoustic instruments like guitars, string basses, and violins. I spoke with a lot of people who played those instruments and I found out that a drum is really no different than those instruments. The shell has to be free to vibrate," Gauger stressed. "So, I approached it from *that* angle, mounting a drum so that the shell *could* vibrate. If the drum isn't free to vibrate then you end up choking out the fundamental pitch of the drum and all you have are overtones."

Gauger explained that this suspension idea was not new, but it had never been applied to the drumset. In his own experience with symphony playing he had seen it used on tympani and several drummers had invented suspension devices for bass drums. "The most popular device for the bass drum was

# Percussion Pioneer

by Scott K. Fish

An MD Special  
Report on Gary Gauger's  
Resonance Isolation  
Mounting System (RIMS)



developed by Alan Abel who was with the Philadelphia Orchestra years ago," Gauger said. "It's a big circular ring that goes all around the drum, and rubber bands go from the circular tubing to the drum, so the drum is essentially just hanging in mid-air. And it's an incredible sound! You can take a regular 26" bass drum and it sounds like a 34" drum! The device allows the *fundamental* of the drum to come through without being choked off, and it eliminates rattles and things like that. Symphony drummers are *so* meticulous in everything they do.

"I started doing a lot of work with the Toronto Symphony and they had a suspension similar to that. They had tympani that were suspended and I thought 'Why doesn't this carry over into the drumset?' I started to compare these different things and I found out that the fundamental pitch of the drum is essentially in the *shell* of the drum. And when you choke that shell off, basically what you're left with are the overtones. This is my theory why drummers have deadened their drums for years. Drummers are always putting tape on their drums and using thicker heads. What they're doing is, they're trying to get rid of the overtones. If they would approach it from the other way, and allow the fundamental pitch to come through then all the overtones line up in accordance and your fundamental sound is the lowest sound. It's a much richer quality and it's not the type of sound that you want to choke off. You want to allow it to resonate because it's a beautiful tone quality."

I asked Gary to explain the overtone series. "On a trumpet, you push down one valve and your overtone series is basically your octave, a third, a fourth, a fifth and so on. When you hit that one note there's many different notes in there that sound. When you get into drums you have basically the same thing, but the fundamental tone requires a much wider vibration or a longer wavelength. *The fundamental* is essentially the shell of the drum, and that is what *can't* vibrate. That's what's *choked* because of that hardware mounted right to the shell of the drum.

"I was doing a lot of studio work here in Minneapolis. It's a

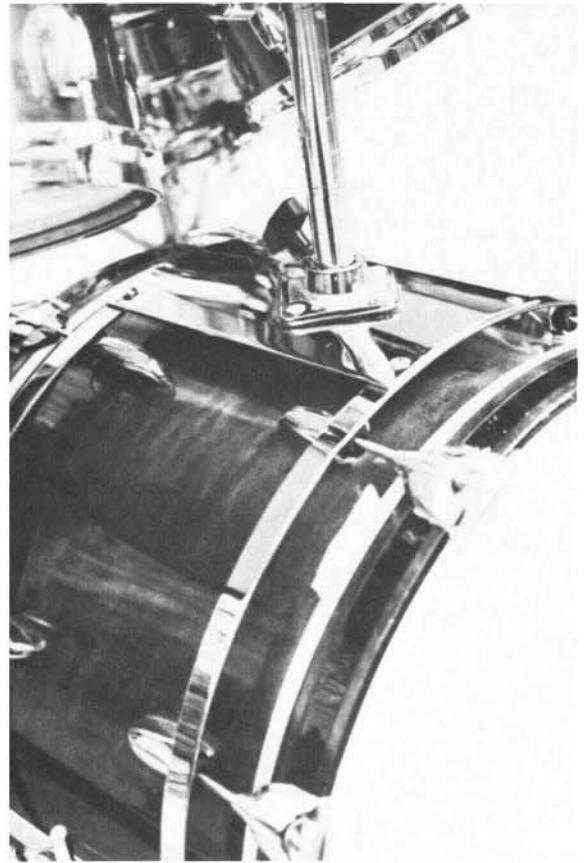
studio called Studio 80 that has all of the latest equipment. They have one of the first systems that developed the Digital Recording. I was one of the first ones to experiment with that. We'd spend 4 or 5 hours just playing everything from the softest sound you could play, up to the loudest type of music that we could play, so they could check this out. And, we were able to isolate the drums. They recorded everything from bass drum, to snare drum, to cymbals, to tom-toms—so it was an excellent opportunity for me to compare drums and to see exactly what was happening when a drum was choked. It took me a long time to understand *why* it worked and what the main problem was.

"As it turned out I ended up using much smaller drums when I suspended them. They sounded so much larger than normal that the engineers kept confusing the drums," Gauger chuckled. When I would be hitting a 13" drum they thought I was hitting a 15" drum. It just did strange things which I hadn't expected. So, that's really where I was able to test and see exactly *what* was happening, and to really study the fundamentals of the acoustics of the instrument.

"Here's what it does. The drum starts to vibrate after you strike it. The head vibrates first which is similar to a string on an instrument. Then the shell of the drum is like the body of a guitar. That projects the sound or reinforces the sound. When it starts to vibrate, the vibration transmits right through the mounting rod, or whatever it might be, and right down to the floor or right into the bass drum.

"I approached it from the standpoint of not putting any strain on the drum whatsoever. The RIMS mount divides the weight between the flanges and the drum just sets right down in it. So, there's absolutely no strain on the drum at all. When the drum is struck and it vibrates the little rubber grommets that are in the flanges isolate the resonance and keep it from traveling into that steel band and being lost. So, that's why I call it Resonance Isolation Mounting Systems."

I asked Gauger if he could explain any differences between



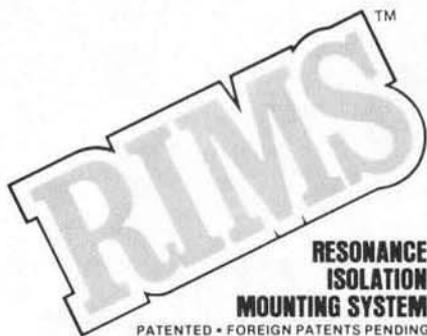
what he was doing and what two other gentlemen were seemingly doing along the same lines. "Okay. Don Sleishman, the fellow down in Australia, his idea was that you don't put *anything* on the shell of the drum. Bob Grauso is also doing that with his new snare drum. The thing I found is that it's not important *what's* on the shell—as it is that the shell be allowed to vibrate. I had tested some drums with mounting hardware that was on the shell. I just wanted to see what effect it would have on the drum and it really didn't seem to have that great an effect, as long as it could vibrate with the shell. So, I think that might be going a little further than you might have to," Gary concluded. "I don't think you could ever get away with not having something attached to the shell. See, even the thing that Don Sleishman invented, that still has to be attached someplace on the shell, because you wouldn't have separate tension if you didn't."

"I would be curious to hear the difference. I don't think that you'd find that there's a great deal of difference in that, as long as that shell is not touched. If you touch the shell just with your hand when you hit it, you'll notice that there'll be a certain frequency that's cut out. If it happens to touch against something like a cymbal stand, I've noticed in the studio that certain frequencies will cut out. And another frequency may tend to be accentuated. So, it's really a fine detail and I'm sure some drummers could care less about getting that particular about it. In fact, I'm working with a rubber company here in town, that has a computer that mixes the rubber to the exact amount of neopreen to isolate the exact frequency that you want to isolate from the drum. It's something that we're still working on. I hope to have these available by early Spring."

I asked Gary if there were any appreciable differences between using RIMS on metal drums as opposed to wood drums. He said "I haven't tried RIMS on metal drums. There are really no tom toms that I know of that are available that are

*continued on page 59*





# ..You've Got to Hear it to Believe it!

If you haven't seen and heard a RIMS™ demonstration, you have no idea how much sound you're missing from your drums. A suspended drum using the RIMS™ system is the answer to achieving the ultimate in tonal quality and unexcelled resonance. RIMS™ is creating a following that speaks for itself. Some of the finest drummers in the U.S. have realized the difference that this unique mounting system can make.

**"Just a note** to let you know how much RIMS has improved my drums. Because my tubs are 9-plywood and already sound great, I wasn't sure if my sound could be audibly improved. Not only did the tone, roundness of sound, and clarity improve, but I am now addicted... I could not return to regular traps."

**Joe Crowley, Road Manager for the Doobie Bros.**

**"I have been using** the RIMS on my set for several weeks now and thoroughly enjoy them. The main difference that I have found, especially in different size drum booths and different configurations, is the unchoked quality of sound. Since the sound I strive for is pure and sustained on the toms, I find it easier to adjust the harmonic differential between them to be compatible with one another."

**Kenny Malone, Nashville**

**"Using RIMS** on my Pearl drums makes tuning and playing easier than ever before. The difference in resonance and tone quality on a suspended RIMS mount versus traditional shell mounting is unbelievable. When working under the many different acoustic conditions in a recording studio, it is important to be able to achieve the full spectrum of tuning range and resonance at any pitch desired. RIMS have enabled me to achieve this. RIMS is one of the most revolutionary developments in drum set improvement that I have ever seen. I no longer have to depend on a particular studio or engineer to have my drums sound good. RIMS makes the difference."

**Steve Schaeffer, L.A.**

**"I've had nothing but compliments** since I put the RIMS on my drums. Everyone who has heard them (recording engineers, other musicians, etc.) has really liked them. Thanks to you, my drums sing!"

**Evan Caplan, L.A.**

**"I truly enjoy tuning** my tom toms now because the RIMS have eliminated the need for any rods to be shoved inside the shell acting as tuning forks and creating undesirable overtones. I now have more control of overtones and they are more pure."

**Jim Keltner, L.A.**

**"I would be honored** to endorse the RIMS because I believe it is long overdue that someone finally invented a product that does not lie. This will improve and eliminate overtones and undesired sounds created from the cymbal and bass drum. Gary Gauger's RIMS are the first step to improve a drummer's sound in the 80's."

**Hunt Sales, L.A.**

**"(RIMS)** sure do make my drums sound bigger and fuller as if they had grown to a size or two bigger themselves. Gary, I think that anyone that really cares about their drum sound must try the RIMS to believe; because until they do, they've not really heard what they sound like. And I know 'cause I couldn't believe it myself!"

**Larrie Londin, Nashville**

**"Someone has finally** taken a large step toward making drums sound the way they ought to sound. RIMS make my drums sound so good that even I can't believe it."

**Mark Stevens, L.A.**

**"It's hard to believe** that anything new in this day and age really works. I'm happy to say that your system of drum mounts is one of the few that do really work."

**Russ Kunkel, L.A.**

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# Gil Moore: The Drums of Triumph

by Wayne McLeod photos by Julie Macaluso

**WM:** Where are you from originally?

**GM:** Born and raised in Toronto, Canada.

**WM:** Date of birth?

**GM:** February 12, 1953.

**WM:** When and how did you first become interested in drumming?

**GM:** I got interested after seeing the Beatles on television, and I started playing during high school. I started on trumpet but I had braces on my teeth so after I destroyed the inside of my mouth by playing trumpet for a week, the teacher finally put me back on drums. When it came to choosing an instrument, there were 27 people in this 9th grade music class who wanted to play drums. The teacher said everybody can't play drums. I went to him and said, "Listen, I want to play drums." He said all drummers and guitar players are idiots. But I started playing in the ninth grade and learned how to do orchestra drumming, and then I got interested in military drumming. There were a couple of drummers in Toronto that were actually playing in rock bands that had come out of De La Salle Drum Corp., and they had really good chops because their hands were strong.

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*"I THINK HAVING THE ABILITY TO PLAY OTHER STYLES INFLUENCES YOUR ABILITY TO PLAY IN ANOTHER FIELD. IF YOU'RE A ROCK DRUMMER WHO CAN PLAY JAZZ, YOU'LL BE A BETTER ROCK DRUMMER. DRUMMERS WHO GET LOCKED INTO ONE STYLE ARE LIMITING THEMSELVES..."*

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**WM:** Did you have any other formal instruction?

**GM:** Only the instruction I got in high school, and that was mainly orchestra percussion. It wasn't playing a kit. I really worked hardest on military stuff. I worked hardest learning and practicing the 26 rudiments for the first couple of years, and then when I started playing on a full kit, I was mainly interested in blues and r&b. So I played a lot of the black Chicago blues. And I played in a lot of soul bands too.

**WM:** Do you remember the first kit you owned?

**GM:** Yes, it was a Beltone. It was a full set with a Ludwig snare drum. I had one Zildjian ride cymbal.

**WM:** What kind of things were you listening to when you were developing during this period?

**GM:** Well, once I got over my fascination with a couple of local drummers that were military whizzes, I listened a lot to Al Jackson (drummer for Booker T & the MG's) records so consistently, I couldn't help but be affected by what he was doing. And as for most of the rock drummers, I listened to Mitch Mitchell and John Bonham. On the other hand, I always liked Buddy Rich and followed him ever since I first became interested in drumming.

**WM:** Who were some of the first people you played with?

**GM:** Just a series of local groups. The first professional group I played with was called Mondo Plus 4. That's when I got my

first set of good drums. My dad took me downtown and cosigned for me to get a set of Rogers. Again, it was a bass drum, tenor and floor tom, but I got my cymbals upgraded to Avedis Zildjian and got Rogers hardware to go with the kit. I kept the Ludwig snare drum but got a Dynasonic snare drum shortly after, which I've still got. All the Toronto bands I played in were basement bands that really never got a chance to play out. The first gig I ever played was at a wedding with Mondo Plus 4. Great place for a rock group!

Triumph started in 1975 and that's really been the group for me that's gotten off the ground. All the other groups I played in were too busy kicking people out and having guys quit to become successful.

**WM:** Do you still find time to practice?

**GM:** I don't practice as much as I should, and probably the choosier the band is able to become about how much we work, the more I'll be able to practice, because practice takes an awful lot of time. If you really want to practice you have to put in 45 minutes to an hour a day. A lot of top players don't practice, they just play all the time. And if they get an idea they can't quite master, they'll just work on it until they can.

The only practice I get on the road is before we go on every night, I usually play on my leg for a half-hour, which is good to loosen my hands. Plus we do a sound check every day and a show, so I play drums an awful lot. But if we weren't touring as extensively as we are now, then I would definitely have enough time to practice at home. I have an identical kit (Tama Imperial Star) at home.

**WM:** Do you read music?

**GM:** Yes, I can read percussion for orchestra.

**WM:** If you did have more time to practice, what would your routine consist of?

**GM:** The rudiments are the backbone of playing well with your hands. So I'd just drill with rudiments. As far as working on feel, which is an intangible element, I'd just kind of close my eyes and play. I like to get into different kinds of feels, which is really important. I try to pick up on feels from records that have interesting twists. As far as technically trying to expand into areas of playing where I'm not particularly good, I'd work on other styles of music. I'd be more inclined to work on some jazz playing. I think having the ability to play other styles influences your ability to play in another field. If you're a rock drummer who can play jazz, you'll be a better rock drummer. Drummers who get locked into one style are limiting themselves and any further potential to progress.

**WM:** Do you do anything specific to keep in shape?

**GM:** Not religiously, but I jog. If the band is completely off tour, say for two months, then jogging becomes sort of religious to me. I'll jog every day and I'll do a lot of calisthenics. On tour I try to do calisthenics as much as I can. When we're not touring I play golf like a fiend. I play golf on tour to the extent of going to driving ranges.

**WM:** Do you play any other instruments?

**GM:** Just a few chords on guitar and piano.

**WM:** What kind of equipment are you using?



**GM:** Tama *Imperial Star* and the *12 + 1*, with all Tama hardware, and all the cymbals are Avedis Zildjian. Most of the electronics are also by Tama. They've got a drum synthesizer and an analog delay and multi-flanger.

**WM:** Can you explain your set-up?

**GM:** On the *Imperial Star* set and the *12 + 1* set there are two tom-toms, two concert toms over each bass drum, and I moved every drum left one, so the 5" tom-tom, which is the first one, and the 7", which is the second one, are on a concert tom stand. Then I have another concert tom stand with the 8" drum, which actually should be on the left bass drum. Then all the toms are moved around once so I have three up front on stands and one on the left bass drum, which is a 9" x 13", and the right bass drum, a 10" x 14". Then there's a 10" x 15" and 11" x 15", and then the last two concert toms are elevated on a stand above the two floor toms. The floor toms are 16" x 16" and 18" x 18", and I've got a 5 1/4" chrome metal shell snare.

**WM:** What do you look for in a drum set?

**GM:** With the hardware I look for something solid because of the nature of playing rock music, which involves playing loud and pretty vicious at times. In a snare drum I like to hear the snares. Overall, the sound I like is a natural drum sound. I don't like what I call the L.A. electronic drum sound, where everything is padded and dampened. I like thin heads, although on stage I have to use Remo *CS* batters, otherwise I'd break the heads too often. With a snare drum, I like a bright, crisp, loud sound with a heavy crack to it. I play a lot of hard rim shots with my left hand, so I like a heavy crack. It's a deeper sound than the conventional snare drum sound. I tune the top head a little looser, opposed to orchestra percussion or what I call a conventional drum sound. On the toms, I also use the *CS* batters. They give you a really strong attack, because they've got that second piece of mylar in the center and not a lot of

sustain. Because the two pieces of mylar are bonded together, they dampen each other. In the studio I use *Ambassador* heads, on all the drums except the bass drums, where I use *Emperors*. The only reason I use *Emperors* on the bass drums is because I get more low frequency resonance off of the thicker head, when you strike them hard. If I struck them quietly I'd use the *Ambassador* bass drum heads as well.

**WM:** Do you use the P.A. to roll on any extra tone qualities?

**GM:** When you play live, at least with *Triumph*, the sound of the drums is important to the sound of the group. There's a lot of E.Q. (Equalizer) on the drums. If you mix the drums flat, and don't add any E.Q. or electronic gadgetry to them, the halls are subject to being resonant at one frequency and not at another. You end up with a horrible overall sound. What you end up hearing at a concert is a really processed sound. But the guy who mixes tries to really project the sound that I want to project. He wants a really full tom-tom sound with a lot of resonance from the drums, not a dead cutoff sound. That's why I don't have any mufflers on my drums, no bits of jay cloth stuck on. Their sound is in no way dampened. On the bass drum he tries to get a big woof. The way I explain the sound to my sound man is to make the bass drum sound as close to a marching drum sound as possible.

Actually, I'm experimenting with some other Tama drums that I've got back in Canada, where I use bottom heads on all the drums. I like the bottom head sound, and on some concert toms I'd like the option of being able to use them either way, which I don't have now. I'll be able to screw the heads off and on, depending on the particular sound I want at the time. Plus, I invented a size that will mean thirteen tom-toms instead of twelve in the kit.

It's hard to play a set this size. It took me awhile. When I first got them I went from having two bass drums and just two toms

and a snare to getting two floor toms, which were the first extra toms I added. From there, I added two timbales and two toms over the bass drum. Then when I got these drums, which were bigger than anything I had ever played, I'd reach around and miss a lot of drums while I was doing fills. Even now I occasionally miss some when I'm not playing well. I'll do a really fast roll, and when you're going around that many drums it's not easy to hit them all right in the center. I know anybody with a kit this size will agree with me. When your feet are on the bass drum pedals and your arms are cranked 90 degrees to the left or 90 degrees to the right, your playing becomes more of a test of your accuracy.

**WM:** How many cymbals do you use?

**GM:** A ride cymbal on my lower right and then I have three crash cymbals on each side. I have a tiny splash cymbal between my two bass drums. All together there are eight, plus my hi-hats. My equipment usually takes a beating on tour. For example, one night in Seattle my whole kit toppled over. As a result I've got a couple of rims that are bent, and that's really a drag because you can't tune the drums after the rims are bent. I even bend the rims on my snare drums to get the sound I want. What I would really like to do before our next tour is try to invent a system that I'll call "rod lock," so when you tune your drum, the rod can't tighten or loosen unless you do something to release it. I've been thinking about it because for somebody who likes to tune their drums really low and wants to hit really hard, drums come out of tune a lot faster.

If you really want to keep your drums sounding the way they should, you really have to take care of them while you're on the road touring. It's hard because you usually don't have enough time to do it yourself, so you have to let your drum roadie do it for you. The guy I have right now is great because he's a drummer, but on the next tour I might have someone else who's

not. It's tough when you're on tour you'll think, "I really need a new set of heads," but you don't really get a chance to change them as often as you should.

**WM:** Do you have any tuning tips?

**GM:** It's definitely routine to say you should be careful to tune your drums from opposite sides, in other words, to put even tension on the head. That's elementary, although I still see a lot of guys who don't do that. The most important thing when you're tuning a drum is making sure you've got a head, shell and rim that's uniform. I didn't understand why some tom-toms

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***"WE'RE DOING SOME TUNES NOW THAT I'VE BEEN PLAYING FOR FOUR YEARS, AND IT'S EASY TO TURN YOUR MIND OFF AND PLAY THE TUNE THE SAME WAY. YET, IF YOU REALLY LOOK INSIDE THE MUSIC THERE'S ALWAYS SOMETHING NEW TO TRY.... IT'S JUST A MATTER OF HAVING A DESIRE TO KEEP GROWING."***

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sounded good and others didn't, until I realized that just because a rim looks round—doesn't mean it is, or because a drum head is brand new, doesn't mean it's perfect. Even if you tune the head down by computer with a really even rim on it, it's gonna be looser on one side. Ideally, if you're fussy, I think it's worth putting the extra time in to do the tuning correctly. At times, I've had brand new heads that I've put on the drum, taken them off and thrown them out.

**WM:** So have you gone through a lot of different heads before you decided on Remos?

**GM:** No, I've always used Remo heads, but I've tried every other kind of head. The worst heads I've ever seen are those Evans hydraulic heads. Guys come up to me and say, "I just tried Evans hydraulic heads and they sounded fantastic." That's true, they sound great in music stores, but that's the only place they sound good.

**WM:** I've heard a lot of drummers say they sound good in the studios.

**GM:** I think they sound horrid in the studio. We went through a situation where we put a whole set of them on my kit when recording our *Rock and Roll Machine* album. I played for about ten minutes and then listened to the tape and ripped them all off the drums, and they're really expensive too. It's like a couple of pieces of mylar with oil in between them. The combination, to me, has a deadening sound. Everybody thinks you get a lower tone out of them. You don't, you just get less highs. You think it sounds lower to the ear, but it really isn't.

**WM:** What do you think of the trend towards large, multiple drum set-ups?

**GM:** I think that it is a good trend, and will probably continue. The more drummers get into playing more drums and percussion, the more valuable they are to music in general. And let's face it, there are more bass players getting replaced by keyboards. Thank God there aren't any synthesizers that can replace drums. As far as I'm concerned, the more versatile you can be as a musician, the more you can guarantee you'll be around in ten years, and you're not going to be extinct.

**WM:** Do you ever play any Brazilian or Latin percussion?

**GM:** I play timbales with the kit, and I've played a lot of percussion on records. I've played tympani and various Latin percussion devices from time to time. I'm really a pretty bad tambourine player. Playing tambourine is an art in itself.

I also think that congas have come into their own during the last seven or eight years, and guys are starting to become recognized as great conga players. When I was in high school every guy who thought he was cool had bongos and would play them at parties. You know, beatniks always have bongos and anyone can play them.



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APRIL 1981



Photos by Paul Jonason

by Susan Alexander and Paul Jonason

# MD Visits The Percussion Institute of Technology

*The Percussion Institute of Technology is an innovative new drum school located in Hollywood, California. With an impressive faculty, including Joe Porcaro and Ralph Humphrey, the school is already gaining a fine reputation in the drum community.*

*Recently, MD visited P.I.T. and spoke to director Pat Hicks (above) about the school and what it has to offer the drum student.*

**Q:** When did PIT (Percussion Institute of Technology) officially open?

**PH:** Officially, classes began on September 29, 1980. One thing that has happened recently is the school has received accreditation. This is excellent for incoming students because now student financial aid programs are available.

**Q:** When did you come up with the idea for the school, PIT in particular.

**PH:** About two years ago I talked to Joe Porcaro—we got together. I asked him if he would be interested in doing something like this.

**Q:** You're the administrator. Are Joe Porcaro and Ralph Humphrey the directors?

**PH:** Yes, they're the directors. Ralph and Joe are the directors of the curriculum in the school and I'm the director of the school. I run the school.

**Q:** How do you divide the curriculum up time-wise?

**PH:** It's five days a week, five hours a day from approximately 10:00 to 4:00. There are classes where information is disseminated by the instructor and then there is a lab time afterwards.

**Q:** Are the labs like a jam session?

**PH:** No, the lab time is where the individual student goes into his own practice room and sits down and works on the assignment that he is given.

**Q:** So he goes in and works on something specific?

**PH:** Exactly. He's working on something specific that has to do with the curriculum.

**Q:** Tell me about the tachistoscope. What is it and how does it work?

**PH:** A tachistoscope is a speedreading device that was used in school to teach you to recognize long sentences and long numbers in a microsecond. It was also used during the war for pilots to recognize silhouettes of enemy planes.

**Q:** Like a semi-radar?

**PH:** No, it just flashes. A tachistoscope in plain terms is a camera shutter. When you click it . . . .

**Q:** It takes a reading off something?

**PH:** Right. What you've got is an overhead projector and on that projector is a transparency of a bar of music with the notes written on it. When you flash it, it flashes that bar of music on a screen in maybe a hundredth of a second or a quarter of a second.

**Q:** This is to get someone to recognize, as in jazz, that certain bars are more or less the same and they can recognize those and put them together?

**PH:** Well, it enables you to recognize groups of notes together at one time, but more importantly, it's used to develop the ability to concentrate.



*Instructor Ralph Humphrey gives student individual attention in the group lab.*

*Drummers get a chance to perform with students from the guitar and bass school.*

**Q:** To make them to learn to read quicker?

**PH:** Right. It's an underlying principle of the school. That is, accelerated learning. If a guy has to really concentrate, it'll sharpen him up. Really what it's for is to get him to really focus.

**Q:** You're not using that now.

**PH:** Well, we aren't using it in the drum school yet. We're using it in the guitar and the bass school, but it's sitting in the wings for the drum school.

**Q:** How do the guest instructors schedule work?

**PH:** Guest instructors come in approximately once a month and they are top-name players, here as their schedules permit.

**Q:** I've seen people walking around in the little jam session in there.

**PH:** Yeah, this place has gained a reputation and some of the heaviest players in the world come in here now. They enjoy doing it because they get off. All their life they've been playing but not knowing for sure that they're getting through. They come in here and there are a lot of wide-eyed, hungry aspiring drummers like big sponges out there. Anything these guys say to them they soak it up and they're very grateful and appreciative. They let the artist know it. The artist enjoys it almost as much as the kids do.

**Q:** Who is lined up now as far as people who haven't been in?

**PH:** Our visiting faculty consists of Kenny Watson, Johnny Guerin, Shelly Manne, Alex Acuna, Emil Richards,

Steve Schaeffer, Bob Zinetti, Lenny Castro, Larry Bunker, also Jeff Porcaro who is Joe Porcaro's son and I've been talking to Tama drums to get Lenny White here and Billy Cobham. Those two guys are ones I'm working on now. As we get new guys signed up, we'll bring them in.

**Q:** How much time does each student get to play with other musicians? I know there's jam time.

**PH:** Well, we have two performance schedules going on at the same time, so there's always two drummers playing all day long, five days a week in the school, officially. So, there's always somebody, two of the guys are always playing. There's always going to be somebody playing all day long. They take turns maybe an hour each or so. Everybody plays every day. They also have the rehearsal rooms where they practice.

**Q:** The private rooms?

**PH:** The private rooms. They go in and they'll rehearse a tune so that's more playing time. Then the school's open until midnight after we get through here about 5:00 and the drummers and guitar players and bass players all stick around and get together to jam or rehearse or whatever they want to do until midnight. So another six hours after regular school time. So, they get plenty of playing.

**Q:** How many drummers are in the school right now?

**PH:** Right now there's 14. This first class we started with 14. I think the next group coming up here will probably be 30.

**Q:** When does the new class start?

**PH:** March. Then again we start two classes a year. One in March and one in September.

**Q:** And those each run for a year.

**PH:** Yes. So, they overlap.

**Q:** What do they do for summer vacation. They work right through it?

**PH:** Yes. No vacation. What they do get is a two week break between each quarter. We'll go eleven weeks, two off, eleven on, two off.

**Q:** Do you know the dimensions of the rehearsal rooms and the recording studios?

**PH:** You mean the performance hall?

**Q:** Yes. I noticed there's a recording studio in there, too.

**PH:** Yes. That whole performance room is probably 2,000 square feet.

**Q:** What about the rehearsal rooms?

**PH:** Those are small. They're probably 10' x 10'.

**Q:** Is it basically enough for one student?

**PH:** There's only enough for one drummer, but there is enough for a guitar and bass player to go in there with him.

**Q:** Do you have any ideas for expansion?

**PH:** Well, our dream is for us to have another facility, our own building. But this place has its good points. If this school moved into the High Sierras it would be beautiful but we couldn't get the players. We dropped this school right in the middle of a bee hive, right in the middle of where the professional musicians are working. So they can come between gigs and between dates and it's one of the things that make it work. You couldn't do this school in except two or three places in the world. I think Hollywood is the place because of the motion picture and television industry. You can't get the access to those guys any-



*Each student has private time in the practice rooms.*



*Ralph Humphrey and Joe Porcaro conducting a group lab.*

where else. It's a special formula that works. The one thing is that the students marvel at Joe, Ralph, and myself and the school but we marvel at them for the guts, to come and do something like this. There are only special kinds of people in this school. If these guys were kicked out of their house and sent off to college, they'd be here because they had to be here. Instead, half of them sold everything they had to get here because it was important to them. They are as dedicated to this school as the rest of us are. Without this kind of student body, the school couldn't exist.

**Q:** Are they using practice pads in some of the rooms or is it all full kit?

**PH:** We've got kit.

**Q:** I know you like the real thing.

**PH:** Yes, so they're playing on full sets of drums. Each one of those rooms has its own drums.

**Q:** Do you supply all the equipment that's at the school?

**PH:** Yes, everything but the cymbals. And the only other thing that we ask is that if the drummers break a head then we don't want to keep running back there with new heads all the time. They just put a new head on. Each drummer is assigned to a set, and they each take care of the equipment.

**Q:** Are you using specific types of equipment? Have you gotten endorsements from companies?

**PH:** Yes. We're getting tremendous cooperation. I'm totally amazed at the interest in the drum school by the drum industry. More so than the guitar and the bass school, originally. Now we're coming on. The guitar and bass are coming on now. People are starting to be interested, but in the beginning, not as interested as the drum school. Pearl, Slinger-

land and Yamaha have all contributed drumsets to the school. And we're working through Bob Yeager of Pro Drum. He's been very helpful.

**Q:** What about drumhead companies?

**PH:** We haven't been approached by any drumhead or stick companies. It's just been the drums, the major drum companies themselves. The drumsets have been either given to us or they gave us a good price on them to help us get started, and we appreciate that.

**Q:** That's more than fair.

**PH:** Yes, it's very good and of course the kids are playing on them day and night. There's one thing I wanted to mention that is very important. The drum students have added a dimension to this school that in the past was not totally missing, but very little of it occurred and that is actual playing. Before, we would have to hire drummers for the guitar and bass school, and even then we couldn't hire a hundred drummers. But, with the drummers coming in here they've created a whole new energy in the school that is just great.

**Q:** And they're here too. A drummer you hire might not be here all day and then into the night. Whereas drummers come I'm sure just to hang out for inspiration and get their schooling in the daytime and then just jam the night away.

**PH:** Yes, and their personalities are such that they're very energetic, very aggressive. Not negatively aggressive, but very like "let me at it" and they're in there. The guitar players are quiet, laid back people. They may say, "Well, I don't know if I'm really good enough." But the drummer says, "Come on, let's go, let's get going", and they're so energetic and full of enthusiasm that they

have influenced the whole school. The level of intensity in playing and studying has increased tremendously in the whole school because of the drummers. I see the results. I see the drummers really getting better quick and I see the guitar players and bass players also improving much faster because there's no substitute for the real thing. I'm looking forward to keyboard players coming in.

**Q:** When are you planning that?

**PH:** I think September. There's just so much to do. I have to consider the logistics. We also have a lot of new drummers coming in here. The interest in the drum school is surpassing the guitar school. I think there has to be a limit with the set-up we have now. We have to figure out what that limit is.

**Q:** Could you explain the technical and artistic philosophy of the school?

**PH:** We are more than a technical school. The name Percussion Institute of Technology sounds like a technical school. The word technique has to do with any kind of a craftsmanship. You've got to have a technique or the technique. So, we are a technical school, but we balance between the technical aspects of being a true craftsman, a man who can read and play anything and who has no limitations because he's a skilled craftsman.

**Q:** He has the technique down.

**PH:** Right. On the other hand, we deal with the artistic nature of people. These kids are here just to play to earn a living because we're a vocational school, but really, deep down inside, the real reason they're here is because they love music and they want to play music. And if they get a job and make money on the side of that, that's a bonus. The real thing is just to express what's inside of them and we

*continued on page 84*

# Double Play: David Peters Bobby Campo of Le Roux



by Robyn Flans

Photos by Michelle Wright LaCombe

While the plight of the drummer is strenuous enough in Los Angeles and New York, it is almost impenetrable for those living in various other parts of the country, which is most often the case. While the opportunities are surely limited in the larger cities, they are nearly nonexistent in those smaller cities.

David Peters and Bobby Campo are two musicians who greatly sympathize with the difficulties faced by most players, while finally managing to secure a spot in the industry while residing in Louisiana.

Peters is a drummer, while Campo lends his varied musicianship to the trumpet, flugelhorn, flute, congas and additional percussion instruments. They have been playing together in different bands for over ten years, presently together in Louisiana's LeRoux, a band which has been recording for Capitol Records having had some acknowledgment for their single, "New Orleans Ladies."

While in Los Angeles for three weeks recording their third album, Peters and Campo candidly discussed the multitude

of pros and cons of growing up and retaining residency in south Louisiana.

Campo, whose training was primarily in the field of symphonic trumpet playing, knows that had he pursued his original desire, he would most certainly have had to leave Louisiana.

"The symphony route is through the route of auditions. You read the papers and they say 'Assistant trumpet opens up in Cleveland' and you fly to Cleveland and audition. You fail in Cleveland and you go back to work at your 7-11 job. You keep looking in the papers for the openings and fly out and audition. It's real tough."

Percussion came for him as a means to supply the demand and open alternatives for obtaining work.

"There's not a whole lot of work for an individual trumpet player in anything, so the automatic response was to percussion. Anything to keep a gig," Campo laughed. "That's my motto. I like to play, so regardless of whether it's trumpet, congas, stage or studio, I find pleasure in everything."

While the symphonic route would have been impossible in New Orleans, musicians in the contemporary music scene have it almost as rough.

"There's no music scene there," Campo explained. "There are no record dates, there's no studio scene. Either you play a club or you do your original material and try to get out. You grow up and you're playing and you dig it and the next thing you do is get into a band, so you get into a band and you dig that and play in that for a long time. You never really calculate the next step there. You just kind of keep digging it and have a good time at it and it takes its own course. That's probably why there's not a big musical scene there. Everybody just does it and there are few people with foresight. You'll ask somebody whatever happened to so and so and someone will say, 'Oh, he's out in L.A.' But somehow, there's a big gap somewhere. How did he get from here to there?"

"Out here in L.A., everybody knows what to do if you get into a band," Peters added. "Back home, you're just not exposed to that. There's nothing to go to and nobody really knows what the next step is, so it stops there. There's got to be a connection—somebody who knows. Management or whatever. But nobody knows what to do. Once they get to that point, they just keep on doing what they've been doing. Some of them are great players, but they just get stuck. A lot of them keep doing it and they manage to make a living. Some of them end up working during the day just to have that enjoyment of playing at night. When we say a club, we really mean a bar. It's not like the Roxy or a nice club like that."

If you want to play music, you have these few bars to play in and the places are real rough."

"I remember when I was 13, I played at a place a week before the stage was dynamited," recalled Campo. "It was this place where the stage surrounds the bar, so the stage is in the middle and there's a place for the bartender to walk around. About a week after we played there, there was a black guy who played there. This is not to say that the South is prejudiced, because there are those people everywhere, and it's not as prejudiced as everyone thinks, but this was a particularly rough neighborhood and they blew the stage up from under this black guy. It wasn't enough to kill anybody, but enough to scare the heck out of everyone. A couple of years later, the whole front end of the building of that same club caved in."

A series of events led up to LeRoux's breaking out of the local scene. Several horn bands preceded what was first called the Levy Band, but the eventual combination of members remained with singer/guitarist/writer, Jeff Pollard at the helm.

"Jeff and a bass player by the name of Russell were doing an acoustic thing and then Rod (Roddy) came in and added a little piano," detailed Campo. "Then I came in and started doing Cabasa and a little flute. We were all like, 'Let me come and play. You don't have to pay me.' We were all just kicking rocks, doing nothing. And then David came in and played congas and all of a sudden, Jeff was really happening. We were packing the place. When Russell decided to leave, we called Leon (Medica) to see if he would do it for a couple of days. By this time, Leon had pretty well established himself as a good bass player and was working with lots of people who were really into what was happening and working out at Bogalusa, which was a real studio. He was working with a guy by the name of Clarence 'Gatemouth' Brown at the time and one at a time, Leon got everybody in Gate's band. So we were doing the acoustic thing with Jeff during the week, and on weekends, we would go out with Gate and play Monroe, Lake Charles, Lafayette and that circuit. Then we recorded two albums with Gate and it snowballed. Since we played a lot of festivals with him, there were a lot of government officials present and they thought it would be perfect as a goodwill ambassador to send this black guy with his white band to Africa."

After their African tour in 1973, Gatemouth Brown and his band parted ways and it was about this time that things started to really come together for the band now known as LeRoux.

"About the time we finished with Gate, Leon got us into the studio to record some demos. Now there's a man with a good business sense and a little foresight of what to do when. He had done some sessions in Nashville and went back to Paul Tannen and managed to get Jeff sold to a publishing company as a writer, at which time Screen Gems took the demos around to record companies and that was the start."

It was back to the drawing board after the record companies rejected the band, but Leon's persistence finally paid off. In 1977, while the band was in Colorado to play a scheduled performance, Leon happened to take the completed demo to an engineer friend of his with whom he had worked previously. Coincidentally,

that night Bill McEuen, manager of Steve Martin and the Dirt Band, happened to be having dinner at the engineer's house, at which time he was convinced to listen to the tape. The next night, McEuen showed up at LeRoux's gig, and so it began with their first manager. Two showcases in Los Angeles followed at McEuen's instigation, after which, LeRoux was signed by Capitol Records. Before their first album, guitarist Tony Haselden was added, and most recently, LeRoux signed a new management contract with the Budd Carr Agency.

With a record deal and Los Angeles management, the members are able to enjoy the most unusual luxury of being recording artists while living where the



industry isn't. Now, of course, their living situation is an advantageous one. Perhaps it is this distance from the mainstream of the musical industry that keeps the band members down to earth. All of LeRoux's members would agree that they are somewhat isolated living in Louisiana, but by the same token, the hype with which most recording artists must contend, is nonexistent in their world. The strides they have made have also given them the confidence to push harder, Campo reveals.

"For instance, what makes a great piano player as opposed to a really good one, is his ability to break away from the rules. It's a weeding out process. You go to college and learn how to make certain fingering because that helps you, but when it comes to a passage that you can play better when you make up your own fingering for it, then you excel. You start to leave the rules behind and start making your own rules. In Louisiana, since there is no music scene in the recording business or being able to make it as a musician by yourself, you're stifled. If you can break out of it, you're on your way, with a little more confidence from somebody from L.A., for instance, who has it in his life, who has grown up with that tough, hard-nosed competition. It's easy to get your confidence shot right out from under you. In Louisiana, once you break out, then you feel there's nothing that can keep you down. Come hell or high water, you can maintain a spirit. We had no idea what it felt like to deal with that rejection because, after all, we were the biggest thing in Pineville, Louisiana," he laughed. "When we came out to L.A., it was like country boy comes to town, completely."

Louisiana musicians tend to conjure up thoughts of a very distinctive style, which Campo and Peters agree is not far from reality.

"The people seem to let go more in Louisiana. You don't have to worry about technical expertise in that everybody puts more of an emphasis on how it feels. You kind of grow up like that and it's not just the musical vibe, but it's in your family, your parents—the whole attitude. In Louisiana, it doesn't take long for you to become family with anybody—total strangers. This is South Louisiana, specifically, because there is a difference in the personality of the people. It's not like that anywhere else I've been," claimed Campo.

"A lot of musicians from that area end up in L.A. or N.Y. or people will listen to the sounds that came out of that area because they were funky and they relate that to New Orleans and the old Mardi Gras type meters," explained Peters. "The meters were great. A lot of heavy, heavy drummers out here in L.A. feel



that their favorite drummer to listen to is one from that area because they like that old New Orleans jazz stuff because of the funk. We were exposed to a lot of it growing up and even now, I still love to play funk. I've had experience playing all kinds of different music, but that's mostly what I was exposed to and what I like to do best. It's hard to pinpoint what my style is. It's hard to listen to yourself and be objective. The band is so versatile. The first album was almost a funk album and the second was somewhere in between funk and rock and now this third album is really rock."

Peters got his first set in the seventh grade after his earlier fascination with a snare drum his older brother borrowed from a friend. He still has his little Ludwig set which had a small tom and 14" floor tom, a 22" bass drum and a small 12" ride cymbal, no hi-hat and a pair of sticks.

From elementary school to high school, Peters remained involved in the offered band classes as well as majoring in percussion for a year in college. Although he never took private lessons, Peters says he practiced constantly growing up, while listening to the commercial rock music on the radio and then taking a turn to jazz and Buddy Rich, who became a major influence.

He admits that he rarely practices now, since last year, the band was on the road for 43 out of the 52 weeks, opening for such acts as the Beach Boys, Heart, Charlie Daniels and Bob Seger.

"To me, and I think everyone would

agree, a drummer is the backbone of the band, so he must have good time. How you play, the touch and how you tune are obviously important factors too.

"I like each drum to have a real distinct tone, more melodic than a percussive sound. On the old records in the old days like with Otis Redding, I think drums sounded like cardboard boxes. No matter how many tom toms you had on a set, all of them sounded the same. I try to get as much note out of each drum. I tune my drums very low, with the drum heads real, real loose, and I try to get as much volume out of the drums as possible. I spend a lot of time tuning and trying to get all the overtones out of it, without taping the drum down and muffling it. I think that was the problem years ago. Drummers didn't know exactly what to do with the drum and how to tune it and they'd get into the studio and end up taping it so much to get all the ring and overtones out of it, that it ended up sounding like a cardboard box. So I spent a lot of time thinking about it and what kind of sound I wanted and how to get it without putting all that junk on the drum, so it's just a drum shell and two heads and a note. I like two heads on the drum so it gets a lot of resonance and rings for a long, long time, but it's a note—almost a *Syndrum* effect, where the note drops. I think all the drummers back in the 60's took their bottom heads off because it was a fad. They thought it made the drum louder, which is hogwash. I think with the bottom head, the sound is a lot fuller."

*continued on page 34*

# "Some straight talk about drumsticks"

by *Roy Burns*

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Are you upset over paying good money for sticks that last only a few nights or less?

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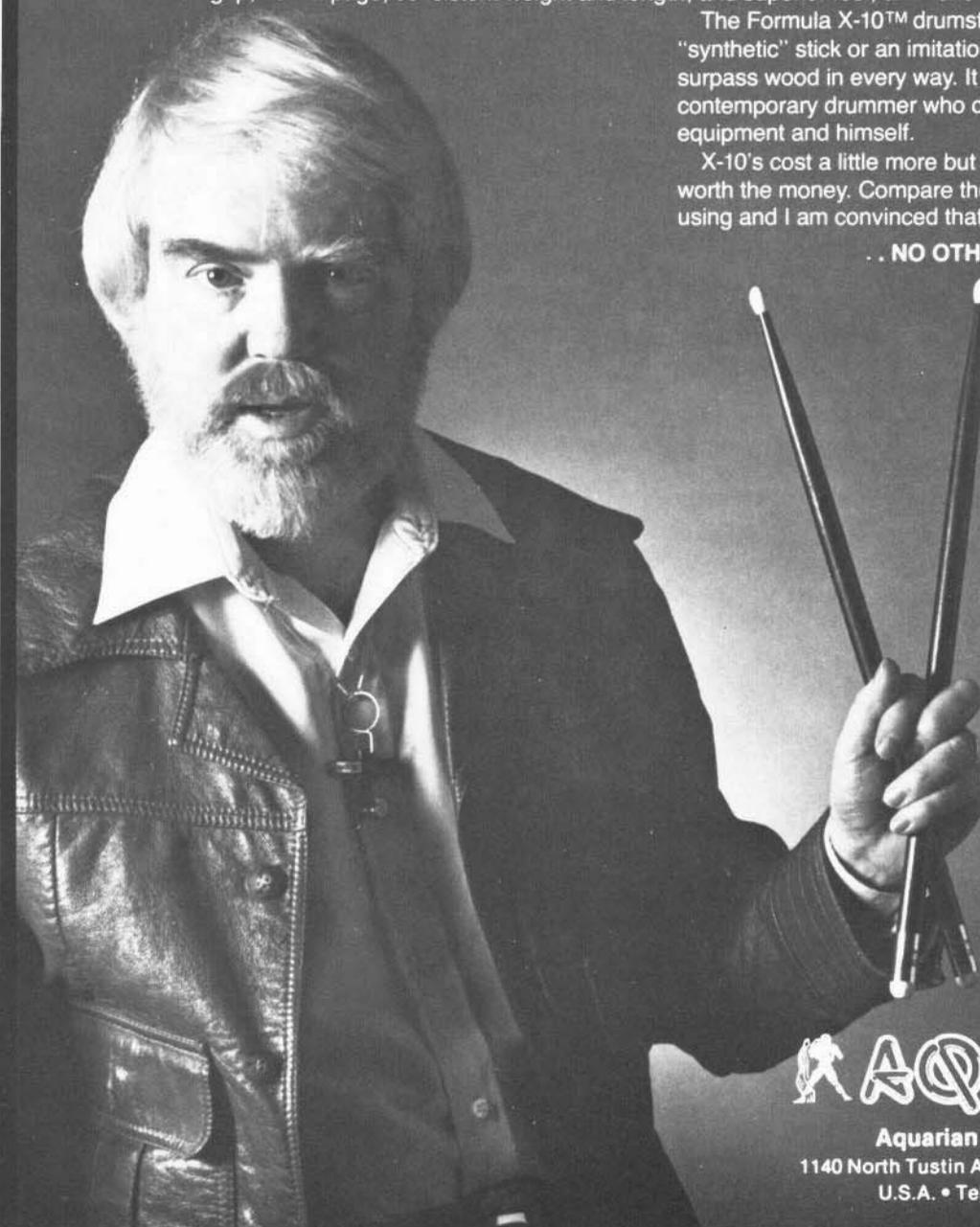
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## Converting Those Old Rhythms, Part I

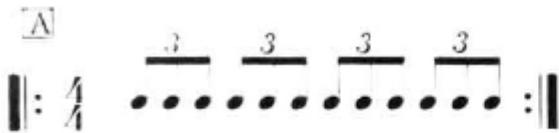


by David Garibaldi

One of the most basic rhythms in rock. In this study, the focus is on:

- (1) How to play a good, swinging shuffle.
- (2) A practical application of the shuffle.

The Shuffle rhythm is based on 8th note triplets:



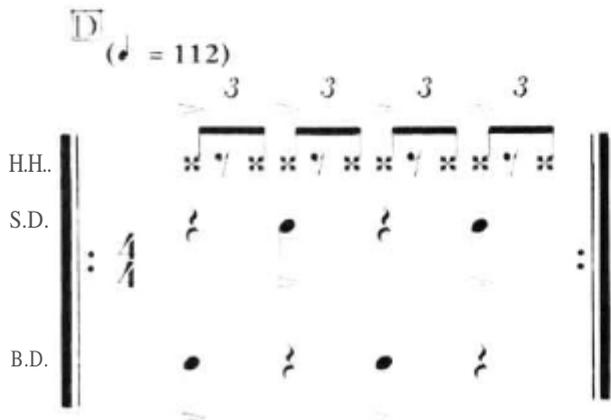
Playing the first and third note of each triplet produces the shuffle rhythm:



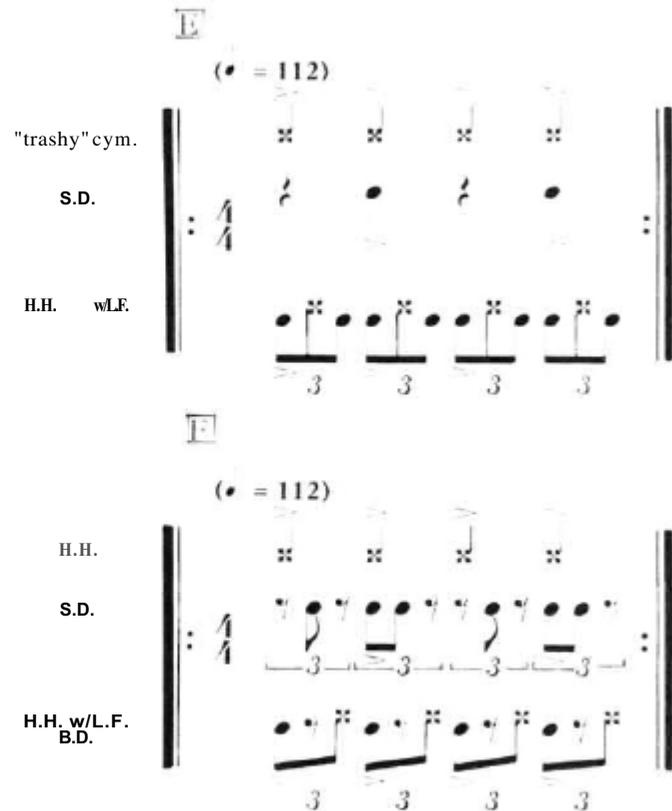
Placing an accent on the first note of each triplet gives the shuffle rhythm pulse and motion:



On the drum set:



Variations of this could include:



In example (D) the shuffle rhythm was played with the right hand.

In example (E) the shuffle rhythm was played with the right foot.

In example (F) the shuffle rhythm was played with the right hand and left foot.

Is this dumb? No! It's foundational. Once you've trained your ear to "hear" the consecutive 8th note triplets at various tempos you'll have no trouble (with practice) executing them evenly. Then while you *play* the shuffle rhythm and *think* triplets, the shuffle sound is produced. When your "ear" is trained and you relate that concept to your hands and feet, the thought process (*thinking* triplets) becomes "second nature." Then, except for an occasional reminder, *thinking* triplets is unnecessary. At this point you're free to coordinate your hands and feet in any way within the context of what the musical situation requires. The primary consideration should always be good, swinging, timekeeping.

Interpreting any 16th note pattern as 24th notes gives the feeling of a shuffle ... or what I call *half-time, shuffle-funk*:

**G**  
(♩ = 69)

**H**  
(♩ = 69)

Taken one step further by adding a few more notes:

**I**  
(♩ = 69)

We now have the shuffle rhythm with the underlying triplet-feel. Now for the free bonus ... an Afro-Cuban rhythm called "Nanigo." This fits very well over the shuffle or shuffle-type rhythms:

**J** NANIGO  
(♩ = 120)

**K** (NANIGO BELL RHYTHM)  
(♩ = 120)

**L**  
(♩ = 120)

Applying this to the "half-time" concept, we get:

**M**  
(♩ = 69)

**N**  
(♩ = 69)

**O**  
(♩ = 69)

\*Example (P) has the left hand moving back and forth between the H.H. and S.D. Thanks. See you in Part II!

copyright John David Garibaldi, 1981.

MD readers may write to David Garibaldi directly at: 33 E. South Street, New Bremen, OH 45869.

Peters/Campo continued from page 30

He utilizes identical set-ups for recording and live performances and ecstatically endorses Slingerland. His set-up includes 8", 10", 12" and 13" toms, a 16" floor tom, a 22" bass drum, although he says he is about ready to switch to a 24" bass drum. All his drums are natural wood because, "I like that natural sound. I think even the drums with the wrapping on it—the Pearl finish and that, effects the sound of the drum and smoothers it. That's the way they made them years and years ago, and then they started painting them and putting finishes on and all of that."

Peters uses Remo *Ambassador* medium heads on the tops and the thinnest heads he can find for the bottoms.

"If I were to change to a thick on top, I would go with a medium on the bottom so it is all in proportion. That way you can tune the top head to the note that you want and no matter how loose it is, the bottom head is real thin and it will vibrate and pull the note out."

He uses Zildjian cymbals, laughing, "they're the only kind." In addition to a 20" thin crash, an 18" medium thin and a 20" pang, Peters recently acquired a 22" *Earth* cymbal.

"It's a new kind of cymbal," he explained. "I think what they do is pour it into a mold. They put cymbals on lathes, which is why you see all the ridges on the cymbals, but with this cymbal, what they did was take all the metals and pour them into a mold and you can see pieces of copper and pieces of brass there. It's a great cymbal and really interesting looking."

He uses oak Pro-Mark 747 nylon top drum sticks, because he finds them more flexible than the hickory, which he says is a little more brittle.

"I sand my sticks down to get all the lacquer off so they don't fly out of my hands, and I also wear sweat bands around my wrists. They keep all the sweat from going down and getting the sticks all grimy which makes them fly out of your hands. People don't realize the bands aren't just for show—they really work."

Spending as much time as the group does on the road is a definite threat to the well being and preservation of their equipment.

"It's like a new car," Peters compared. "Once you get that first little nick on it, it's not new anymore and you just stop worrying about it. We've played some jobs out in the rain with a roof that leaked and the drums were filling up with water. There's nothing you can do about it. Road equipment is just abused. It just gets thrown around everywhere and airports are notorious for beating up equipment. If I had a personal set at home, that's the kind of thing I would take care of, but road equipment is another story altogether. I just try not to worry because there's nothing you can do about it."

An endorsement with Peavey has helped LeRoux preserve and maintain their equipment somewhat.

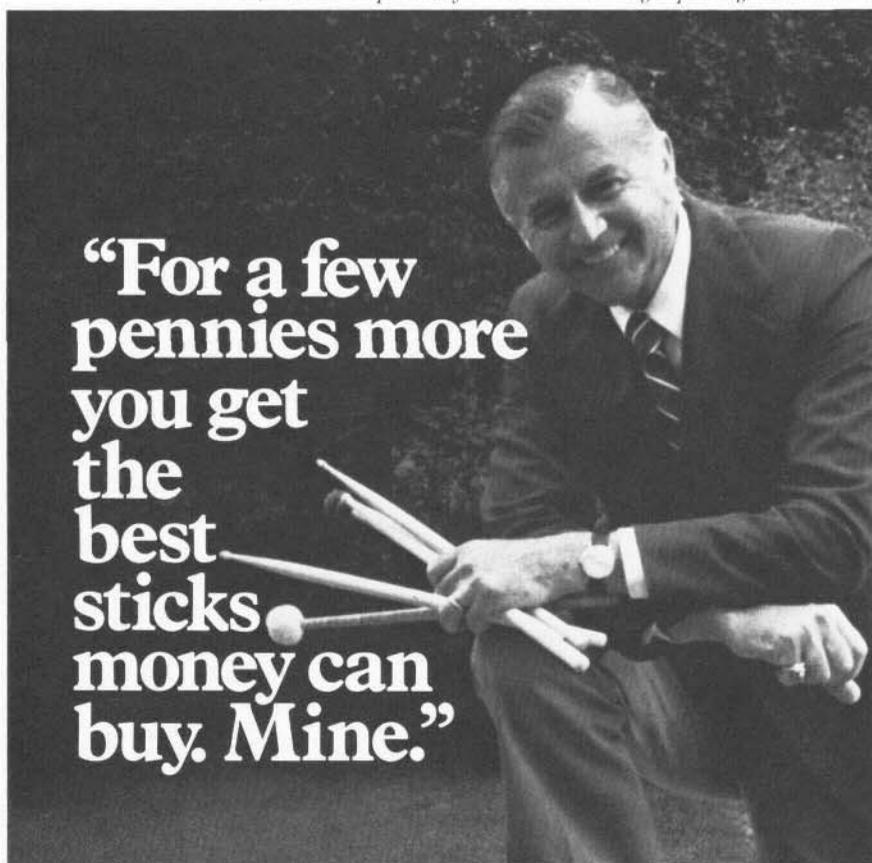
"They've been absolutely great to us," exclaimed Peters. "They have helped us out so much. I went to the factory and spent a whole day there and they have a room where they work on their new equipment and they had me set up my drums and they custom built a monitoring system that would equal a P.A. system that a small band would use in a club. Unbelievable! I have two 18" woofers in the back, just for the bass drum, then I have two Peavey Internationals set up on stands blowing at me on each side at ear level. Then I have a 800 watt power amp, a 7 channel mixer and a ten band graphic stereo equalizer, that one side is just for the bass drum and the other side is for the rest of the drum set and vocals.

"I have trouble a lot of times with my bass drum feeding back, so I told them about it and they took readings on my bass drum and found out where those

continued on page 82

APRIL 1981

*Vic Firth, Solo Timpanist for the Boston Symphony Orchestra.*



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## Symphonic Tympani Head



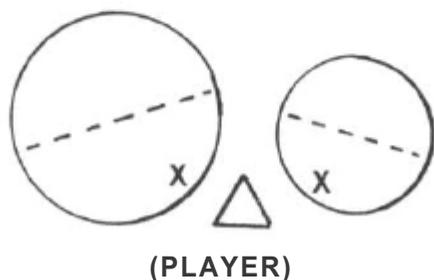
by Vic Firth

Vic Firth joined the Boston Symphony Orchestra in 1952 at the age of 21, and became solo timpanist and head of the percussion section at the age of 25. He is head of the Timpani & Percussion Department at the New England Conservatory of Music, and the Berkshire Music Center, Tanglewood. He has made many recordings with the Boston Symphony Orchestra, Boston Chamber Players, and Boston Pops Orchestra, on RCA Victor Records. As a composer, he has several percussion works and method books published.

On my 25" timpani, after a year of strenuous abuse, a superb sounding head is about to be retired. The next head is carefully put on the drum. It is identical in every way, and is put on under exactly the same conditions. For no apparent reason, the result is unsatisfactory. I repeat the procedure with another head and still another. Either the pitch is still not well focused or the reverberation ends too abruptly. Something has to be wrong! Can't be me! Must be the head!

Not necessarily so! Suddenly the next head that I put on is great. What happened? What did I do differently? It turns out that I did nothing differently, but by chance I had applied the head a certain way which does make a difference. Chances are the previous heads would also have sounded good had they been put on the same way.

Let me explain further. The polyester film (Mylar) used in the production of Remo timpani heads, starts as a powder and liquid chemical which is worked together to form a large "glob". It is processed, worked and stretched into a sheet by thousands of tiny fingers pulling and working the film in different directions. As the stretching process continues, and the Mylar is made ready for the roll, several different directions of stretch become apparent. It is the long stretch direction that deserves attention. The long stretch direction simulates the back bone line on the calf skin head. The "back bone" line on a calf skin head is the portion of the skin that rubbed the animal's spine as he walked. Due to the friction created by his movements, the skin is thicker and harder at this point, and simulates the long stretch direction. When a calf skin head was put on a drum, we never played on this back bone line.



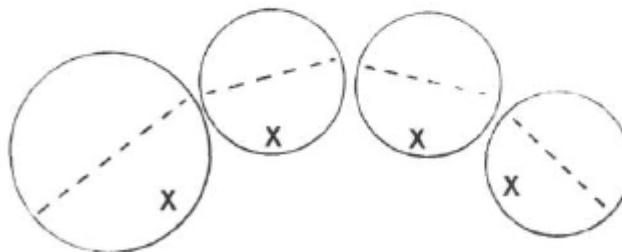
X = playing area  
- = back bone

You might possibly have played closer to the back bone than illustrated, but never right on it. If you did, the sound was thin, rough, and lacked reverberation—the same as an improperly mounted plastic head. The negative similarities become apparent.

Consequently, Remo has put a fine visible line on the head to simulate the back bone line of the calf skin head. It runs parallel with the long stretch line and you choose your playing area accordingly.

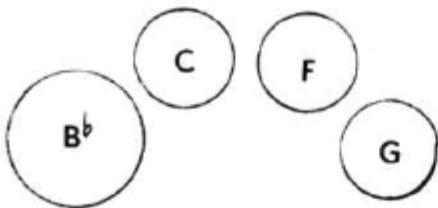
### GENERAL SUGGESTIONS FOR MOUNTING

1. Room should be warm, 75° or more. This keeps the mylar soft and pliable.
2. Remove old head, being sure pedal mechanism is secure so as not to damage pedal, spring, or rocker arm (depending on what kind of timpani you are using).
3. Steel wool the lip of the bowl with very fine steel wool. Be sure to remove all dirt, old lubricants, etc.
4. Apply a thin layer of paraffin to the lip of the bowl. A strip of teflon tape can also be used. Naturally, all threads, rods, and bearings should be free of dirt and grime.
5. Place the head on the drum, with the playing area farthest from the back bone line.



6. Replace the rods, and apply tension with your fingers—not the key. Take particular care to let the sensitivity of your fingers determine how much tension you apply. With the pedal in its uppermost position, I usually turn the rods as far as the finger tips can physically apply pressure. A little downward pressure on the counterhoop at the same point can be useful. However, be extremely careful that you exert the same pressure at each rod. Do this at opposing rods.
7. With all the rods now turned as tight as possible with fingers only, examine the head for ripples, wrinkles or soft spots. There should be none, but make minor adjustments if necessary.
8. The head should now have a very low but pure pitch. Now raise the head by means of the master screw . . . if a Dresden type instrument. If an American type instrument, turn each rod with the key, the exact same number of turns—again at opposing points.
9. Now bring the pedal back into play, removing the block from the pedal or the rocker arm.

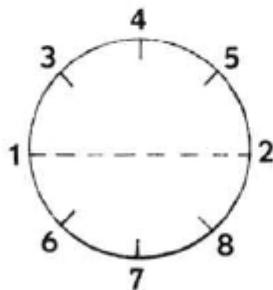
10. Tune your four drums to the following pitches: 32"/B<sup>b</sup>, 29"/C, 25"/F, 23"/G.



Allow the heads to set for 24 hours in a warm area, 75° or above. This will allow the head to conform to any imperfections in the shape of the bowl and properly set itself. After 24 hours have lapsed, release the tension and return the heads to their normal position (usually tuned to G, A, D, E when not being used). Avoid any fine tuning at the individual rods for several days. The longer you can refrain from fine tuning, and the more you can play on the head, the better it will sound. At this point, playing on the head is the best thing you can do to round and mature its sound.

Correct and careful mounting of the head is of supreme importance. A well mounted head requires very little fine tuning adjustments—if any at all. However, if you feel that some fine tuning is necessary, (meaning fine tuning adjustments at each rod) adjust the pitch according to the following:

If the pitch is lower at one of the following points—3, 4, 5, 6, 7, or 8, raise it to match point 1 and 2 (don't lower point 1 or 2 at any time, unless you are totally convinced that the head is true and uniform at all other points).



A head tunes truer when applying tension, as opposed to relaxing the tension. Also, the back bone tends to be somewhat more rigid and less flexible than the outer points. Use points 1 and 2 as the basis for tuning the other points. It is reasonably safe to lower points 3, 4, 5, 6, 7 and 8 to match points 1 and 2. The opposite is not true, so don't try to lower point 1 or 2 to match the other points.

It is always better to raise the pitch whenever possible, to improve the pitch clarity within the head. As the head is sturdier at the backbone, it will usually be the high spot, so think and plan accordingly.

After you have allowed the head to set for 24 hours, it produces a certain level of response. At whatever level this may be, it improves itself by doing nothing more than playing it. I cannot overemphasize this point. So be patient, play on it, baby it, caress it if necessary. But your end result will be a round, warm sound with a clear focused pitch. I know it is possible (I do it all the time).

*Continued from page 13*

importance of practice, *but* don't spend your life on only one side of the roller coaster!! Only *up* or only *down* can kill you. I've seen it happen. You must find a balance in your life. That goes for anyone, a drummer or house painter. Drums might be your bread and butter, but man does not exist on bread and butter alone. There has to be some variety or you *will* crack up! Don't fall into the trap of practice 24 hours a day to find greatness. You'll only find frustration in the end. I try to mix my life with several elements that are very important to me: health, recreation, rest and work. Believe what I say. Too much of any of these can be fatal. Not only "dead" fatal, but "unhappy" fatal. There's that word again! *Happy* will show up in everything you do.

When I was doing six dates a day and sleeping three hours

a night, I kept telling myself I was happy. I found out I was committing suicide! Thank goodness someone sat me down and explained what that balance was all about. The entire world is run on balance. *If we lose it we fall.* Think about it! That's when I learned to cool it. Mix all of the elements and be a happier, healthier person. I think of an old saying among a bunch of us at work: "*If you smile—you stay around awhile. If you pout—you're out!*"

*Please drop me a line in care of Modern Drummer Magazine, 1000 Clifton Ave., Clifton, N.J. 07013. Let me hear what makes you tick and what ticks you off. Your question will appear in this column with total anonymity. Maybe I can help put a smile back on your face, and bring some happiness into your drumming. Then we'll all be happy.*



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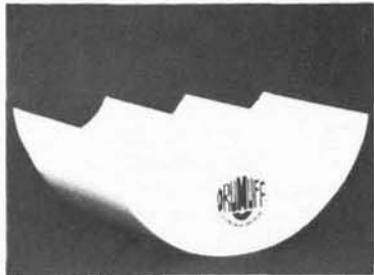
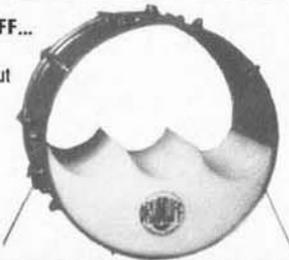
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Blaine continued from page 13

thrown out the window and people just couldn't understand that. We looked like a bunch of guys who couldn't possibly read music or know what the hell we were doing and we had to be out of tune if we played rock & roll. I'll never forget, we were called to Disney, and once again, you walk on that lot and you just feel Mickey Mouse and all those wonderful characters Disney invented. Here we were working for Bob Bruner, a well manicured, well dressed gentleman, who had written some great music. Our call was for about noon, and we came in as they were dismissing a huge 60 or 70 piece orchestra that had been playing all this movie music, and here we came. We were coming in to do one little rock & roll scene for a film and we were to play a whole bunch of rock & roll keystone cop kind of music and everything was written up beautifully for us and all these musicians looked at us with snickers as they went to lunch. We were about an 8, 9 or 10 piece orchestra, our little rock & roll wrecking crew, and Bob said, 'We'll turn on the clicks and we'll play the music a lot slower so you can get used to it before we record it.' Obviously we do a lot of music to clicks. Well, the clicks didn't come on slow, they came on in the tempo they were supposed to be, which was very fast, and it was over 100 bars of music and real heavy reading. Well, we played it perfectly from beginning to end and when we finished, Mr. Bruner stood there with his mouth open, along with everyone else in the place, and they just couldn't believe they had just heard all this music played perfectly the first run through by a bunch of creeps. Bruner said, 'My goodness, I wish we had had the mikes on and had recorded that. It's just amazing. How did you do it?' You must remember we used to do three, four, five, and sometimes six sessions a day, and Tommy Tedesco said, 'We practice a lot during the day.' Well, everyone just hit the floor in hysterics. It was the funniest thing we'd ever heard."

That has become Blaine's standard reply when asked if he practices. "I walk in cold. My stock line is Tedesco's line, 'I practice a lot during the day.' I still read and such, and keep up with whatever I can, but as far as physical practice, I don't think I really need that. My practice is in the studio."

To Blaine, a great session is one in which he is allowed to create. "They may say back off here or give me a little more here, but basically it is one in which you do your own thing. To me, that is a fantastic session. On the opposite end of the spectrum is where you walk into a session and they say to you, 'I want you to play what you played on your last hit. I want the intro to be like the Beatles, I want to have Donna Summer in the bridge, I want to wind it up with what Elvis did on "I'm All Shook Up," and when we get to the instrumental, I want it to sound like Melissa Manchester.' That's the old joke of something being put together by a committee. It just doesn't fit, and I think if people made original records, they'd have a much better chance of having a hit too. Most of the hits I have played on were those positive sessions where I was allowed to create my part. The biggest name producers in the world, and I have certainly not worked for all of them, in most cases will let you do the thing they hired you for. They know your capabilities and what you've done in the past.

"There are a lot of differences in the situations I play. There's a wonderful feeling working in film, where part of you gets onto the film. Maybe that's ego, but whatever it is, it is the creativity that makes the juices flow and you feel that sense of accomplishment, which is what life is all about. Now, when you're working on a movie and you're looking at a piece of music that is 100 bars long, there's an intensity and many things must be considered. You have to be quiet and you can't so much as cough if you have a tickle in your throat. You learn to suppress those things. Somehow you tell your brain you're not going to cough during this man's oboe solo while this guy is kissing this woman on the screen. I don't want to blow this. There are 70 or

continued on page 64

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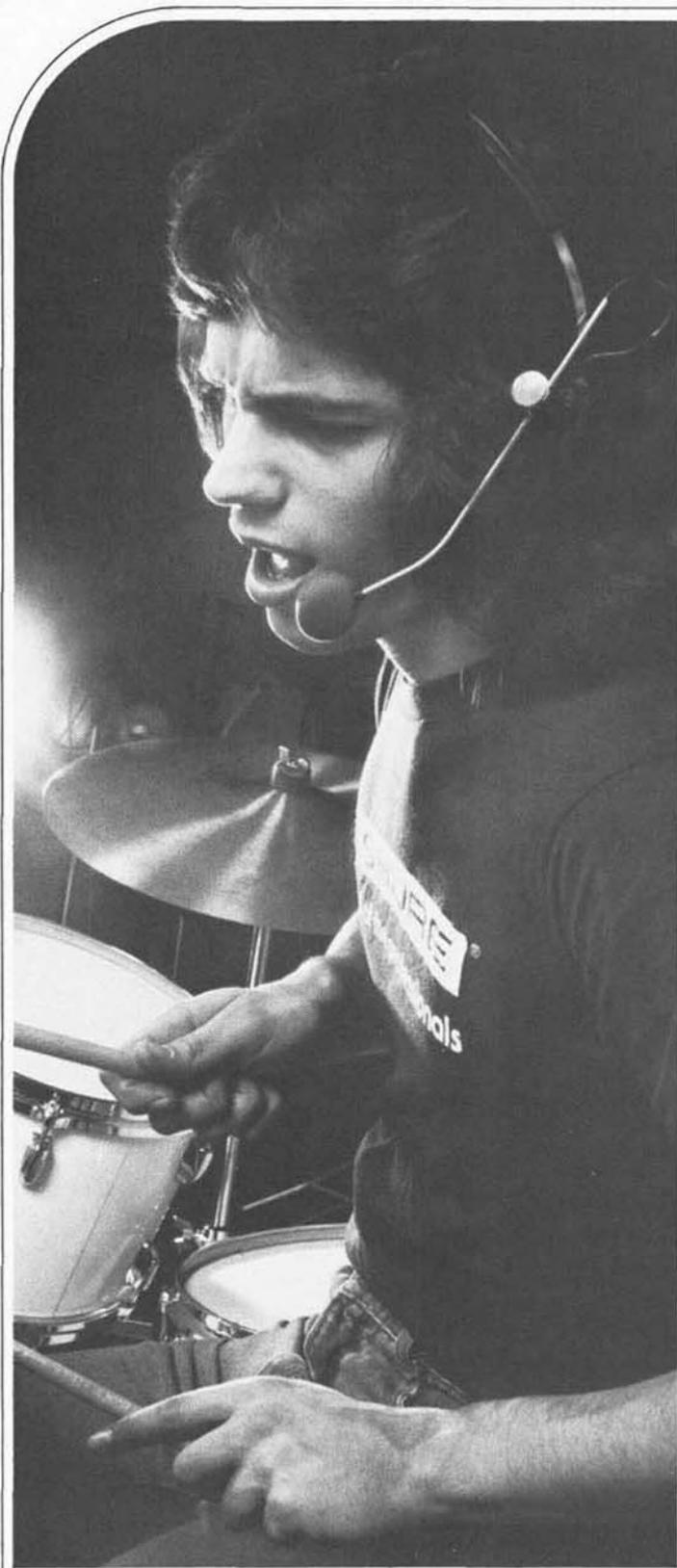
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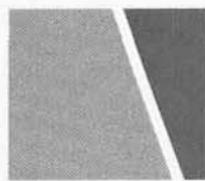
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## The Music of the Drums



by Barry Altschul

Barry Altschul was born in New York City where he studied with Charli Persip, Sam Ulano, and Lee Konitz. He became a member of The Paul Bley Trio in 1964, and the Jazz Composer's Guild Orchestra in 1965. In 1969 he became a member of the Cluck Corea Trio, and then the cooperative group, Circle, with Dave Holland, Chick Corea, and Anthony Braxton. After the disbanding of Circle, he started teaching in New York City while playing with Lee Konitz and occasionally freelancing. The years 1973-8 found him performing with The Anthony Braxton Quartet and The Sam Rivers Trio, exclusively.

Currently, Barry is leading his own group as well as performing in solo, composing, and teaching privately when he is in New York. The Barry Altschul Trio consists of Ray Anderson on trombone; Mark Helias on bass and Altschul. His latest album *Brahma* is available on Sackville Records. Barry plays *Sonor* drums exclusively.

Most of the questions I get from drummers concern "technical" problems. How to develop quicker hands; more independence and/or coordination. Technique *is* important, but it is not the most important part of playing music. Having a *concept*, playing with feeling, and making the concept musical is of primary importance. Technique is just the manual skill needed to accomplish an idea. A tool that one uses to play what one hears. In my articles I will discuss ways to enhance concept. I'll also discuss the drummer's relationship to the other musicians on the bandstand. That is actually what playing is all about.

Concept stimulates technique, not the other way around. If you hear something you cannot play, that should stimulate you to find and develop a technique so that you *can* play what you hear. To develop technique for techniques sake is not musical. You may end up with great technique but if you don't hear *what* to play, then most of what you have developed cannot be used.

In a five piece band, for instance, there is a sixth member who is *most* important. That member is the music!

You are just *one* of the components that make up the music. You are with other people you must listen to, relate to and respect. One of your most important musical relationships is with the bass player.

I suggest that drummers get together with the bass player and practice together. Constructively criticize each other and analyze how you play together. Remember that "analysis" is an after-the-fact phenomenon. When you play together, just play! Your body and mind must act as one. You shouldn't really think about *what* you are playing. Just listen to what is going on around you. This will eventually become instinctive. After the groove is established, it is necessary to keep steady time. If you sense that the time has either dragged or rushed ... it probably has! It's better to rush than drag but ideally you should keep the time steady.

"Time playing" can be broken down into three categories: (1) *In-Time Playing*. (2) *Implied-Time Playing*. (3) *Non-Time Playing*. (These will be discussed further in another article.) When playing *In-Time* music, it is essential to be in the same "time" zone as the bass player. The bass player and drummer must propel the band, set up the groove and swing! I've noticed that all musicians approach the beat differently. Some approach the beat on the bottom (i.e. Elvin Jones). This gives a laid back, loose and open feeling while maintaining the intensity and swing. Others play right on the beat (i.e. Kenny Clarke, Max Roach and Art Blakey). Some approach it on top of the beat (i.e. Tony Williams and Jack DeJohnette). This gives a feeling of propulsion or a leaning forward feeling. Realize where *you* approach the beat and where the bass player approaches the beat. Then you can really hook up. Otherwise, there will be a feeling that something's not quite right.

Notice what your own tendency is, be aware of it, and compensate for it. I don't like to practice with a metronome, but for those who do, I suggest putting the metronome in another room, start to

play, then stop and check yourself against the metronome. Another practice idea is to play with records and see if you start to rush or drag. The best thing to do, however, is practice with the bass player. Having good, swinging, steady time is usually a natural tendency, but it is possible to develop it.

A common complaint among other musicians is that drummers play *too loud*. In some cases this is true. Playing soft with intensity and swing is difficult, but it *is* part of the music. Dynamics are very important. If you can't hear everyone in the band at *all* times, it might be that you are playing too loud. A good exercise is to play with an unamplified acoustic bass player and play what you want without drowning him out! This will help develop control. If there is no bass player available, play to records at a soft volume. Don't try to play what the drummer on the record is playing. Play as if *you* are the drummer. Imitation is okay when you are first learning, but it *is* only a first step. You must start to think for yourself. You form your own sentences when you speak; you must also form your own statements when you play.

A bass player's responsibility is rhythm, melody and harmony—setting a chord up just right. It is also the drummer's responsibility to know where the chord changes fall in the tune, and the song form. Knowing the names of the chords isn't necessary, but you should know where the chords change, and when a chorus is over. Drums are a musical instrument and melody can be implied. Many drummers seem to get lost within a tune. If this happens to you, you should be able to find yourself by listening to the bass player. But, in order to know where he is, you must be familiar with the tune yourself.

Short of studying a melodic instrument, there are ways to achieve this familiarity. First, you must listen! Listen to tunes, sing them, learn the chord changes. Listen to saxophone, piano, and trumpet players. Learn to improvise around the melody of the tune by singing

or whistling. Hear the chord changes while you're improvising. A good method for accomplishing this, and one that will also help your conception and technique, is to learn a saxophone solo. Take a Lester Young solo, for example. Sing the solo away from the record. (The actual notes are not as important for the drummer as is the contour and the rhythms of the solo.) Tap the solo out on the snare drum. Then play it as if you are accompanying a band, with your right hand playing steady time, two and four on the hi-hat, and the solo between your left hand and bass drum! Interpret the sax solo as if it were a drum solo. You'll soon start to develop a melodic approach. You'll also become familiar with tunes and forms, and become aware of what the melodic instrumentalists are actually doing.

To imply melody, sit down at the drum set and make *one* sound. Then make another sound. Don't be afraid to be unconventional in your approach to making that sound or in the sound itself. Any sound imaginable can be used if it's used in a musical way. Do this again and again until you have explored all the sounds your set will give you. Concentrate on doing the same thing on each *part* of your set. A cymbal, then your snare drum, another cymbal, your bass

drum. Even your stands and whatever else you use! If you want more sounds, use percussion instruments. After you've found *your* sounds, utilize them when you are playing the saxophone solo we talked about earlier. Play the contour of the sax solo with your sounds to imply the melody.

The only "notes" a drummer has are the high, low and middle pitched sounds. These must be related to in a melodic way with a drummer's own conception. Once this is achieved, melody can be implied. Melodies are also rhythmic, so to play in a melodic way, *think that way!* Listen to the very melodic drumming of Max Roach. His solos are melodic/rhythmic improvisations usually based on the tune the band is playing.

A drum is just a drum. You play *it*, it doesn't play you. Whatever you hear in your head can be played. No matter what your conception is, the emphasis must not be on *what* you play, but *how* you play it. No matter how complicated or simple your approach, or whether you play "inside" or "outside" music... it must swing! It must have feeling. It must groove. You must be hooked up with the other musicians. This hook up is a very deep communication on a spiritual level. A certain kind of E.S.P. happens on the bandstand. When everyone is in the same groove it is an uplifting experience. When the groove is happening, you're effected emotionally, physically and spiritually. *What* you play will effect you intellectually, but *how* you play effects the rest.

I play a little differently with each soloist. Little adjustments must be made to keep or set-up the groove. Listen to everyone and be careful about being carried away by what *you* are doing. Your presence must be with the band at all times. If you are "carried away", your energy, or feeling of participation leaves the band! Even when you are still playing, it feels as if you are not there. When you are playing and you start to think about something that happened at home, your energy leaves the bandstand. You *are* back home! It is felt by the others in the band. Your energy is not as involved as it was before.

Everyday experience is used in one's creativity but you must be "present" at all times when you are playing. A band can only play as good as the weakest member at that moment. If you are not as involved as the others, the potential of the music will not be achieved.

So, practice intelligently, listen to the other instruments as closely as you listen to the drums, be aware of tradition, and don't be afraid to be unconventional. If creativity and musicianship are kept at a high standard, these differences can be used to make the music more interesting and exciting.

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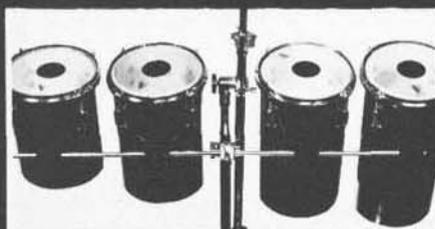
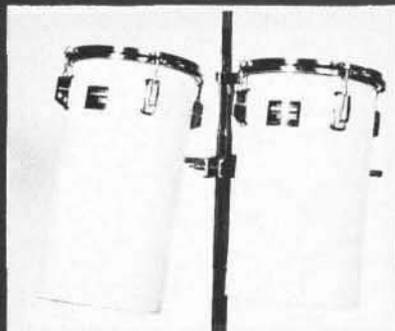
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*continued on page 90*

## Getting the Latin Flavor



by John Rae

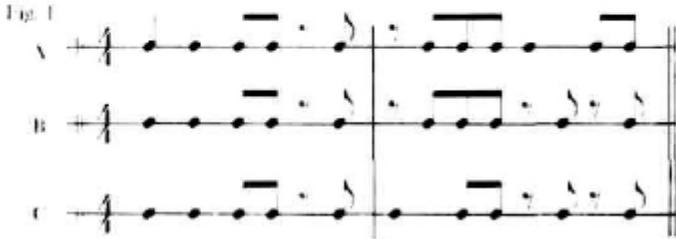
There is a vast area overlooked in playing Latin drums. There's much more to it than working out and memorizing some "authentic" licks. The real difference in listening to a "Latin" Latin drummer and a "non-Latin" Latin drummer is the flavor.

This flavor, or "salsa" distinguishes real "make-you-want-to-dance" Latin music and any other substitute.

This Latin flavor consists primarily of (1) A well defined, eighth-note-based beat. (2) A dry and articulate execution. (3) Attention to clave.

Let's elaborate on these three points.

(1.) There are various correct beats that can be played for each of the Latin rhythms. For example, in the case of the mambo:



Either A, B, or C could be used depending on the tempo. The A beat is usually played at slow to medium mambos. The B best for medium to fast and the C for medium fast to very fast. Obviously there are crossover areas in which either beat could be used. In typical Latin playing, the A beat—even though it could technically be played at a fast tempo has too many consecutive eighth notes to create a relaxed feeling. The C beat *could* be played at a slower tempo but would have too many spaces for smooth continuity.

Fills and breaks should be taken into consideration. Latin drumming on the drum set is *at best*, a condensation of what is usually played by two, or more percussionists. If each percussionist played a break or fill whenever the mood struck, there would be confusion and cacophony in the rhythm section. Therefore, *not* filling in and *not* playing unnecessary breaks is an added factor in traditional Latin drumming. Find a beat and stay with it.

(2.) To maintain clear definition playing these various syncopated beats, it's necessary to play with a marcato rather than a legato attack. Because of its very nature the ride cymbal vibrates constantly and tends to obscure rather than define. There *is* a way to play a separated beat called "dead sticking". Many years after I had been using the technique, an old, retired vaudeville drummer informed me that it had also been used for muffled or soft playing in theater work.

I discovered "dead sticking" watching timbale players. When they played "paile" (the sides of the timbales), the cow bell or cymbal, the sticks seemed to be *pushed into* rather than *played off the* surface. This had a muffling effect but at the same time added a distinctive clarity.

Remember, timbale players use dowels rather than drum sticks, so to simulate that sound, I use the shoulder of the drum stick as the most effective way of playing the accents.

For example, the notation for cha-cha is:



And is played on the cymbal this way:

NON-ACCENT USE TIP      ACCENT USE SHOULDER

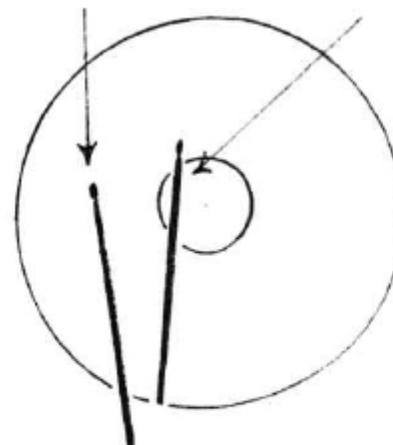


FIG. 4



thing, having worked with people like Little Milton, Albert King, and the Impressions. He understood the rhythmic structure so I got a lot of help from him on how to do it. In his own way, each member contributed towards my being able to function in the group. Malachi knows all the be-bop changes from having worked around Chicago with all kinds of people, so I was learning the little subtleties about bop from him. That's why I feel like I was able to learn quickly. I had all this help there constantly.

**RM:** When you returned to America with the Art Ensemble you joined the Association for the Advancement of Creative Musicians.

**FDM:** Right.

**RM:** How did that affect your development?

**FDM:** The AACM was like the Art Ensemble in the respect that there were all of these different musical personalities that I could call on for different things.

**RM:** What situations did you become involved with in Chicago?

**FDM:** I was working with about 6 different bands plus doing things on my own. One organization I worked with was the Sun Drummers. The group was founded by Atu Murray. We made all of our own drums. We played around the community a lot, doing workshops and things for school children, in addition to playing for dance troupes. That was an outlet for all of my other types of percussion. So I had a whole scene in Chicago of playing all day, everyday. Plus, I was travelling with the Art Ensemble.

**RM:** What is it about the Art Ensemble that you find appropriate to your musical goals?

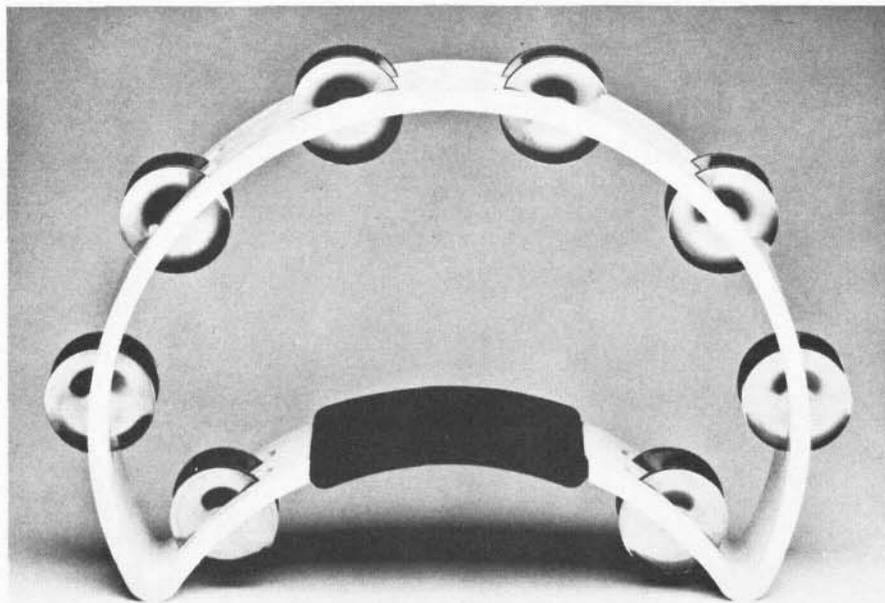
**FDM:** The Art Ensemble situation is important because of the function everybody has within the group structure. Each person can express himself as a soloist whenever it is musically appropriate. You don't have to be relegated to a position of an accompanist. But it works both ways. It is a situation of leading and accompanying, simultaneously. Sometimes we might all be playing, but it's about what the bass is doing. Another time everyone might be playing about what I'm doing. When you look at the total picture, the accompanying and leading functions cease to be important. We have created a whole musical structure that is uniquely our own. We try to deal with the total realm of great black music. That's what we call what we do: Great Black Music—Ancient to the Future. We try to have at our disposal the world body of black music. It doesn't necessarily mean that we're trying to copy different forms. I can't even begin to master all of the different forms, but I've isolated certain ones and I'm working and researching and studying them as a way of broadening my musical approach. Being in the Art Ensemble gives me a good opportunity to use a lot of these things because we deal with such a wide spectrum of music.

**RM:** How are the members of the Art Ensemble able to function as a group, while maintaining strong individual identities?

**FDM:** The essential element of that whole thing is respect. Everyone respects very much what everybody else is doing as an individual. Since we have been together for so long, we know where everybody is at. We realize that each person has to have a certain amount of leeway to realize his own ambitions, both within the Art Ensemble and on his own. So we purposely structured our whole thing in such a way as to allow the maximum realization of this. That means having the Art Ensemble work as much as possible, but at the same time, leaving some time open for each member to develop his own personal career outside

*continued on page 56*

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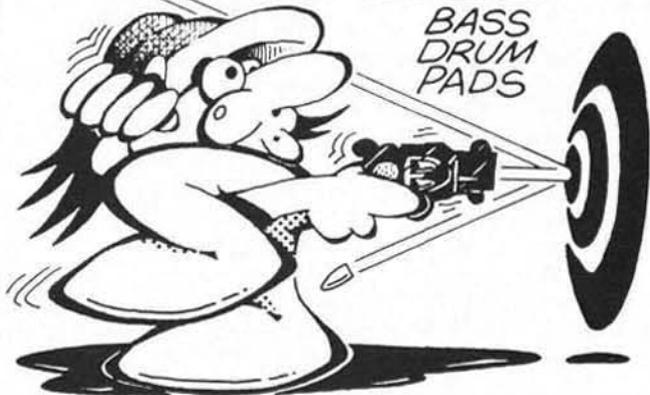
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MAN... IS THAT QUIET!!



## IRV COTTLER: Keeper of the Time



by Tracy Borst

*Irv Cottler's recording, radio, television and motion picture credits would stagger anyone's belief. Since 1955, Irv has done most of the drumming for Frank Sinatra, an association which places him among the most recorded drummers in musical history.*

**TB:** You've travelled all over the world with Frank Sinatra. How do you deal with the problem of keeping your equipment in working order. I'm sure it's not very practical to run down to the local drum shop for repairs.

**IC:** It really isn't too much of a problem. I still use the basic four piece set, and I carry many spare parts; screws, nuts, plus extra pedals and heads. The problem lies in having to adjust to different stages. Each place sounds different. There are a few stages that are great to play on, and many that are horrible.

**TB:** Which are the great ones?

**IC:** The *Sunrise Theater* in Florida is excellent. London is great, no matter where you play. Most of the halls are old and all wood. *Festival Hall* has a beautiful sound. One of the finest places is the *Opera House* in Amsterdam. It's a circular theater about one hundred years old. You don't need any microphones. People come from all over the world to emulate the gorgeous sound of that theater.

**TB:** What key men travel with Frank, and how much rehearsal time is involved?

**IC:** We carry a rhythm section, lead trumpet and a conductor. The full orchestra is usually 36 players. Two rehearsals is about it. The Las Vegas and New York bands have worked the show before.

**TB:** What kind of a reception do you get on these world trips?

**IC:** It's amazing. When we get off the plane, we're met by musicians who can tell you your life history. London is on the schedule again and possibly the Philippines.

**TB:** What subjects do you deal with in your clinics?

**IC:** How to play with a musical approach, with a bass player. I leave technique to the individual. Tuning the drums, and picking cymbals that match the sound of the band. These are so important. I've heard drummers tune drums, that even if they played well, they wouldn't sound good.

Tuning is a matter of experience, and learning from the right people. If you don't have good ears, nothing is going to help you.

Several years ago I was working the Sinatra show in Vegas. The NAMM convention (National Association of Music Merchants) was there at the same time and I received a new batch of cymbals. I tried the complete set that night. Just to show you what ears Frank has, he turned around and said, "What's wrong?" He knew!

Personally I think cymbals made today are far inferior to what they used to make. I've still got cymbals I used with Thornhill and Dorsey, and I still use them. In those days, even if you picked a bad cymbal, I would say it would be superior to today's cymbals.

Like today's music, most of it is a bunch of garbage. Music has gone back 50 years. I'm not a rock fan. I'm sure a drummer brought up in my era would rather play with a big band. That's the main reason I've decided to travel with Frank. He's bigger and better than ever. Musically, it's just tremendous.

**TB:** How about recording problems?

**IC:** Recording techniques today are quite different. I think recording live is the best way, rather than recording the rhythm section, then putting the brass on and then adding strings. I hear the difference. I don't know if anybody else does, but I do. It's not natural. Frank still records mostly live. He digs it and it sounds so much better.

Recording in so many studios in L.A., I found I had to use different cymbals and drums due to the way the studios

were set up. It took quite a while to learn which drums to use. Until I worked it out, I used four sets for different studios.

**TB:** How did you get started in this business?

**IC:** I auditioned for Red Norvo in 1938 at the Famous Door in New York with about 25 other drummers. I started that night. Red really taught me to play.

Then there was this jazz club in Brooklyn in a black neighborhood. I used to sit in every night with this swinging eight piece band. If you were white and you didn't know the people, you couldn't get in. Many nights I was the only white kid there. The players were capable of becoming stars, but they were family men and they didn't want to travel. They were happy just working there.

**TB:** What kind of study had you done?

**IC:** I'd go down to Radio City Music Hall and watch that great orchestra. Billy Gladstone played snare drum, and he was the Heifetz of snare drummers. He took me on as a student. When I couldn't pay him, I'd bring him a five cent cigar. Irving Torgman was also in the percussion section and he'd come out to my house to give me lessons. Shelly Manne's dad played timpani in that orchestra also. When the job at the Famous Door ended, I joined Van Alexander. I went with Claude Thornhill in '42 and stayed until he entered the service. Raymond Scott, who had seen me with Thornhill, called and asked me to join the CBS Radio staff. I was 22, and the youngest drummer to hold that job. But after four months I couldn't stand it any more. I wanted to have more fun. Over the next few years I worked with Les Brown, Tommy Dorsey, Jerry Wald, and Thornhill again when he reorganized after World War II.

**TB:** What brought you to the west coast?

**IC:** I got tired of the bad winters in New York. I wanted to raise my family in California. Fortunately, I quickly got work with Billy May and Nelson Riddle, and I did some trio albums with Paul

Smith and Andre Previn. Mel Torme's *California Suite* album came along about 1950. Then I joined the *Club 15* radio show with Jerry Gray conducting, and later Bob Crosby. The *Dinah Shore Chevy Show* started in 1951 and that lasted until 1964.

**TB:** That was a great studio band.

**IC:** It had to be. Billy Eckstine, Peggy Lee, Ella Fitzgerald and just about every other great vocalist was on that show. We did transcriptions, records and even a radio station logo.

**TB:** Does working with vocalists demand special skills from a drummer?

**IC:** The most difficult thing to do is to play simply. Harry "Sweets" Edison can play one note on trumpet and swing the roof right off your head. I've made hundreds of recordings with "Sweets" and it's most gratifying to work with him.

Davey Tough was a good example of an exceptionally fine drummer who wasn't a technician, but who had a beautiful feeling for drums. He never got in anybody's way and that was his secret. Everything he did was right.

I've gotten along with every singer I ever worked with. I learned one very important thing working with big bands, and it applies to singers as well. *Never get in anybody's way.* That's the secret. Especially with a singer. The singer is the star and you play for him.

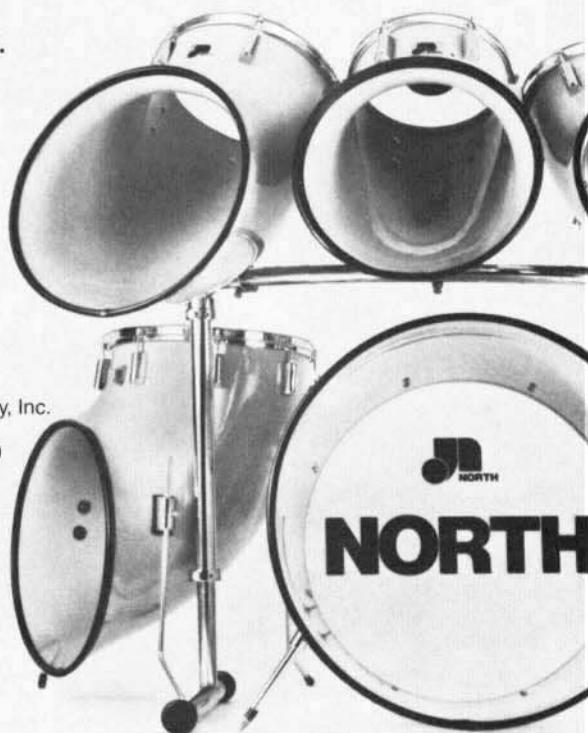
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Phil Ehart/Kansas/Atlanta, November 24, 1980

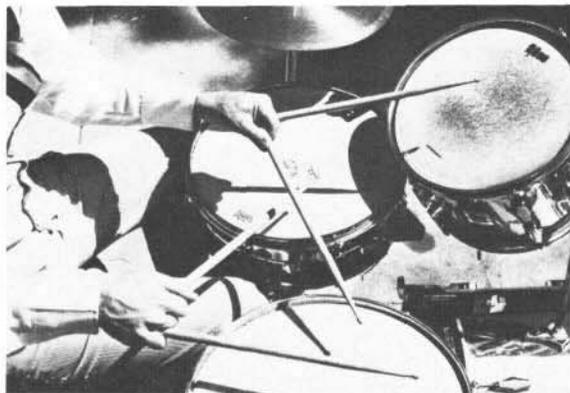
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## Quadragrip



*By playing straight-time on the hi-hat; 2 and 4 on the snare drum, the other hand is free to play other patterns.*



*Illustrating the "inside stick" and "outside stick" grip.*



*Playing a long roll using Quadragrip.*



*Playing patterns with each stick on a different drum, cymbal or hi-hat.*



*Using a stick/brush combination. Effective for ballads, bossa novas and sambas.*

*by Michael Welch*

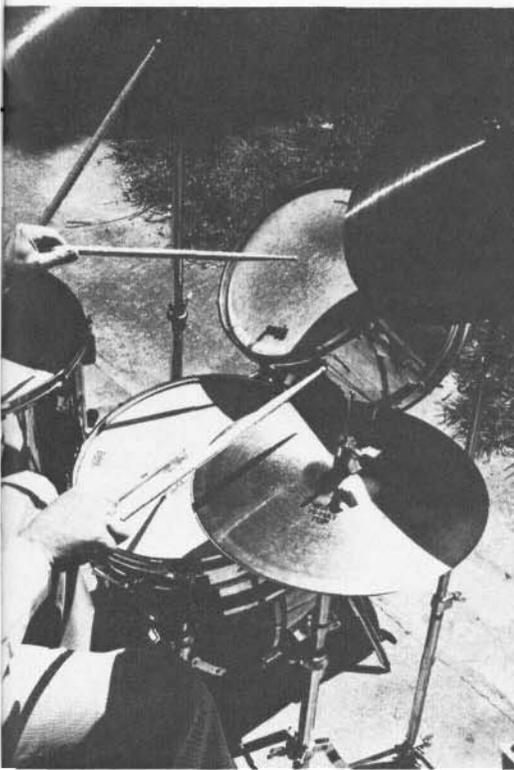
*photos by Bill Perkins*

Quadragrip is a four drumstick technique for drumset. When using four sticks the drummer opens a new dimension to his technical facility. The drummer will be surprised by the way his sound changes and expands, in any musical situation, as he develops the basics of this new concept for drumset. By using a combination of four sticks, mallets, or brushes, the drummer can play different rhythms and patterns that are impossible with two drumstick technique. With many melodic-tone drumsets in use by today's drummer, Quadragrip creates the capability of playing four voice chords and melodies. As more drummers are leading their own groups, this technique can enlighten and improve the ability of each drummer on his instrument.

To start playing with four sticks, place the inside stick between the thumb and first finger. The end of the drumstick will rest at the base of the thumb. The outside stick of each hand slips between the second and third fingers, with the end of the stick protruding between 3/4" and 1" out of the fourth finger.

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Separate sticks on hi-hat and ride cymbal give the advantage of both sounds at one time.

The combination of a brush on the inside and a stick on the outside adds a unique effect. This is particularly nice for ballads, bossa novas, and sambas. As the dynamics change, you can switch between sticks and brushes from the inside to the outside of each hand. Using this combination you always have the sticks in hand for accents and power.

Using *Quadrigrrip*, the drummer can play beats and rhythms with one hand that normally would require two, which gives the opposite hand complete freedom and independence. This allows the drummer the opportunity to play other percussion instruments, electronic drums, or a keyboard instrument without subtracting from the drumset.

With the many different styles of music and instruments of the percussion family, the imaginative drummer of the 80's can easily use more than two sticks.

Drummers can get more information on *Quadrigrrip* by writing to: Michael Welch, 311 E. Amelia, Orlando, FL 32801.

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the group. That makes the group concept that much stronger. What happens is, I get energy from working with the Art Ensemble. Then I take that energy into my own projects which, in turn, gives me another kind of energy that I can take back to the Art Ensemble. The two of them constantly help each other. A lot of groups get into dissension because the respect element is lacking and, also because of the concept of, "I am the leader and you are the sideman, and we are doing it like this . . ." We don't have these problems. Everybody is the leader and the sideman simultaneously.

**RM:** It seems to me that the concepts that make the Art Ensemble work could be applied to a general social philosophy.

**FDM:** This is an aggressive society. One of the ways we have found to get around the negative forces in our environment is through collective mind. One mind has a certain strength, two minds double the strength, three minds triple the double, and so on. We have the strength of 5 minds focused on the music. We've encountered a lot of negative forces, but they have never been able to overwhelm us because if one person is weak in some department, then another element of the 5 minds enters and supports that weakness in a positive way. It is a constant give-and-take support system.

**RM:** How do you apply these concepts to the music?

**FDM:** We try to be in tune with the universal laws, and the way to do that is to have a spiritual approach to the music. When the music is striving toward things that are of the higher level, then that eradicates a lot of the negative elements. Everyone has a choice between positive and negative. The spirituality and discipline of music helps us to make a better choice. If I can isolate an element of truth within my music, approach it spiritually, and deal with all the work that is involved, then I'll never have to worry about anything. This is all very abstract. I have strong feelings about it, but it's hard to communicate that feeling through words.

**RM:** How do the make-up and costumes fit in with what the Art Ensemble is doing?

**FDM:** Each person in the group is free to do whatever he wants to reflect his own personal thing. I deal with the colorful, African, 3rd World type of projections because that's the type of energy I'm trying to draw on. The face painting is from the roots of our African tradition. So, when I incorporate these things into what I am doing, I'm creating my own symbolic structure. Each member of the group has his own structure system, and these different structures all add up to

the ritual of the Art Ensemble. I use the ritual and symbolism to help me evolve up to a high enough level to deal with the music. Another thing we do is have a moment of silence before we play, so we can focus the energy in the room onto what is happening on stage. Also, we face the East for spiritual guidance. The energy of the sun comes from the East and a lot of other spiritual energies are concentrated in the East, so that becomes part of our ritual. All these little things add up to what we are trying to do.

**RM:** In ancient times, music, art and theater were all combined. The Art Ensemble seems to be carrying on that tradition.

**FDM:** Right. In the ancient tradition of art and black music, a musical presentation was not just about music. It was about all the different elements of life.

---

*"A LOT OF PEOPLE THINK THAT JUST BECAUSE YOU ARE DOING SOMETHING DIFFERENT, YOU HAVE TO BE A STARVING ARTIST. THIS IS NOT TRUE ... THE TRUE STRUGGLE COMES IN THE PRACTICE ROOM, FACING THOSE DRUMS EVERYDAY FOR TEN HOURS. YOU CANNOT DO THAT IF YOU ARE WORRIED ABOUT THE NEXT MEAL ... YOU'VE GOT TO PSYCHE YOURSELF OUT SO YOU DO NOT EVEN THINK ABOUT IT."*

---

These days, music is just considered entertainment. But we think of it as more than that. We think of it as an emotional, or even religious, experience. It can be educational, too. And then we can get down and get funky. So it's all those things. Then when you add the theatrical element, you get a total projection. The music is first for us, but all of these other elements enhance it and help take it up to a higher level.

**RM:** The Art Ensemble uses an amazing variety of instruments.

**FDM:** People think we're crazy. All these years we've been carrying this stuff around at our own expense, plus setting it up. I was in the group for 9 years before we had a roadie. The reason why we went to all of this trouble is that now we've got all of these sounds there all of the time. We can move in and out of different situations and color them the way we want to. It's hard work, but the results have been worth it.

**RM:** It must be hard to arrange all of

your instruments in such a way that you can still get to them easily.

**FDM:** I've had to invent different kinds of stands and set-ups so that I can essentially keep playing and deal with all the little side effects without losing the flow. I've observed a lot of percussionists who are really good, but they always have one problem: they will be right up in the height of the music and when they want to change the color they have to stop and reach down on the floor to pick something up. So I have been working on trying to keep it happening constantly, by developing independent co-ordination and by having the correct set-up. So far, I've been pretty successful, but now I've got so much stuff that there's no way. I'm going to keep working on it and figure out some different ways. For the last 7 or 8 years, a guy in Chicago named Clarence Williams has been helping me work out different ways to make everything more concentrated. Also, just from watching different cats, I've seen things I don't want to be doing and have been able to eliminate them.

**RM:** Do you use a lot of combination mallets?

**FDM:** For a long time, if I did something that needed two different things, I would hold them both in my hand at the same time. But one of the projects I've been working on is putting things together. I might have a stick on one side and a mallet or a shaker on the other side.

**RM:** I notice you use brushes quite a bit.

**FDM:** Yeah. It's effective. There is a whole world of color in the brushes.

**RM:** I also see you switching back and forth between matched grip and traditional.

**FDM:** I'm more adept at traditional grip, but I use matched grip anytime I'm in a situation where that will be effective. I don't even think about it. I'm just concerned with getting the best sound.

**RM:** Would you describe your set-up?

**FDM:** I've got a set of Rosewood Sonor drums. The bass drum is 18 inches; I've got 12 and 13-inch mounted toms, 14 and 16-inch floor toms, and 6 and 8-inch bongos.

**RM:** What about heads?

**FDM:** I use Remo *Ambassador* coated heads. I went out to their factory and looked through everything they had. I used skin heads for a long time, but we have been travelling so much that they were too much trouble. I use two heads on all my drums. I like that fuller sound. I've used one head sometimes but, generally, I like the roundness of the two-headed sound.

**RM:** Have you ever tried Fiberskyn?

**FDM:** I have not had time to really work with them, but I have had a couple

*continued on page 58*

# SUPERHEADS AND SUPERSTICKS FROM "SAM THE MAGIC MAN"



**S**am Muchnick is a living legend in the music business. He invented the first plastic mylar head for

*Remo and the first tunable practice pad. Today, Sam heads the product development program for Duraline. The Superstick and Superhead products are Sam's newest creations.*

**Q.** Since your mylar drum heads were so successful, Sam, what motivated you to improve them?

**A.** We made a big step forward when we went from calfskin to mylar – but that was over 20 years ago. Since that time there have been developments in technology that make a better head feasible.

**Q.** But what specifically were you trying to improve?

**A.** First of all, every drummer knows that a mylar head can break in the middle of an important set – so that you have to stop and replace the head immediately. That won't happen with a Duraline head. It's many times stronger than mylar. So, on the off-chance that the head becomes damaged, you can still finish the gig without changing it!

**Q.** Incredible! How did you develop a head like that?

**A.** Our new Duraline heads are made from the kind of material that is used today in bulletproof vests. It is many times stronger than mylar and won't stretch, dent or pull out of the rim like mylar does. Equally important, they provide exceptional musical tone and can be tuned almost a full octave.

**Q.** That's amazing, Sam. How long did it take for you to develop the Superheads?

**A.** Three years. In fact, we have been field testing different variations of Duraline heads throughout this period. They have been exposed both to professional musicians and to consumers through music dealers. Improvements were made as we obtained feedback. We have now finalized the development process and are in quantity production.

**Q.** What have been the reactions of the pros to these heads?

**A.** We've spent a tremendous amount of time working with professional drummers to get the right sound. That's why we offer both a recording head and a concert head. Also, the pros really like the gold color of the heads – it makes the drum set really look great.

**Q.** Is it a coincidence that your new Duraline Supersticks are being introduced at about the same time as your new heads?

**A.** No. They are both made from the same durable material. However, Supersticks are made from fibers which are woven in a way that duplicates the feel of natural wood.

**Q.** How much usage can a drummer expect from a pair of your Duraline sticks?

**A.** A hell of a lot! They will show wear over a period of time, but they are really tough to break and won't give out suddenly during a set. And every drummer knows how important that is!

**Q.** How would you describe the playing response of your Supersticks?

**A.** They really feel much like a high quality hickory stick – with the same natural tensile strength and weight. Sure, they're somewhat more expensive than wood sticks, but our pros go through several sets of wood sticks for the comparable wear of one set of Supersticks.

**Q.** You have stated that every Superstick is an identical twin. How is that possible and what does it mean to the drummer?

**A.** Besides being durable, drummers want their sticks to be straight and of equal weight. Well, that's asking a lot from wood sticks. Wood can warp and vary in density so that no two sticks are really alike. But the Duraline Superstick core is woven with a tough, non-warping material in carefully measured amounts...so every Superstick weighs exactly the same! This same process allows us to make them perfectly straight, and in every way, an identical twin to any other Superstick of that style.

*For information about Duraline Superheads and Supersticks see your nearest authorized dealer. For free brochure write: Duraline Brochure, RDS Inc., 11300 Rush Street, So. El Monte, CA 91733.*



Moye continued from page 56

of them on. They're okay, but there is nothing like a skin head. I really know about skin heads from playing conga. I can't imagine playing a conga with a plastic head on it.

**RM:** What kind of congas do you use?

**FDM:** If given a choice, I prefer to not even use congas. I prefer hand drums that have no metal at all on them. They are easier on your hands, plus, the range of sound is more flexible. For a long time, I used fiberglass congas because they do not break when you are traveling. But I've got the right kind of cases now, so I don't have to worry about my instruments anymore. Now if I find an instrument that gets the sound I want, I don't care what it is made of, I'll use it. It's not like I'll never use a fiberglass conga. They are okay. Obviously, the reason that they were developed is so that you can control the sound of the drum more. You don't have to heat the heads, you just turn a wrench. If I could find a way to use my traditional instruments without cooking the heads everyday, I would. But I can't always do that so, then, I use the fiberglass. You have to use whatever is best for a particular situation.

**RM:** Do you use Paiste cymbals and gongs?

**FDM:** Yes. I've got a 20-inch sizzle, a 20-inch dark ride, an 18-inch dark crash,

a 20-inch Chinese cymbal, 15-inch dark hi-hats, and a little 8-inch bell cymbal. I've also got a whole rack of cup chimes and gongs. I use 8 gongs, ranging from 36 inches down to 16 inches. Also, I use sound plates, finger cymbals and things like that.

**RM:** What about your miscellaneous instruments?

**FDM:** I use Latin Percussion shakeres, tambourines, agogo bells, and all that. Then I've got all of my bird calls, whistles, bike horns, bells and stuff. Plus, I've got all of my traditional drums, ballophones, gourds and shakers. All of those are hand made by me or somebody else. They have no metal or nails or anything like that.

**RM:** Do you ever use any electronic percussion?

**FDM:** I never have. See, we are not an electric group. The bass does not even use a pick-up. So if I were to introduce an element of electronics, it would wreck havoc with out internal balance. Plus, with all of our different instruments, the Art Ensemble can create so many sounds that we don't need synthesizers. And then, what if the lights go out? We were playing at a festival in Vienna and the power went out for about 10 minutes. We just kept playing. We didn't have cats looking around for the switches. Then the lights came back on and people thought it was part of our thing. I don't

have anything against electronics per se, it's just not my thing. The guys who do it can have it. If you need an acoustic player, you can call me.

**RM:** Ancient musicians used to make their instruments out of things around them, such as gourds and logs. I find it interesting that you use some things from your environment, such as the bike horns and whistles.

**FDM:** The reason you see those things is because we are dealing with contemporary sounds. Just like when I want a traditional sound, I use a traditional instrument. So, when I want a contemporary sound, I have to use an instrument that will produce that sound.

**RM:** Even with all the instruments you carry, it seems like it would be hard to cover the wide variety of sounds your music requires.

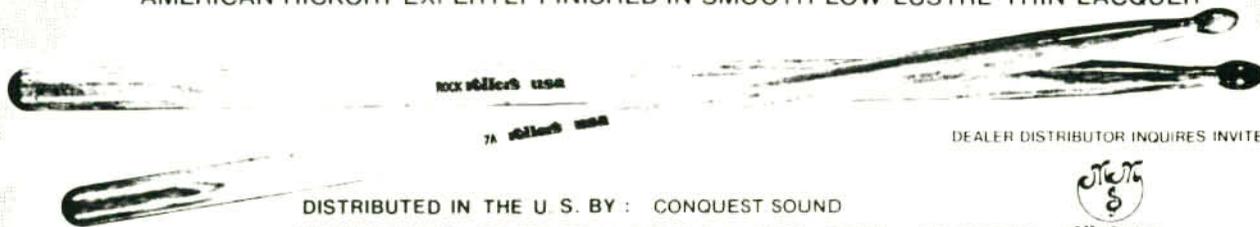
**FDM:** It is a problem, and I'm still trying to figure out ways to do it. On the drum set for instance, I don't want to have just that one sound. So I am experimenting with some drums carved out of logs that have skin heads. I'm going to try to incorporate them into my set so that I can get a wider range of sound. On the last tour, we were doing some things with funk. Now I could play the music on my regular set, but it was not really the correct sound. So I had an extra bass drum, snare, cymbal and hi-hat, that were all taped up to get the funk sound.

*continued on page 69*

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RIMS continued from page 20

made of metal. The only drum that would be, is a snare drum. I have worked on something for the snare drum, but I went with the floor tom first because I felt the tom-toms were the most crucial. I have a suspended bass drum now. I've been using an 18" bass drum that's suspended and it sounds like a 20" drum.

"The-floor tom was next, because there again you have three bits of hardware that are mounted to the shell and that resonance tends to go right through the legs right down to the floor and that chokes that drum out quite a bit. The floor tom system sets on little springs that are calculated to that lowest frequency of the drum so it won't transfer any vibration from the spring to the RIMS mount. The drum just sounds huge! In fact, I only use a 14" now, because when I suspend a 16" in the studio, the 16" sounds lower than the bass drum. They're always confusing the bass drum with the floor tom. So, I'm happy with the 14" sound. It's a much larger sound and very compact.

"I play my drums wide open, but in the studio I'll occasionally dampen them using gaffers tape. Studio drummers like Jim Keltner and Russ Kunkel—that's usually what they do. The amazing thing is that you can deaden them that way and you still don't lose the balls of the drum. A lot of drummers say 'Well, I don't want my drums to sound like that. I don't want them to ring that much.' I don't either, in some cases, but you can deaden them up and you still don't lose that bottom or the fundamental of the drum. Essentially what you do when you use thicker heads or add tape, you begin to just take out the overtones. It's like if you add mass to a vibraphone bar it will take it down in pitch. If you scrape off metal it will go sharp. So, when you start adding mass to the drum head it starts to drop in pitch.

"I had spent some time in Africa on a State Department tour back around 1966. I had a chance to look into a lot of the African drums. I was always amazed! They'd take a little drum and they would paste tar on either the center or the outer part of the drum. When I asked them through an interpreter *why* they did this, they would say because it makes the drum sound deeper.

"It looked exactly like one of the Black Dot drumheads that Remo came out with. They used to put tar in the center if they played the drum with their hands. Now, if they played it with a stick they put the tar on the outside of the head, just like the Pinstriped heads. So, when I came back to the U.S. I often thought 'Gee, that's a great idea. I wonder how somebody could use that.' So, I was always amazed at the sound that they got out of their drums over in Africa because they could use a little tiny drum and it got a real deep sound, mainly because of the tar or the pitch that they would add to it."

Gauger and I tossed a few thoughts back and forth about drummers who have been conditioned to believe that stuffing drums is almost a requirement. "I think that's a sound that's going out now," Gary said. "That's been popular for years and when I talked with Jim Keltner (who is really, in a sense, one of the kings of that type of playing) I had mentioned it to him because he had used a set of RIMS and he wanted them for the Bob Dylan tour. After he had used them, I think I talked to him about six weeks later and I asked 'Did you deaden your drums a lot?' And Jim said, 'I don't deaden my drums at all!' I was really amazed because that's not the way he used to play. I said 'Yeah, but usually in the studio . . .' Keltner said 'I don't like that sound. I don't want to be associated with that sound anymore. I have them wide open and I love them like that.' And Gauger continued "this is essentially what Steve Gadd has told me."

"I had sent a set to Steve. He called a few weeks ago and told my wife 'I just want to tell Gary that I haven't had a chance to try them yet, but I'm really anxious to try them.' I know Steve pretty much likes his drums wide open," Gary said. "And he gets a great drum sound to begin with! I think it can improve the sound he's got."

As for a specific drumhead recommendation for RIMS Gary  
*continued on page 76*

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# IT'S QUESTIONABLE

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

Q. What is the actual thickness of thin, medium, and heavy snare drum heads?

P.L.  
Quantico, VA

A. Most leading thin models measure in at .5mm. The thin head is most commonly used by concert drummers or players who do a great deal of brush or light stick work. The medium snare head is .75mm, used for general all around playing. The heavy snare head, used by many rock drummers and drum corps, is 1.0 mm thick.

Q. Is there a way I could operate both bass pedals with the hi-hat closed on a double bass set up?

J.R.  
Sayville, NY

A. The Dual-Matic hi-hat clutch manufactured by Rogers enables the drummer to close the hi-hat without use of the left foot. A flick of the clutch lever allows the top cymbal to drop. Pressing down on the foot plate re-engages the standard position automatically. Another alternative would be to use two hi-hats; one for normal use, another in the closed position, possibly located near the large tom-tom to eliminate the right hand crossover.

Q. What is odd tension tuning?

P.Y.  
Markham, Ontario, Canada

A. Odd tension tuning involves the loosening of one lug of an evenly tensioned drum to get the note to bend slightly. The method works best on smaller drums, as large drum heads have a tendency to flap if the lug is too loose.

Q. I am interested in joining a drum corp in the Chicago area. Who could I contact?

S.T.  
Pensacola, FL

A. Two of the finest drum corps in that area are the Cavaliers, (contact Jim Roussell, 7142 West Addison, Chicago, IL60634), And the Guardsmen. (contact Ray Hardee, 20 North Roselle Road, Schaumburg, IL 60172).

Q. Could you give me some advice on the placement of microphones for tuned concert toms.

D.C.  
Memphis, TN

A. Positioning the microphones one quarter of the way inside the center of the open drum shell is a favorite with many drummers and recording engineers. If you prefer more "at-

by Cheech Iero

tack" in your playing, place the microphones above and over the outside edge of the concert tom heads. Separate mikes should be used for each tom-tom if tuning is important. Keep in mind, the lower the pitch of the drum, the closer the mike should be placed to the head. This helps strengthen the drum's low end, which is sometimes needed when the snare and cymbal's bright tonal colors are dominant.

Q. Please settle this bet. Didn't John Coltrane use another drummer along with Elvin Jones at one point in his career?

A.O.  
Wellington, NZ

A. Yes, During the end of 1965 John Coltrane added Rashied Ali to the band. Ali and Elvin Jones can be heard together on the album Meditations.

Q. Is it true Ginger Baker is back on the music scene?

B.B.  
Hobbs, NM

A. Ginger Baker and his band "Energy" are presently touring Europe. The band, a mixture of club and studio musicians consists of Baker, John Mizarolli on guitar, Henry Thomas on bass, and Mike Davies vocals,

Q. I am very interested in the music of India. Could you give me some information on the tala beats, and a listing of the most frequently used talas?

D.D.  
Los Angeles, CA

A. The tala is a fixed number of time units having equal value. One tala can be distinguished from another with the same amount of beats by the way the beats are divided. For example, Jhaptal is a rhythmic cycle of 10 beats, which can be divided 2-3-2-3, 3-4-3, 3-3-4, etc. In performance great emphasis is placed on the first beat of the cycle known as the sum. The drummer, singer and instrumentalist may explore complex independent syncopated rhythms during the cycle while maintaining a precise mathematical subdivision of the tala. At the end of each improvised section they all arrive exactly on the sum. An electrifying effect is achieved when the sum is reached after the players prove they have kept the basic time value intact despite their rhythmic deviations.

Here's a list of the most common talas:

Dadra: a rhythmic cycle of 6 beats divided 3-3.

Rupak: a cycle of 7 beats divided 3-2-2.

Jhaptal: a cycle of 10 beats divided 2-3-2-3.

Ektal: a cycle of 12 beats divided 4-4-4.

Ada-Chautal: a cycle of 14 beats divided 2-4-4-4.

Tin-Tal: a cycle of 16 beats divided 4-4-4-4.

# IN MEMORIAM

## COZY COLE: 1909-1981

by Scott K. Fish

Drum great Cozy Cole died on January 29, 1981 at the University Hospital of Ohio State University, Columbus, Ohio.

He was born William Randolph Cole in East Orange, New Jersey in 1909. Cozy had studied music from childhood and his career spanned the entire history of jazz with debut records made with Jelly Roll Morton between 1927-1930 continuing to play until the week of his death. Primarily known as a swing drummer, Cozy Cole worked with some of the best big bands including Benny Carter, Stuff Smith, Cab Calloway, Benny Goodman, Louis Armstrong, Jack Teagarden, Earl Hines, Jelly Roll Morton, Teddy Wilson, Bunny Berigan, Bud Freeman, Lionel Hampton, and Coleman Hawkins.

Between 1938 and 1942 Cozy was featured with the dynamic Cab Calloway band, on three drum pieces which may be the earliest drum feature recordings. They were *Paradiddle*, *Ratamacue*, and *Crescendo In Drums*. Cole was featured in two Broadway musicals, *Carmen Jones* (1954) and *Seven Lively Arts* (1946). He was also the first black musician to work as a CBS Studio staffman.

His drumming bridged the swing to bebop gap when he recorded with Charlie Parker and Dizzy Gillespie between 1945-1946. In fact, in a 1960 issue of *down beat*, Don DeMicheal noted that Cozy's "major addition to the jazz drummer's frame of reference was a technical one: hand and foot independence. He was one of the first—if not *the* first—to develop and master this coordination, which is such a necessity for today's drummer."

Cozy was a part of the Louis Armstrong All Stars in 1947 which was Armstrong's most musically successful band outside of the Hot Five and Hot Seven sessions. In 1954, Cozy teamed up with Gene Krupa and began a legendary drum school in New York city. Both drummers were mainstays at the club Metropole and in 1958 Cozy became a Top 40 sensation with a recording of an old Count Basie tune called *Topsy*; *Parts I & 2*.

The day after Cozy's death I received a call from Bob Breithaupt, a percussion

instructor at Capital University in Columbus, Ohio. Bob had been a close friend of Cozy's the last few years of his life and told MD that Cozy had entered Capital University in the Fall of 1976 to pursue a music degree "which he said was his lifetime goal. Cozy was studying as a Jazz Performance major. Then, in the Fall of 1978 he began formal study of the percussion instruments, believe it or not with me," quipped Breithaupt. Cozy was studying tympani, xylophone. . . . he had taken lessons in the past from Moe Goldenberg, Saul Goodman, and Billy Gladstone, who made a snare drum for Cozy. In the Spring of 1979, Cozy received an Honorary Doctorate in Humanities from Capital University of which he was very proud.

"In November '79, Cozy went into the hospital for the first time and came out in January and had really been living on borrowed time ever since. But, Cozy bounced back over the Summer and actually started studying again this Fall! All of a sudden he says to me, 'Well, when we gonna start up again?' Breithaupt said.

Besides studying at the University, Breithaupt and many of the percussion students would often be treated to informal lectures by Cozy. Breithaupt said the lectures were "usually just a thrown together studio setting. Cozy spent a lot of time talking about how significant *he* felt drummer Walter Johnson was. That Walter was the first drummer to get rid of the temple blocks and cowbells; the first to play the hi-hat rhythm, and independently play some left-hand snare drum figures in relation to the continuous hi-hat rhythm that Jo Jones popularized. Cozy said that he thought he actually remembered seeing Johnson play the ride rhythm on an open ride cymbal, playing 4 beat on the bass drum, 2 and 4 on the snare and the hi-hat. This would have been in the very early '30's.

"He talked about Kaiser Marshall. About Kaiser's hand held cymbal technique. Marshall put this gold coin on his middle finger, stuck it underneath the cymbal and opened and closed his hand around the cymbal. Cozy said that this was the sound that guys had in their ears directly relating to the open and closed hi-hat rhythm. Guys remembered the sound and they could emulate the sound on the hi-hat.



"In relation to his own solo style, Cozy talked about how as a kid, he learned to tap dance. But, he'd sneak off with his book and drumsticks and go take a drum lesson. He had to hide them because everybody would make fun of him. As he got older and realized he wasn't going to get anywhere as a tap-dancer, he began to incorporate some of the tap-dancing rhythms onto the drumset. All of a sudden it just came easy to him. What he did between his hi-hat and bass drum were primarily tapdancing things. Then he would just simply play over the top of it! But, in the 1930's that was pretty significant because no one was doing that. Cozy said that in a *playing* situation, he had no reason to do that. That explains why his ensemble playing was almost ragtime—certainly swing—but his solo techniques were really amazing. He just found that he could superimpose these rhythms on top of one another and get some real interesting sounds. He experimented with this, worked it out, but it came pretty easy for him. He obviously had some coordination that most people don't have. And as late as two years ago," Breithaupt continued, "when he did a performance at the University with Benny Carter, that type of playing was just as sharp as any recording that I've ever heard. He kept those gifts of independence really, until he died.

"Cozy was practicing until the day he went into the hospital for the last time. My wife and I were out at his house at Christmas time, and we walked in his back bedroom and there's this practice set! Cozy said, 'Hey Bob! Dig this thing I worked out.' It was really a moving thing. Usually I'd call Cozy and I'd ask, 'How ya doing?' And he'd always an-

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Moore continued from page 24

**WM:** What type of sticks do you use?

**GM:** I use Dean Markley sticks. The Dean Markley sticks are the toughest sticks I've used. I went out and bashed around the recording studio with them for a couple of days and they're brutal. For me the strength of the stick is more important than anything else. It's even more important than consistency. I always match my pairs on my own. They usually come wrapped in bags of two. I take maybe a dozen to two dozen sticks at a time, roll them on a table and any that aren't flat get chucked and then I sort them according to weight. I match up pairs that are perfectly balanced. The number one thing that I look for is strength because the type of band we are, if I break a stick it becomes dangerous. I had one break and cut my lip. When you're swinging that hard and the stick breaks and comes flying off, they can really hurt you. It's probably something that drummers in other types of music never consider. When they break a stick they're not worried about it shooting off like a rifle shot.

**WM:** What are your feelings towards material other than wood used today in drum construction?

**GM:** Well the shells I've got are actually a new material. It's a man-made material that's mostly wood, but the difference is that these shells give you more top end, more percussion and a lot more attack. That sounds contrary to what I said earlier about my taste in the sound of drums. Again, you have to bear in mind the kind of music that Triumph plays and the fact that we're a three man group. Attack and presence is extremely important. The best way for me to explain it is that it's like the difference between a wood shell snare drum and a metal shell snare drum. The metal shell snare drum is somewhat brighter, has somewhat more presence and somewhat more treble top end. I would say that's equivalent, perhaps to a slightly lesser degree, to the difference of the tom toms and the bass drums. The fiberglass shells I haven't had much experience with, and I haven't had any significant experience with some of the other manufacturers of the *Vista-lite* shells or the clear shells.

**WM:** Are the metal sets harder to tune?

**GM:** I had one metal set and I liked them. That was before I started to play Tama. I had a metal set of Ludwigs and I would say they are harder to tune because, if you have a certain resonance that seems to be a little too loud, you notice it more. Because of the brightness of the drum, it sounds more obnoxious. In a slightly duller sounding drum, it doesn't rub you the wrong way quite as much.

**WM:** What do you think of the electronic revolution in drumming?

**GM:** To me, it kind of ties into what I was saying before about being able to play more percussive instruments than just a drum kit. I think it's definitely worth looking into. Just because it's new doesn't mean it's good, and just because it's different doesn't mean it's inventive. But I think it's worth trying. That's the way I look at it. There are ways that you can use electronics, both in making records and playing live shows, that give the drums new avenues. One thing I've noticed about Billy Cobham is that he's always getting into something new. Whether it's equipment or sounds or whatever, he's never afraid to try something new. I think that's very important with all instruments in all phases of music.

**WM:** Would you attribute some of what Billy Cobham has done to be an inspiration of your experimenting with electronic drumming?

**GM:** Billy Cobham didn't really inspire me to get into electronics. He inspires me period because he's a great player, and he inspires me creatively because he's gotten into a lot of different drum sounds. I think he came up with the idea of the gong tom-tom or gong bass drum. He was one of the first guys who got people back into using swish cymbals.

**WM:** Would you like to do a piece exclusively on electronic drums?

**GM:** I was thinking about it. Rick (lead guitarist of Triumph) was thinking about doing a song on this album called "Guitar Wars," which would be a takeoff on the *Star Wars* movie. It would be like an intergalactic battle on guitars, which would be two guitars fighting with each other through a lot of electronics. That sort of gave me the idea of having drums vs. guitar. It would sort of be the equivalent of rock and free form jazz, complete interpretation all the way through. It would be a ball to mix it after it had been done live. Maybe I'll try and do it on my own. I always really liked the instrumental "Frankenstein" (Edgar Winter group) but I'd like to take it a few steps further.

**WM:** What are your feelings towards drum solos?

**GM:** I really like them. I always play one during our shows. A lot of people always say, "I hate drum solos, and every band always plays drum solos, but you play one like nothing I've ever heard." I use a lot of electronic effects during my drum solos and one of the reasons is just to be different. So my drum solo is a bit of both me playing through the P.A. system and fooling around with electronics between the sound man and myself.

**WM:** Can you describe your concept of a drummer's role in the rhythm section?

**GM:** I think that in music, regardless of what kind of music you're playing, the most important thing is the feel. Drums, to a large degree, create the feel. They are the backbone of most music. That's the ultimate measure of a good drummer, his feel, because there are a lot of guys with good chops who are terrible drummers.

**WM:** How does this apply to drummers in your particular area?

**GM:** Drummers that were weaned on something that was relatively traditional, for instance playing jazz or blues, ultimately become better players as opposed to guys who started playing rock music. They went right into playing rock music without having a kind of traditional set of roots. I think in the long run that really hurts them because they don't latch on to the concept of feel. You can't explain it to them. If they don't have it they'll never get it. It's like the guy who doesn't have the coordination to make a football spiral. It's the same thing with music.

**WM:** Is there any one individual you could credit to be the most influential force in drumming styles over the past twenty years?

**GM:** That's really hard to say because most drummers don't pattern themselves after a certain player, the way guitar players all copied Eric Clapton at one time. So, I would really be hard pressed to pick one, other than to say that Buddy Rich has been the best drummer for the last twenty years, and I think he'll be around for the next twenty years and still be the best. He's not a rock player but he's so amazing as a drummer in general. I saw him four years ago in Toronto and I stood about eight feet from his kit and was totally blinded by his incredible dexterity. I just can't compare anybody to him, and I've seen a lot of good players. He's the greatest as far as I'm concerned.

**WM:** What other drummers do you enjoy listening to?

**GM:** I still really like what John Bonham did. He was vastly underrated because a lot of guys thought he was very simplistic in the essence of being creative. He had fantastic chops. I liked his ideas, like the things he left out at the right times.

**WM:** Like "When the Levee Breaks."

**GM:** Yeah, I love "When the Levee Breaks" (Zepplin's 4th L.P.). Bonham wasn't someone you'd notice as being actively phenomenal, like you would notice Billy Cobham. Man, you listen to any album that Cobham's on and the drums are all over the place. I also dig listening to Ian Paice (Deep Purple). I think he's terrific.

There was a guy playing with Frank Zappa on his last tour. I don't remember his name, but he's the best drummer I've seen

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**Blaine** continued from page 40

100 musicians sitting there and it's costing \$30,000 an hour. There are definitely different intensities. I would say that making records is by far the hardest of situations. Generally, not always, you're creating. It's a new piece of music that has never been heard before, a new song, and maybe a new songwriter, and you're trying real hard to get a hit for this person. It might even be a new producer. There are many, many variables that make it real hard. Plus, there can be an endless amount of takes and yet you've got to try to be fresh and make that fortieth take sound like that first take. They may want an explosive fill somewhere, and you've got to explode like it's the first time. It's kind of tough. Then there are the jingles, where you have one hour and it's almost over before you've started because you're working with such talented people who know exactly what they're going to do from point A to point Z. I've kind of fallen into the hour a day jingle call where you work a couple of hours a day and you get residuals for a couple of years. You can work one eighth as hard.

"I have finally learned that balance is a very important thing in life. You cannot do what I used to do when I did four sessions every day of my life, six, sometimes seven days a week. You cannot do that without balancing it out with recreation. Recreation is very important in this life and as you get older, your values change. When you're a kid, you're full of vim and vigor. You want to play every session and you're having fun and you're loving it, but as you get older, you start looking around at some of your material things that you wanted in life and start asking, 'What am I doing?' I started realizing that if I dropped dead tomorrow, everyone would say, 'Hal Blaine was great, what a wonderful guy, full of fun, a sweetheart of a guy who made great records, now let's bring in the new guy so we can get the hell out of here.' They remember you for about 16 seconds and that's it. So your values do change. Now I want to get out on my boat (The Drummer Buoy) and start enjoying

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some toys. That's another thing, there were no toys as a child, and I find myself buying them now. People might as well know, I've had two marriages. My first marriage ended in a death and I couldn't be happier right now with my second marriage. I've been married almost six years to a wonderful gal who is a nurse and a business woman who is about to get her double masters degree in nursing and medicine. She has also taught me to relax a little bit from the working 24 hours a day syndrome. That's very important and I think I'm really happy now."

One such change of pace began when Blaine accepted the position as John Denver's drummer seven years ago. Having initially come in contact with Denver in 1970 when he was called upon to play on some bank commercials in the Minneapolis/St. Paul area, Denver remembered him when he recorded his first west coast album, *Back Home Again*.

"I went in and worked a month and fell in love with the guy. What a beautiful human being! During that month, he talked to me about the possibility of doing a weekend with him once in a while, so I did a couple and we just had a torrid love affair, as it were. I just fell in love with the guy and he fell in love with me and I've been with him ever since. I really hadn't wanted to go on the road originally, though. It's tough out there and it's hard going away and leaving all your accounts. We were doing 15 or 20 dates a year, but this is the first year that we're doing over 130 dates. We're never gone over 12 or 13 days at a time and then we're home for 8 or 9 days, but it's still rough. We're flying every day, on an airplane every day and it's up and down and little fears, and it's not quiet, settled home. But I do it because I absolutely love John Denver. We get to spend quite a bit of time together and I've learned some of his philosophies and it rubs off after a while. You start learning to live and start learning to enjoy and you start thinking about some things in the world that you've never been involved with and that you never had time for before."

With Denver, he uses a basic small Ludwig set with each drum painted in an Indian motif by the people who do all of Denver's graphics and art work, but maintains his standard cymbal set-up.

While he says he went through all sorts of sticks, he finally settled on the Shelly Manne stick, which is an all wood, basic 7A. Presently he gets all custom made sticks with his name on them from the Professional Drum Shop, however, and at the close of each show, he gives his sticks to a handicapped person in the audience as he leaves the stage. "I'll zoom in on someone during the show and if it's someone I can see can use his hands, I'll give him my sticks. It really gives me a nice warm feeling."

Although he was one of the first drummers to use *Syndrums*, and even had the prototypes that Joe Pollard created and made up in blue sparkle to match Blaine's custom drums, he does not use them during the Denver gig. "I do use them a lot in the studio, though, and I use them in a lot of jingles, which obviously, they fit perfectly into."

He is constantly working on his own inventions, however, and while he could not disclose that which he is presently designing, he says he anticipates that Ludwig will manufacture it and expects drummers throughout the world to play his invention within another year. Inventive and resourceful, in the early days, Blaine would put a shaker on a drum stick so he could play maracas in the trios in which he played, as well as putting a wood block attachment on his hi-hat so he could play a Moroccan beat to Latin music while playing eighth notes on the hi-hat. He claims to be the first person to take a tambourine and attach it to the hi-hat so there was a tambourine ring on 2 and 4, and he says, "I'm always thinking in the direction of making things easier to do. I don't think I'm lazy at all, but I think there's always a better, easier way to do things. I think a lot of young people play very awkwardly today. I see them all the time with these groups on television and that's what influences kids today. Their cymbals are so far out that they practically

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Blaine continued from page 65

have to stand up in order to touch anything. Nothing is within their reach. There are a lot of drummers out there who are really good, but think how great they could be if they were comfortable. When I designed my set, a major consideration was to sit at my drum seat comfortably and carefully and to be able to reach everything within the realm of the two circles that my arms make. You shouldn't have to strain to reach. Another thing is that you only have the stamina to go so long when you're uncomfortable. How long can you hang your arm out so far without it getting tired? You can only go so long, one set, maybe two sets and then you're in trouble. What happens if you have to sit an entire day in a movie studio? Impossible. You couldn't do it."

Blaine plays some percussion in the Denver show, but emphatically states, "I'm really only a drummer. There are times I'm called upon to play timpani, bells, or vibes in the studio, and if it's a simple thing, I'm happy to do it. If it's anything that calls for any real serious playing, absolutely not. I don't want to waste anyone's time, because time is money in the studio."

He rarely solos, except for a 16 bar solo in a Denver bluegrass tune, for in his opinion, the most important role a drummer can play is to be a good accompanist.

"With the singing and comedy I was doing early on, timing was very important. In my early days as a drummer, I worked for Buddy Hackett and Don Rickles. They would no longer remember me than the man in the moon, but when they were starting out at places like the Saddle and Sirloin in Bakersfield and the Magic Carpet in San Bernardino, I was able to play with them because I was very educated to comedy, having done my own. Through all that comedy and singing, I feel I had a great feel for singers and lyrics, and lyrics do something to me and make me play a certain way. I learned early in life that most importantly, I wanted to be a great accompanist. In my era,

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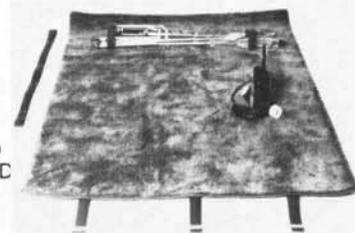


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## HEROES

All young musicians have heroes or people they admire. Musicians learn from and often emulate their heroes. This is an important part of the learning process, especially in the early stages.

Heroes serve as a role model. They become the standard by which we evaluate our own development. They are a source of ideas and inspiration. We often want to be *like* them. We tend to absorb many of their attitudes. We learn from their style and sometimes even imitate their actions. This can be a negative or positive process.

If our heroes are immature, musically or personally, they set a bad example. To emulate such personalities can lead us into problems, especially in the long run.

Immature players often get away with bad behavior because they are successful. Showing up late, hung over, or unprepared to rehearse are typical examples. Forgetting music, wearing the wrong outfit, getting drunk on the job and being uncooperative are signs of a lack of consideration and immaturity. Players of this type seem to think they play so well they can do anything they want, even if it hurts others.

Word gets around quick in the music business and even though such personalities survive, they usually are not too happy. Their careers suffer because they tend to create problems. More mature players will try to avoid working with them whenever possible.

On the other hand, if our heroes are mature, musically and personally, they set an example that is positive. To follow this example will often help us to avoid conflicts with others. This is very important because most bands that have problems usually break up because of personality conflicts rather than musical ones.

Musicians who are on time and ready to rehearse become the guys you can count on. People can hire them without worrying. They have developed a professional reputation. They are fun to work with, and considerate of the people they work with.

It is difficult to play well if you do not like the people involved. If you like the other musicians, personally as well as musically, it is much easier to play your best. If you are mature and dependable

you make it easier for people to relate to you both personally and musically.

Our heroes can sometimes unintentionally trap us into a life long struggle to be like them. It's not their fault if we put them on a pedestal and think of them as godlike or perfect. To think of them as *supermen* can prevent us from finding our own way of playing and living.

For this reason, all heroes must eventually be given up. Although they help us in the beginning, we cannot let them stand in the way of our development. At some point, you must become your own person, creating your own way of doing things.

This is not to say that we stop respecting our heroes. We just stop worshipping them. The pedestal we put them on exists only in our minds.

Continue to respect your heroes and those you've learned from. Then use what you have learned and take it further. Add your own feeling to it and develop it. Make it into something new, unique and your own.

Respect is important because it gives us perspective. It helps to keep our ego in check. If you do not respect anyone it is difficult to learn to respect yourself. If you don't respect yourself, no one else will either.

If you have no respect for anyone or anything you tend to stop listening, and stop learning. Respect keeps us balanced and open-minded. An open-mind is essential for learning and developing.

We all know people who are a real drag to be around because they are always acting like their hero. They effect the same manner of speech, dress and attitude as the person they admire. They even expect to be treated as though they are really great and yet they are only acting great. The key word here is *acting*. No act can ever be better than the real you.

Acting in a pleasant or positive way is better than acting in an unpleasant way, but it is still acting. Pretending to be friendly or successful when you are not, is often based on a desire for acceptance. Even if the act is good, people see through it sooner or later. Better just to relax, be yourself and do the best you can.

We have all played with people who



by Roy Burns

act as though they are really hot players. Usually, people who behave in this manner are *not* hot. As soon as they begin to play everyone knows for sure one way or the other. People who are insecure often try to cover up their feelings by coming on strong and acting arrogant. They can be a real drag to the other players.

For young drummers, sooner or later you will hit a situation that is over your head musically. The music may be different or more difficult than you are used to. The other players may be more experienced. If this happens, just admit to yourself that you weren't quite ready for it. Don't make a string of excuses or put down the music. Just pay attention and do your best.

If your attitude is sincere, real pros will recognize what you are going through. They'll often help you or give you some tips that will be of benefit in future situations. If you act as though you already know everything, they may make things tougher for you just to teach you a lesson. Even this is a learning experience, but its a painful way to learn.

Occasionally you may meet a few people who play extremely well who feel very inadequate. No matter how much attention and praise they receive, they still feel inferior. This is sometimes the result of trying to be perfect. It also can be the result of thinking of heroes as perfect. Heroes make mistakes too, just like the rest of us. *No one is perfect*. No matter how great your heroes seem to be, they are all human. There's no need to feel inferior if you make a mistake; no need to feel superior if someone else makes a mistake. A balanced attitude is best.

Respect your heroes but don't make supermen out of them. Respect others who are sincere even if they aren't superstars. Continue to learn from everyone, heroes or not, and keep improving. Maintain a balanced attitude and others will respect you. And most important of all, you will respect yourself.

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Moye continued from page 58

Some nights, we did not even play the tune and the drums just sat there. But if I needed that sound, I had it.

**RM:** When I saw the group play, you did not use any microphones. Do you ever have to use them?

**FDM:** Whenever possible, we play totally acoustic. Up to now the places we have generally played in have had good acoustics. In Europe, especially, we've played in a lot of symphony halls and opera houses. These are old buildings that were designed for acoustic music. Recently, however, we have been playing in larger places, so we have to use mikes. Usually, I have one mike on my right for the congas, another mike on the left for the chimes, ballophone and all of the little stuff, and a mike overhead for the drums and gongs. When we do a sound check, we tell the engineer, "Just set the balance at a basic level and then you can go home. If there are any volume adjustments to be made, we will make them with the instruments." If somebody in the group is playing too loud, he will know it and make the adjustment himself. He doesn't need a sound man to "bring down mike 3" or something.

**RM:** Have you ever had problems with recording engineers, in terms of getting the sound you want in the studio?

**FDM:** You would not believe the problems. It's like some of these cats hate drummers. You try to tell the guy what you want and then he feels like "you can't tell me anything. This is my job and I know what I'm doing." So, then if you let them do it, it sounds bad. I have to be diplomatic. I approach him in such a way that I get what I want and he feels good about it. ECM is a better situation. Jack DeJohnette got Manfred (Eicher) together in a lot of ways about what drums need to sound like on record. And Manfred is a bass player, so he is sensitive to the relationship between percussion and bass, and how it relates to the rest of the group. Even though we had a little trouble with the engineer on the first record we made for them, it was minor, compared to the hassles we've had with other engineers who refused to cooperate.

**RM:** When you play on someone else's session, does the leader take charge of dealing with the engineer?

**FDM:** Not always. It would be a lot easier for me if the leader would go in and say, "I want the drums like this." But some of the people I've recorded with did not even know what drums were supposed to sound like. Then I have to step over to the side and tell him how it's supposed to be. I feel like I'm being a drag because I'm trying to take over somebody's session. If that starts hap-

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pening, I just say, "Hold it. You have to get this together or get somebody else."

**RM:** Do you alter your drums to try and get a live sound in the studio?

**FDM:** I'm still learning about that. I've run into some engineers who know how to do it but, generally, I'm not trying to get the same sound in the studio that I get live. For me, recording is recording, and live is live, and the two don't meet. If people can do it, more power to them. I've never had a recorded sound that I was totally happy with. ECM has come close. Ralph McDonald has all the right stuff to capture the essence of what percussion is about and I'm sure there are others who can do it, but I've never been in a recording situation that had the finances behind it to make it happen. I've always been on a jazz budget, which means: get the most with the least.

**RM:** Manufacturers of records and stereo equipment run ads that say, "This will put you right in the concert hall." Meanwhile, the latest thing in percussion equipment is a drum head that "gives you the studio sound."

**FDM:** Records are just a limited way of presenting the music. The basic thing is live music. The closer I get to that on a recording, the better. But I'm not interested in having the recorded sound on stage.

**RM:** Your solo album is entitled *Sun Percussion - Vol. I*. How many volumes will there eventually be?

**FDM:** Sun Percussion is the general name for the whole series. Volume I is the solo album. Volume II will probably be a duo or trio. Volume III might be with a whole lot of drummers. Then Volume IV might be another solo. I'm going to do different kinds of things, Sun Percussion in all of its different representations. The concept is that we draw all of our energy from the sun. That's what my whole theme is about.

**RM:** What was involved in doing a solo album?

**FDM:** I was able to get a musical statement out and at the same time, learn the mechanical structure of producing an

album from step one to the end. Also, that was the first album out on the Art Ensemble's own label. Unfortunately, the technical quality of that album is not what I wanted it to be, but at the time, it was the best thing I could get together. I'll never allow the sound quality to be like that again. The next one will have to be as close to perfection of sound as I can get. I'll do whatever the situation requires. I want everything I do under my own label to be on the same quality level as the recordings the Art Ensemble did on ECM. That is the standard that I'm aiming for. You have to learn about quality and now I know how to get it. Basically, it takes cash.

**RM:** I'm interested in the titles of the pieces on that album. What is *Saba Saba*?

**FDM:** That is from the East African Swahili tradition. It's the seventh day of the seventh month. They have a big festival every July and this piece is centered around the energy connected with that.

**RM:** *Att*?

**FDM:** That is the name I have for Henry Threadgil. He's a saxophone player and a percussionist. He invented an instrument called the hubkaphone, which is made from differently tuned hubcaps.

**RM:** *Oyekeye*?

**FDM:** That was from when I was working with the Sun Drummers in Chicago. This was one of the compositions I wrote for a percussion trio I used to work with all the time. One member was named Oye and the other was Kewu. The title is a combination of our names.

**RM:** *N'Balimake*?

**FDM:** That means brother in the Senegalese language. I was invoking the spirit and feeling that I have gotten from a percussionist I had met, who was the spiritual drummer with the Ballet Nationale from Senegal.

**RM:** *Olosolo*?

**FDM:** Olosolo is a derivative of Olosodon, which is a rhythm from Mali and Guinea. It is the strong man's rhythm. I don't have the exact, specific informa-

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Blaine continued from page 66

everybody wanted to be a Krupa or a Rich, and I am just so thankful that I grew up to find my niche."

Blaine is extremely sympathetic to the obstacles young drummers must overcome, and in fact, last year he wrote a letter to the Musician's Union, which was reprinted in their newsletter. The purpose of the letter was to inspire those struggling musicians since Blaine believes firmly, "Every day is a new direction in any business, and if you do your darndest and knock yourself out and play your best, somebody eventually is going to know that and enjoy that and hire you for it. I've said for years that there are no losers in this world, only winners who quit too soon. I get letters asking me, 'How can I do it, I've tried for so many years?' You can't stop trying as long as there's a ray of hope. You never know what's around the next corner.

"I try to tell drummers that no matter what you're playing, be it in a little club, a recreation center or an Army base, whatever it is, you're learning something as long as you're playing. It teaches you to cope, it teaches you music and it teaches you ideas. Everytime you play 'Happy Birthday,' it's a good experience. There will come times in your careers when you're on a movie call and you have to play 'Happy Birthday.' You immediately know the song because you've done it 100 times in clubs. When you're called upon to do a scene or a commercial where you have to sound like you're in a nightclub having fun, if you've never been in a nightclub having fun, you really won't know what it's like. When they want Mexican music or music from India, you've heard records, you've seen bands and you've played it. I went to school with over 500 drummers, many of whom wouldn't think of taking a job playing Polish dance music. I've been called upon many times in movies to play Polka music where the arranger didn't take the time to write out a polka because he knew the guys he hired knew that music and could play it better than he could write it. And I've worked with Bobby Vee and did Polish hits. Who the heck knows when you're going to be called upon to do whatever? I've worked in Latin bands, and you never know when you're going to be called upon to play something Latin. You've got to know something about it. What I try to tell drummers is to be happy as long as they're playing music, even if they're not playing music they love. They're going to learn something no matter what."

One young drummer he is particularly impressed with is Simon Phillips from Jeff Beck's group. "He plays with real simplicity. He plays simple, but eloquently, and yet, when he's let loose, he's just fantastic. That's another thing I've tried to tell drummers—one shot in the right place is worth a million 16th notes. I chalk it up to impetuous youth. The average kid sits down to play drums and he wants to play everything he's ever heard or played in every bar of music, and it doesn't work that way. You are in the rhythm section. You are a section and you're supposed to work together just like any other section and you work for the benefit of whomever you are backing. Drummers must learn that they are accompanists until someone puts the spotlight on them and says, 'Now do your thing—anything you want.' "

The music he enjoys playing the most is almost a George Shearing type sound. "I used to love playing that kind of music with just brushes. Just quiet and relaxed, and I think people had more fun dancing to that kind of music and I think I have more fond memories of that kind of music than any other kind of music. Just totally relaxed, almost cocktail lounge, easy listening, middle of the road kind of music. That is one of my favorites, yet I run the full spectrum. My buttons on the radio are set to jazz, classics, today's rock & roll and the music of the 40's. I try to listen to a large variety of music."

And because his career has encompassed such a large variety of music and experiences, Blaine found it difficult citing particular highlights since there have been so many.

"The first big highlight was 'A Taste of Honey' with Herb Alpert and the Tijuana Brass. That was the record of the year that year, 1965, and that little bass drum of mine went right through me everytime I heard that song on the radio. That was very exciting.

"When Mr. Sinatra walked into the studio, that was a highlight, even though I had been personal with Frank and had been in his home prior to that, never realizing that someday I would make a gold record with him. Whenever Frank walked into the studio, it exploded. The whole Sinatra thing was a really big kick for me because when I was with Tommy Sands, he met, fell in love with and married Nancy Sinatra, which is when I met the family. Unfortunately, some years later, they did divorce, but later on, I went on to be Nancy's drummer and did 'These Boots are Made for Walking' and all those great records with her. In fact, she was the only other person besides John Denver that I actually went on the road with. Nancy Sr. has always been very close to my heart as well, and I've always felt very close to the entire family.

"A couple of movies I have been involved with were Academy Award films and it just blew my mind. 'Mrs. Robinson' from *The Graduate* with Simon & Garfunkel received an Academy Award, and I felt, by gosh, if I never did another movie, I've done an Academy Award movie.

"I think the first time I visited Australia in 1959 and got off the airplane and saw signs that said 'Welcome Hal Blaine,' that was great excitement. It all just makes me feel like I've done something in my life.

"I'm 51 and thank goodness it's still going. I really thought it would be over a long time ago because your professional life span is supposed to be about seven years if you achieve, in quotes, 'stardom.' For my first seven years, it must have been about three gold records a year. My first 20 to 25 gold records were during that span, I really didn't think I would go any further, because, obviously, the door is open and there's room for so much talent. I just figured at the end of my seven years, I'd take the money and run. We're talking 22 or 23 years ago. It seems like yesterday," Blaine paused before concluding. "I've had a very fortunate career, and if it all stopped tomorrow, God forbid, I think I could say I've fulfilled it."



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tion about it, but this is my interpretation of what it's about. They have a tradition where the wrestlers come out and are accompanied by drummers. Then there is a marriage ritual where the strongest man gets the woman, or something like that. This is my interpretation of the energy around that.

**RM:** *Scowiefamuja*?

**FDM:** That is from Muhal, Bowie, Favors, Jarman and Roscoe. I was calling on the energy around them for that composition.

**RM:** *Pioneer Song*?

**FDM:** That was evoking the spirits of all the pioneers of great black music who have already gone on to the next level. I was calling on the people I was familiar with, like Coltrane, Duke, Billie Holiday, Louis Armstrong, and people like that.

**RM:** How much of your music is written and how much is improvised?

**FDM:** Each composition has a set framework. I try to deal with all types of compositional form. Some of my music has a strict structure that does not vary, while on others I leave room for improvisation within the structure. The compo-

sition *Olosolo*, for instance, is a strict rhythm with about 10 different parts. I can play one part, and then another part, and another part, and add another part to that, and mix and combine parts and still be within the formal structure of the tune. *Scowiefamuja* is a drum set solo. I have certain elements that I use inside of the solo. I might not start with one of them, but at some point during the solo I will use them. *Saba Saba* was highly improvised. Basically, it was sound relationships, but even the sounds were structured. Part of the problem is that you can't accurately notate a lot of this stuff. I didn't write much before, but I'm getting into it more because that is another extension of knowing your instrument. Sometimes I'll do things like shake a rattle with one foot, step on a bike horn with the other foot, turn a ratchet with one hand, beat on something with the other hand, and maybe be blowing a whistle. So how do I notate that? I would just have to come out and show somebody what to do.

**RM:** A lot of the things you play sound very different, yet they often seem to have a traditional structure.

**FDM:** That is my approach to a lot of the stuff. Like, I can be playing a regular time thing, but instead of a sock on 2 and 4, I might use a shaker on 2 and a little horn on 4. It's the same rhythmic structure, but the sound varies. This is what we do with a lot of our music in the Art Ensemble. We do standard versions of a lot of things, but with wierd instrumentation. That's just one way of extending the music.

**RM:** What are the problems involved in being an artist and making a living?

**FDM:** A lot of people think that just because you are doing something different, you have to be a "starving artist." That is not true. I've never had a job outside of playing music and I've never been hungry. I have always had a place to stay. It has not always been the most comfortable situation, but I've always been able to do what I had to do. Somebody else might not be willing to accept the things I was willing to accept, but I never did anything that I was not comfortable with. The true struggle comes in the practice room, facing those drums everyday for 10 hours. You cannot do that if you are worried about the next meal. There was a long time in which I did not have much money, but rather than sitting around, being negative about it, I tried to put positive energy into my situation so that I could move on to the next level. You've got to psyche yourself out so you do not even think about it.

**RM:** Were you able to maintain your instruments?

**FDM:** I always made sure I had the

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# Introducing David Samuels



by Scott K. Fish

*David Samuels is one of the most respected musicians playing mallet instruments today. He was asked to write a column for MD on mallet instruments geared towards drummers as well as mallet players. I spoke with David in New York City where he lives and asked him to give MD readers a profile of himself, and also to speak about the column that he will be writing beginning in our June issue.*

SF: When did you first become interested in music?

DS: My first formal exposure to music was when I started studying drums at the age of six. I continued with drums through high school with my major influences being Tony Williams, Joe Morello, Max Roach, and Buddy Rich. I was lucky growing up in Chicago because I could go and see all these great players everytime they came to town. After high school I took a year off and did some traveling before starting college. When I started college in Chicago, I concentrated totally on playing vibes. I had a friend who had a small chamber group of vibes, piano, bass, and voice and we rehearsed all the time. I think in the two years that we played together we only performed twice. It was a great way for me to learn how to play vibes, since there weren't any vibe teachers in the city at the time. We played all original music mostly by the piano player, Renick Ross. He would write these difficult four mallet parts and I would practice them for hours before I got it together. I realize now how fortunate I was to be able to start playing vibes in a group situation having to learn original music rather than just sitting home and practicing exercises without any kind of musical outlet. During that same period I started studying piano so that I could get a better understanding of harmony.

In January of 1970, I transferred to Boston University where I finished school. Being in Boston was a whole new experience for me. I had never

really had a chance to play in a jazz group before doing some of the standard jazz tunes. Actually I had never had a chance to play vibes in a group with a drummer before. Well, Boston was the ideal place for me to be. There were a lot of good players at all the schools in the city and we would get together as much as possible and just play. I really got a lot of playing experience and grew musically during those first few years in Boston.

After I graduated from school I got offered a teaching job at Berklee. I taught some jazz ensembles, theory courses, percussion ensembles, and private lessons, mostly to drummers who were required to study mallets. The drummers who got something out of playing mallets seemed to me to be the most musical players in the jazz ensembles. At the time that I was teaching at Berklee the percussion department was probably the strongest department in the school. Most of the teachers had not gone to school there and some of them had spent a lot of time on the road performing with some well known players. This was a real advantage because they brought with them a sense of reality about being a professional player that was valuable for the students.

SF: Why did you leave Berklee?

DS: I spent two and a half years teaching there and playing in all the clubs in and around Boston. I felt that in order for me to continue growing musically I had to leave Boston and move to New York. That was in the summer of 1974. At that same time I got called by Gerry Mulligan to play in his new sextet.

I was with Gerry for three and a half years and really got my first taste of what it was like going on the road with a band. I recorded three albums with Gerry and did four European tours, and some playing in the States. We even did a couple of clubs with just vibes, baritone, bass, and drums. That was really different sounding.

Towards the end of my playing with

Mulligan, I started up with another saxophone player, Gerry Niewood. We played in a quartet together with Ron Davis and Rick Laird. That was a great experience for me because I was the only harmonic instrument in the band and that really kept me busy. We worked a lot on the East and West Coasts and recorded an album in '77. We still work together on occasion when we're both available.

SF: Could you explain your involvement with Frank Zappa?

DS: During the same time that I was playing with Niewood, I had a brief encounter with Frank Zappa. He called me to do five concerts in New York that were to be recorded. The album that was released from those concerts is *Live in New York 1976*. I had listened to some of Zappa's music before, but had no idea what to expect from actually working with him. I always liked most of his music and really appreciated the fact that he was so into mallet instruments. I knew Ruth Underwood and was amazed at what she did on some of Frank's albums. Anyway, I was in Toronto working when Zappa called and he sent me a rehearsal tape and some parts. I got back to New York in time for the sound check before the first concert. My adrenaline was flowing. The hardest thing during the first concert was concentrating on playing the parts since there was so much going on—there was a light show being projected right behind me, people were screaming and generally going nuts, Don Pardo (the announcer from Saturday Night Live) was running on and off stage, and the music was blasting although the sound was very clean. I had never been involved in a mixed media event like that before and it took me a couple of minutes to adjust. By the end of the first concert I got my bearings and was into playing. Those five nights were really an experience and some great music came out of it. There was a possibility of my joining Zappa's band after those concerts, but he was going on tour imme-

diately and I couldn't drop everything that I was doing to leave town.

In 1977 I started playing with Double Image. I had done some playing and recording with Dave Friedman, but we had never really played with bass and drums. This group was a whole new sound and approach for all of us. Harvie Swartz and Michael DiPasqua were playing bass and drums. We did a lot of work in Europe and recorded one album on Enja Records which was released on the Inner City label here called *Double Image* and one album for ECM Records called *Dawn*. We made quite an impression in Europe and our first album was even nominated for a German Grammy Award for "Best Jazz Album." We all wrote for the group and spent a lot of time rehearsing. We did five European tours and played at a lot of the big jazz festivals there. The group had a totally unique sound and concept. The mallet work that Friedman and I did got a lot of attention in the states from percussionists. We're just about finished with a book of three of our arrangements with an accompanying play-along record. It should be out by the summer.

The original configuration of Double Image disbanded in 1980 and a new equally unique group has emerged. The new group has Michael playing drums and percussion, Ratzon Harris on bass, Paul McCandless playing oboe, soprano sax, bass clarinet, and English horn, and David Darling on cello. The sound spectrum of this combination of instruments is amazing—we can really cover a lot of different territory. We're planning to record at the end of March for ECM.

SF: What other situations are you involved with?

DS: Aside from working with the new Double Image group, I'm also playing in a trio with Andy Laverne and Mike Richmond. It's a different kind of instrumentation (vibes, piano, and bass) and the style of writing is different. I also really enjoy playing with another harmonic instrument. It's a nice change for me—Andy and I have to taper our playing so that we give each other enough room. We've done some recording with this combination and hope to have an album released soon.

I've also done some playing and recording with Paul McCandless and Art Lande. This is another trio format, but totally different from the one with Andy and Mike. We already recorded one album under Paul's name called *All the Mornings Bring* on Electra Records. We're planning a European tour for May of this year and also plan to record again. Sometimes I even play drums with this group. This playing situation is very open and has a lot of different emotions being expressed. It's a great perform-

ance group because of all the divergent elements being expressed. We even get into some theatrical movements sometimes. It's always different.

SF: What kind of recording work do you generally do?

DS: Aside from doing some jingles and movie dates I also get called to play on some albums. Most of the time you're just playing anonymous parts which you can barely hear after the album is mixed. I have been fortunate in that I've done all of Spyro Gyra's albums where I get a chance to play and solo. They're one of the few instrumental pop groups that still believes in presenting solos on their albums. One of their records *Morning Dance* went gold and the hit single from that album also called "Morning Dance" had steel drums and a featured marimba solo. Where ever I went it seemed that I was hearing that tune and that solo.

SF: Are you still involved with teaching?

DS: I find teaching to be valuable to both me and the student. I have some private students that live in the city, but I also seem to get a lot of students from all over the States and Europe that come for lessons. Most of the time they come to New York for a few weeks and take some lessons and then go home. I do a lot of clinics for Ludwig Industries who manufacture the Musser vibes and marimba that I use. I generally go to a University for a day or two and talk about how to play the instrument. Sometimes I just give a clinic on improvisation for any instrument. There is generally a concert that night with a college big band or small group along with some solo pieces. I am also presently an artist in residence at William Paterson College in Wayne, New Jersey. By the summer I hope to have a vibe book out that I've been writing.

Teaching or doing clinics gives me the opportunity to expose players to the potential of the instrument. As more mallet players start appearing on the playing scene more opportunities for the instrument will develop. Most mallet players either have to lead their own group or convince, through their playing ability, someone else to use a mallet instrument. I don't think that most musicians really know the potential that these instruments have. I think that's true in all different kinds of music.

SF: What are your thoughts on the evolution of mallet playing?

DS: The evolution of mallet playing seems to have started as two parallel approaches that have converged. One approach was to play the instrument like a horn—a single line playing style. If you listen to Lionel Hampton, Milt Jackson, and Bobby Hutcherson they all play with a horn player's concept. The other ap-

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proach is to play the instrument more like a piano player. You can hear this in the recordings of Red Norvo, Teddy Charles, and Gary Burton. This playing style enables the player to play chords and melody or a combination of both. My own approach is a combination of both styles.

SF: What are your plans for the future?

DS: I plan to do more traveling and performing. I hope to have my book out by the summer and have a couple of albums that I've already recorded released by then. I plan to continue to perform solo both here and in Europe. I'm interested in playing in a lot of different musical contexts and plan on pursuing that in the upcoming year.

SF: What approach will you take in the column you'll be writing for *Modern Drummer*?

DS: In the first article for *Modern Drummer* I'll discuss how your drumming can improve by learning to play a mallet instrument. Most drummers that have come to me for lessons, and have gotten involved in playing mallets, to whatever degree, have always found that their drumming improves on a totally different level. It's not a technical improvement, it's a musical improvement. It opens up their ears so that they relate to what they're playing on a more musical level.

If you look at the drum books that are out on the market, it's amazing how much space is devoted to technique. I can't remember the last time I saw a drum book that talked about music. What it really comes down to is not how fast you can play, but how well you blend into what's going on—that's the musical part. So that's the basic point of view of this column. There will also be material for mallet players as well. It will be a mixture for both groups.

said "I've tried them with everything except the Evans heads. For a show that requires heavy playing I really like the Remo *Pinstripe* head. *Fiberskins* are nice. Some of the drummers in L.A., like Steve Schaeffer like the *Fiberskin* head on the bottom and maybe a regular coated head on the top. The regular coated head that Remo makes seems to be the most general head that'll get you through almost any situation. But, when you suspend a drum it changes the sound of all the heads. You can get more of a difference between the different heads. I was out at Remo's about two months ago. They had a brand new set of drums out there and they didn't sound too good. They were trying everything on it, and we used the suspended mounts and it just opened the drums up immeasurably. So, they're using suspension drum mounts now on all their drums for testing their drumheads.

"I should tell you that the person who really got me on this project was Russ Kunkel. I called him out of the blue one day, not knowing whether he'd hang up on me or what and I said, 'I've got this suspension system and I'd like to show it to you and see what you think of it.' He said 'Well, send me a picture of it.' So, I sent him some pictures and he called me back about three days later and he was just flipped out! He asked 'How soon can you get me a set?' At that time I was making them by myself in my garage, and I spent the next couple of days building a set that Russ was using for his Pearl drum set with Linda Ronstadt. I shipped them out to him immediately and he used them and was just knocked out with it.

"He wanted another set for the James Taylor tour, then he called me up and wanted *another* set for a movie they did called *No Nukes* which was done last year. Russ was probably the first person to encourage me to do something with it and get moving.

"Mark Stevens is using them now, and I just got a letter from him a couple of weeks ago. Have you heard of a drummer named Rick Schlosser? He's a studio drummer and he sent me a

letter and said 'In case you have time to listen, I use RIMS on Eric Carmen's, Ray Kennedy's and Joe Egan's new albums.' "

Gary Gauger is still on the drawing board with RIMS, still looking for perfection. Not all drums can adapt to the RIMS mounts. "Sonor is the only drum that I can't adapt to the bracket because the Sonor bracket is so massive," Gauger told me. "That whole piece of cast in there, they cut a big section of the shell out. Now, RIMS *can* be used on Sonor drums, but what you have to do is use other hardware, which is what Russ has done. Russ uses Tama hardware with Sonor drums and he told me he was going to try to order a set of Sonor's without any hardware so he would have a pure shell. But, the only problem is that it takes you about a year to get them.

"There's a drum shop called Drum Workshop. They're manufacturing real fine drums and they're going to put RIMS on all their drums as soon as they get into full production. They just have a limited production now, and they make some really incredible drums.

"One of the things that has taken me aback, when I first came out with RIMS, was that I thought every drummer knew that drums didn't sound as good as they could sound. But, a lot of drummers aren't aware of it and I found that out when I was at the NAMM convention. Drummers just couldn't believe the difference when I demonstrated RIMS down there. They'd come up and say 'I thought that was a gimmick!' Or, 'I just thought it was a ripoff, another piece of hardware.' Until they hear it, they don't realize that there's about a 70% loss of resonance there. Especially drums with massive hardware like Rogers. Now, the only drawback is that RIMS don't make that much of a difference on drums with thicker shells. You're not going to hear that much of a difference, because thicker shells are really a step backwards in my estimation.

"The shells can't resonate. The shell no longer plays that much of a part in producing the sound of the drum. And it is a very dull sound. Again, if you compare a drum shell to a violin

*continued on next page*

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**RIMS** continued from page 76

or a guitar . . . if you were to make a guitar or a violin out of a piece of wood a half-inch thick, you wouldn't get any sound out of it at all!

"This is something that the drum companies have gotten into and it's basically a thing where they say, 'Well, this company is going to go to *six* ply, so we're going to go to *seven* ply!! I get a feeling that the people at the drum companies are not drummers. They don't have somebody advising them. I had taken it to one of the drum companies awhile back and the fellow that came out that designed all their equipment and their drums, essentially asked me, 'Why would you want to suspend a drum?' I said 'Haven't you ever noticed that there's a tremendous difference when the drum is off the hardware?' He said 'Listen, I don't play drums. I've been with this company for 28 years. When I go out of here at night I don't have anything to do with drums. I just design them.' That told me a lot right then and there.

"I've got a whole bunch of other things that I'm working on. Things that have bothered me for years about drumsets. So, if I can get this thing off the ground the other things will follow."

Gauger had written MD prior to this interview and wrote, 'One of the biggest challenges I have had is making drummers realize the difference that RIMS can make in the sound of their drums.' In concluding our conversation, Gauger suggested a test that any drummer could do to actually *hear* the difference that RIMS would make on their kit without first having to buy the RIMS. He said drummers can tune the drum the way they like it off the stand and get used to that sound and then put it back on. They should notice at least a 30% loss. It's almost a different sound because what you're hearing then are overtones. The fundamental just sounds for a fraction of a second and then disappears. So, it's not a test where they have to buy the product to notice there's a tremendous difference." 

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# PRODUCT CLOSE-UP

## PEARL ET-SERIES 8-Ply Maple Drums



by Bob Saydlowski, Jr.

The Pearl drum company has done it again. They've introduced 8-ply maple shells in addition to their existing lines of fiberglass, phenolic, and the less-expensive 9-ply wood shelled drums.

Pearl's 8-ply maple shells are cross-laminated, finished inside with a clear lacquer, and a single straight interior seam. All of Pearl's maple drums are assembled in the United States, not Japan. The *G-Series* kits are stained, sealed, finished, and buffed to a high-gloss. The *EarthTone (ET) Series* omits the high-buff process at a slightly reduced cost. Pearl has thus made a different pricing structure for the *G* and *ET* maple shells. The standard line of maple drums is the *EarthTone*, covered in plastic or stained; the top line stained shells are in the *G-Series*.

The *ET-Series* kit components are: 14 x 22 bass drum, 8 x 10 and 8 x 12 toms, 12 x 15 and 14 x 16 floor toms, and a 6 1/2 x 14 snare drum.

The 22" bass drum has 20 lugs with "T"-style tensioners, cast claws, and standard metal hoops. Each hoop is canned on the inside and inlaid in plastic on the outside, matching the drum's finish. A 3" wide felt strip is also included under the batter head. I'd personally like to see Pearl change the two bottom T-handle rods to square-head drum key operated ones. It would make fine tuning so much easier.

Pearl has updated their bass drum spurs into what could be called the best spurs on the market. The mount plate has been beefed-up, and the telescopic inner leg has been fattened a bit. The inner leg is no longer threaded, but is now smooth and slides up and down in the spur tube, locking with a T-screw. Lengthening the extension of this inner leg gives a greater upward angle to the drum. The spur is still sprung at the plate, but has two notches corresponding to two lips on the main tube; one to set-up at a pre-set forward angle, the other to fold the spur flush to the shell for packing. A large T-screw against a hard plastic disc locks the spur's angle. Once the notch is locked in, all forward "skating" of the drum is arrested. The tips of the spurs have threaded rubber feet with a counterlock washer. The rubber feet can be adjusted up to expose a spike

point similar to Sonor's spur tip concept. The bass drum has no mounted tom holder base plate. All toms are floor-stand mounted, a sensible idea. All additional hardware on a bass drum does cut down on its natural resonance and tone. The drum was fitted with a Remo *PinStripe* batter, and a special *Black Beat* front head made by Pearl in Japan. The 22" *Black Beat* is available as an option or can be had separately at \$36.50.

The bass drum had good depth and response for its size, with good tonal resonance. Some padding behind the batter head flattened out the sound a little, giving extra punch, but still allowed a definite pitch to come through.

This particular kit is unique in that it does not use conventional floor toms on legs. The basic idea is to resonate the floor toms a little more without having vibrations transmitted through brackets and legs directly to the floor.

The 10" and 12" toms have 12 lugs each; the 12 x 15 and 14 x 16 have 16 lugs each. All have triple-flanged hoops, and only two have internal dampers (15" and 16").

A silver Pearl logo is screened on a black background, each badge now stamped with a serial number. Above the venthole on each drum is a tacked label proclaiming, "Maple Shell".

All the toms are fitted with *Vari-Set* receiver brackets with strengthening plates inside. *Vari-Set* tom brackets are pretty much square with a raised receiver hole, split in half with a half-section indirect clamp—sprung and drum key-operated on one side, a T-screw on the other. When the tom arm passes through the receiver, the screw is tightened, stopping all twisting and turning of the drum. This positive angle is aided by a cast, drum key-operated *Vari-Set* lock ring on the arm which locates into a female slot on the bracket. The tom-tom arms are tubular steel with cast circular boss joints (which now have a sandblast finish), with square-head adjust screws at their top. The arms measure 200mm long, 355mm arms are also available. The angle adjustment is similar to Pearl's cymbal tilter concept—no ratchet teeth, but a smoothed inner "drum" that allows *any* angle a player could want. Pearl also offers a less-expensive version

catalogued as the 727 which has a ratchet angle adjust. The bottom of each arm is again fitted with a *Vari-Set* lock memory ring, which locates into a slot on the AX-3 adaptor mounted on the tom floor stand. The AX-3 resembles a modified "T" having three holes all split in half with indirect clamps. This time both sides of the clamp are drum key-operated, one side being sprung. One hole fits the 989 stand tube (which *also* has a *Vari-Set* lock); the other two holes are reserved for the tom-tom arms. More AX-3's may be added onto the stand, or even onto the tom arms for additional drum mounts or cymbal holders, saving greatly on space. Custom modular set-ups can be built.

The entire *Vari-Set* holder operates extremely well. There is *no* movement *anywhere* once the memory locks are fitted in and everything is tightened up. It truly is an amazing system.

The 989 tom floor stands have double-braced tripod legs and one adjustable height tier. They provide for close positioning of the drums and are extremely stable. The top tube is cut straight and capped for AX-3 mounting with a *Vari-Set* lock at its height joint. All the stands have indirect half-section clamping at the joints, including this 989. All the drums fitted easily on their stands except for the 16", which fit really tight due to what seems to have been an inaccurately installed bracket.

All the toms were fitted with Remo *PinStripe* batters and clear *Ambassador* bottoms. The toms sounded crisp and clear at all tunings. They're not as loud as fiberglass, but could hold their own in an amplified setting. And it was possible to get a balance of sound between the mounted toms and floor toms. Experimenting with Evans hydraulics, the drums had a more subdued, rounder sound. They were not as muffled, as other wooden drums I've tried set-up with hydraulic heads.

I was fortunate to be able to test Pearl's new *ET314DC* maple snare drum with the brand new strainer. This 6 1/2" drum has 10 double-ended lugs and die-cast hoops, along with *two* opposite ventholes. But the big feature of this drum is the new *S-017* strainer which is replacing the *Jupiter*. It's a parallel-ac-

tion/super-sensitive type with adjustments on both ends of the drum for even snare tension. The drum has a steel rod passing through, connecting with the strainer assembly to aid in even snare drop, as well as to reinforce the shell. The snare wires are connected by screws in 10-strand pairs to a bar on either side of the mechanism, allowing them to extend past the head. The bars are joined by two parallel steel rods. Horizontal and vertical tension is done by knobs at the sides, and at the throw-off and butt casings, respectively. Both casings are fat cast blocks, which remind me of the Hinger *Touch-Tone* strainer casings, with nylon block inserts. The throw-off operates in a side-to-side lever action, dropping both ends evenly down their casing blocks. And it's *so* quiet. The throw-off lever works very smoothly. This strainer is a bit less complicated than others I've seen of this type. The only real problem is in having to replace the snare wires if the need arises. It could be quite an operation as the mounting screws are somewhat hidden by the assembly. You'd probably have to disassemble the entire set-up to get at the screws.

The snare was fitted with a *Pinstripe* batter and *Ambassador* bottom. From my experience with die-cast hoops, most drums have a sort of "boxy" sound, yet this drum was crisp and alive. Response was good all around the head. One complaint is with the internal muffler. This one was binding up tight against the shell, and very difficult to adjust. They really should go towards external dampers. This drum, at \$268 list, boosts the kit's retail to \$2,008. However, Pearl does have seven other less expensive snare models available.

Pearl's 900 Series stands are included with the *ET* kit. All joints are sandblast finished and utilize the cast half-section joint clamp.

The 900 hi-hat has a hinged-heel sandblasted footboard linked by a fat nylon piece to enclosed double parallel springs. The hi-hat operates on a double-pull system, and spring tension is adjusted conveniently at the top of each external spring chamber. It has a single-braced tripod base, fitted with a *Vari-Set* lock on the height tube. The top rod is longer than most, and the clutch itself is threaded only on the top and bottom, leaving smooth metal where the cymbal would be. I'd like it better with a nylon coating. Pearl has engineered a unique spur system on the 900. Each leg has a rotating tip connected to it, one end with rubber, one with a spike point. The entire tip is held with a square screw which may be loosened, allowing the tip to be changed from rubber to spike, or vice versa. Even with the rubber tip down, the hi-hat

wouldn't slide—it remained stable. The 900's action is a lot better than the 800 model. Soft or hard tension is achieved with a minimum of turns.

Pearl's 906 snare stand is basically the same as the 806, with a basket clamped with a threaded tightening nut, a single tripod base, and swivel wing bolt angle and adjustment. The rubber grips on the basket arms of the 906 have been fattened up and hardened. Instead of the wing bolt/nylon bushing joint, it has the *Vari-Set* joint clamp, but without the *Vari-Set* lock. The 906 works easily and holds the drum well, at only \$5.00 more than its 806 brother. For those of you with a deep snare drum, Pearl makes the shorter 906D stand to accommodate deeper depths at a comfortable height.

Two 903 cymbal stands are included with this kit. They have single tripod bases, and extend to a maximum height of 62". The Pearl tilters operate on a rotating "drum" principle. Any angle is obtainable in a 175° radius. The tilter stem has been elongated to allow extreme vertical cymbal angles. All 900 Series stands will take *AX-3* adaptors, allowing one to add cymbals or drums without wasting space on stand tripods. It was difficult to get the 903 near the high toms close enough, but an alternative could be to either use a boom cymbal stand, or an *AX-3* adaptor on the tom stand with Pearl's mini-boom cymbal holder. Pearl has done away with felt and metal washers and rubber sleeves on the tilter, replacing it all with a two-piece cymbal stabilizer made of hard nylon. The base piece is disc-shaped with a molded-in sleeve. Added on top is a nylon donut which fits tight with the sleeve. Keep in mind, you should *never* squeeze this top piece right down to the cymbal. If you do, you'll soon find out why you're cracking cymbals.

The 810S pedal is currently the top of the line and uses a single expansion spring stretched upwards on the right side of the frame. Tension is adjusted by a wing nut at the top—very convenient when playing. The hinged-heel footboard is sandblasted and has an adjustable/removable toe stop. It is linked to the beater by a nylon strap sandwiched by two pieces of leather. The strap is easily replaceable. Stroke is adjusted by two drum key-operated screws which rotate the axle and spring together. Two sprung spurs are at the frame base. The clamping system uses a steel plate which is raised and lowered by a T-handle screw protruding from the bottom right of the frame. I like this system because it's quick and easy to get to. The overall action of the 810S is clean and natural, even at very loose tension, and it's pretty quick.

The kit I reviewed was finished in jet

black covering. Pearl offers 14 other colors in plastic covering, and three lacquer finishes—blond maple, rosewood, and walnut. The *G-Series* drums are not available with covering, but with lacquer finishes buffed to a gloss. All the finishes are very professional looking, though I did notice the plastic does not go right up to the edges of the shell which could look poorly when the bottom heads are left off. The Japanese catalog has a great deal of finishes not available in the USA, but hopefully, Pearl will import some of them, as a few are real classy.

One more comment. Some of the shells seem to have the same mysterious problem. There are liny holes broken through the plys at the bearing edge where a lack or something might have been. Perhaps Pearl can come up with an answer.

All in all, the drums are beautiful-looking and the hardware is just what the doctor ordered.

Pearl has released a brand new U.S. catalog including: some new 'power tom' sizes (increasing standard depth by 2"), an 8x14 maple snare drum, *BlackBeat* bailer heads, a Pearl line of cymbals, and a total of 19 drum kit configurations. 🥁

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(Part 1) by Bob Saydlowski, Jr.

MANUFACTURER	MODEL	SHELL	STRAINER	# OF LUGS	SIZES	RETAIL PRICE	
LUDWIG	SupraPhonic	metal	side-throw	10	5 x 14 6 1/2 x 14	\$212 \$229	
	SuperSensitive	metal	parallel	10	5 x 14 6 1/2 x 14	\$336 \$352	
	Rock/Concert	6ply wood	side-throw	10	5 x 14 6 1/2 x 14	\$212/\$240 <sup>1</sup> \$229/\$259 <sup>1</sup>	
	Rock/Concert	6ply wood	cross-stick	10	5 x 14 6 1/2 x 14	\$265/\$299 <sup>1</sup> \$289/\$327 <sup>1</sup>	
	Coliseum	6ply wood	side-throw	12	8 x 14	\$251/\$284 <sup>1</sup>	
	Coliseum	6ply wood	cross-stick	12	8 x 14	\$311/\$351 <sup>1</sup>	
	BlackBeauty	brass	side-throw	10	5 x 14 6 1/2 x 14	\$281/(\$612) <sup>2</sup> \$292/(\$626) <sup>2</sup>	
	BlackBeauty	brass	parallel	10	5 x 14 6 1/2 x 14	\$414/(\$730) <sup>2</sup> \$427/(\$736) <sup>2</sup>	
	SuperSensitive						
	Aerolite	aluminum	side-throw	8	5 x 14	\$159	
PEARL	Jupiter	brass	parallel	10	5 x 14 6 1/2 x 14	\$236 <sup>3,3A</sup> \$261 <sup>3,3A</sup>	
	4514	brass	centerthrow	10	5 x 14 6 1/2 x 14	\$198 <sup>3</sup> \$223 <sup>3</sup>	
	4514	steel	centerthrow	10	5 x 14	\$156 <sup>3</sup>	
	Vari-Pitch	phenolic	centerthrow	8	5 x 14 6 1/2 x 14	\$220 \$225	
					10 x 14	\$240	
	GA314DJ	maple/fiber	parallel	10	6 1/2 x 14	\$286 <sup>3A</sup>	
	G314*	8ply maple	centerthrow	10	5 x 14 6 1/2 x 14	\$180 <sup>3,3A</sup> \$195 <sup>3,3A</sup>	
	F314	fiberglass	centerthrow	10	5 x 14 6 1/2 x 14	\$172 <sup>3A</sup> \$200 <sup>3A</sup>	
	ET314	8ply maple	centerthrow	10	5 x 14 6 1/2 x 14	\$175 <sup>3,3A</sup> \$186 <sup>3,3A</sup>	
	YAMAHA	9000 Series	steel	parallel	10	5 x 14 5 1/2 x 14 6 1/2 x 14	\$235 \$240 \$250
		9000 Series	6ply birch	parallel	10	5 x 14 5 1/2 x 14 6 1/2 x 14	\$265 \$270 \$275
		7000 Series	steel	side-throw	10	5 x 14 5 1/2 x 14 6 1/2 x 14	\$170 \$175 \$180
7000 Series		9ply wood	side-throw	10	5 x 14 5 1/2 x 14 6 1/2 x 14	\$180 \$185 \$190	
SLINGERLAND		Two-To-One	5ply wood	side-throw	*12/6	5 1/2 x 14 6 1/2 x 14	\$363 \$363
		Two-To-One	brass	side-throw	12/6	5 x 14 6 1/2 x 14	\$363 \$363
		TDR	5ply wood	side-throw	10	5 1/2 x 14 6 1/2 x 14	\$297 \$297
		TDR	brass	side-throw	10	5 x 14 6 1/2 x 14	\$297 \$297
		Spitfire	5ply wood	side-throw	12	5 1/2 x 14 6 1/2 x 14	\$312 \$312
		Spitfire	brass	side-throw	12	5 x 14 6 1/2 x 14	\$312 \$312
	RadioKing	maple	side-throw	10	5 1/2 x 14 6 1/2 x 14	\$475 \$535	
	RadioKing	maple	side-throw	12	5 1/2 x 14 6 1/2 x 14	\$490 \$550	
	Festival	steel	side-throw	8	5 x 14	\$166	
	Festival	steel	side-throw	10	5 x 14	\$173	
	Student	aluminum	side-throw	8	5 x 14	\$154	
	Student	5ply wood	side-throw	8	5 1/2 x 14 7 x 14	\$183 \$189	
	Artist	5ply wood	cross-stick	8	5 1/2 x 14	\$217	
	Artist	5ply wood	cross-stick	10	5 1/2 x 14	\$226	
	SoundKing	metal	cross-stick	8	5 x 14 6 1/2 x 14	\$189 \$197	
	SoundKing	metal	cross-stick	10	5 x 14 6 1/2 x 14	\$197 \$208	

MANUFACTURER	MODEL	SHELL	STRAINER	# OF LUGS	SIZES	RETAIL PRICE
ROGERS	Dynasonic	steel	cross-stick	10	5 x 14	\$275
	SuperTen	steel	cross-stick	10	6 1/2 x 14 5 x 14 6 1/2 x 14	\$290 \$210 \$224
SONOR	Piccolo	steel	side-throw	10	3 1/2 x 14	\$325
	500 Series	steel	side-throw	10	5 3/4 x 14 6 1/2 x 14	\$385/\$400 \$410/\$425
		520 Series	steel	parallel	10	5 3/4 x 14 6 1/2 x 14
	510 Series	rosewood	side-throw	10	5 3/4 x 14 6 1/2 x 14	\$410 \$435
		Signature	12ply ebony or bubinga wood	parallel	10	6 1/2 x 14 8 x 14
	Signature	steel	parallel	10	6 1/2 x 14	\$570

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frequencies were and they built this P.L. can which plugs in and immediately cancels out those frequencies, so no matter what I do, it isn't going to feed back.

"Whenever we need equipment repaired, we send it in or a lot of times we'll be going through Meridian, Mississippi and we stop and immediately they'll pull out the equipment and bring it into the laboratories and plug all their equipment into it and check it out and repair whatever needs repairing or replacing and we go on our merry way. It's almost as if they maintain the equipment.

They want to find out how the equipment holds up on the road. They would almost rather we bring in a piece of equipment that has almost been abused so they can find out what they need to build for road equipment because they know that the stuff gets beat up. It's great road equipment—it doesn't break down. And when it does, it's real easy to get it fixed. They have people everywhere. If we were in Portland, Oregon and something blew, we just have to call them up and they'll call the closest store and tell them to furnish us with whatever we need."

With all their traveling, however, they would like to be able to spend more time in Los Angeles. Aside from providing a stronger link with the industry in which they make their careers, L.A. also affords them the opportunity to see the acts and hear the music with which they are in competition, in addition to having the chance to catch their idols and would-be teachers.

"One day I may even be able to go out and catch Paulina de Costa," Campo said. "There have been things that I've been fortunate enough to have found out from bending other conga player's ears. I've only met two and I've bent them both—hard!" he laughed. "What's great is to hear other people play. Paulina de Costa is a fantastic player, and of course, Ralph MacDonald. The biggest treat for me was when we played with Santana and getting to watch their conga player. That's when you realize there's more to it than what you're doing—that it's *not* all natural. Yet, they're not playing anything new, they're just playing it better."

"What's funny about Bobby is that he uses drummer's licks on congas," Peters announced.

"It's true," Campo confirmed. "I learned congas from David. I tried to mimic his licks on the congas. Two licks will get you through a year. You can either go with him or against him. There's no in between. If he's hitting the snare on 2 and 4, you can hit your pop sound on 2 and 4 or you can play 1 and 3 against his 2/4. If you want to bluff your way through your first year, like I did, you play *with* the drummer. Actually, I'm starting to get a little cocky on congas now. Percussion is easy in the sense that it's like the difference between tennis and racquetball. Tennis is great, but you have to have a certain amount of technical finesse. Racquetball you just go out and bang around the ball. Congas are like that. There's not a lot of technical ability you have to have. It's more a knack that you can get. There are different spots in the drum that you learn about after a while, but the basic thing is to hit the thing. The only thing that inhibits a percussionist is his speed because you have physical limitations. Drummers too. You don't always use that speed, but it's good to have it."

Campo and Peters do not work together at figuring their parts, but rather each member of LeRoux works independently and "just plays what he feels," they revealed.

"Logically, David should have been the first person I asked, but I never did ask how he felt about it," Campo said, turning to Peters. "Does it work? Do I get in the way?"

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Cole continued from page 62

swer, 'Chicken one day. Feather's next.' And just up to the very last ... I said 'Coz', how ya doing?' He said, 'Oh man, Bob. Chicken one day. Feather's next.' And he could barely talk! But, he never lost it. He was in the hospital talking about getting out and playing. The guy just never gave up. And when he was here as a student and healthy, he was practicing more than the percussion majors. He'd practice 4 hours a day. He was talking about going back out on tour. He and his wife were supposed to meet Louis Bellson and Pearl Bailey in Cleveland in March, and he was talking about it. Man, not once was Cozy down in the dumps. Man, once he'd get around people it was always a *positive* outlook. Never, *never* did I see Coz' in a negative frame of mine. Not once," Breithaupt concluded.

Last Spring, Capital University established a Cozy Cole Scholarship Fund designed to award an endowed scholarship for a drummer who shows expertise in jazz drumming; but who also is interested in developing all aspects of percussion in addition to jazz drumming. The family has asked that any remembrances be in the form of a donation to the scholarship fund. The address is: The Cozy Cole Scholarship Fund, c/o Conservatory of Music, Capital University, 680 College Avenue Columbus, Ohio 43209. (614)236-6411.



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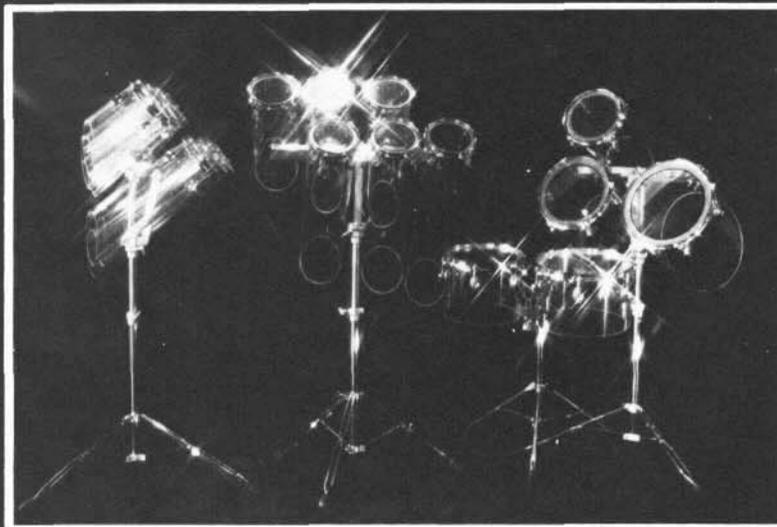
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PIT continued from page 27

understand that. Guys like Ralph Humphrey and Joe Porcaro, that's why they're so important because they're technicians, but they're also artists and they know how the kid feels in his heart.

**Q:** They've been there, too.

**PH:** You bet, so there's an equal amount of attention, if not more attention paid to playing with feel, with heart and not worrying so much about technique but playing the music that's within. Great musicians eventually come out of this school.

**Q:** It's like you said with the guitar player that came out with a different style of playing on his own. I'm sure he developed that not from technique as much as something that he felt.

**PH:** Precisely. He's not doing one thing in there that we teach.

**Q:** I'm sure he is indirectly, but he's kind of going out on his own now.

**PH:** Well, he's in an environment. That's the key to this place, the environment breeds excellence. It's conducive to creativity. There's nobody saying, "This is the way to do this and the way to do that."

**Q:** Try this and see how it works for you.

**PH:** Right. This isn't the Ralph Humphrey method of drums or the Joe Porcaro method of drums or the PIT method of drums. This is a place where the influences of great artists saturate the walls and the kids come in and get drawn right into that. They're immersed in it and they're learning from Ralph, Joe, and the guys sitting next to them. They're learning from the guitar player and the bass player. It's not merely coming in and going to a class. It's a technique. It's almost like a way of life for a year. Randy van Home, a songwriter here in L.A. said, "If you want to learn a foreign language, you go to that country to live there for a year. If you want to play music then you go there and live there for a year." That's kind of what's going on.

**Q:** I was talking to one student in the hall who said that it's a sharing thing. "You show me what you have and I'll show you what I have."

**PH:** That's exactly right. You hit it right on the head. That spirit of camaraderie, the fact that there's always friendly competition because that's always fun. The real truth is that each of these kids is an individual and there's no way he's going to end up playing like any other kid. He's still going to be himself no matter how many licks he steals. He's just like everybody else. He's going to be his own man.

**Q:** What about your personal background?

**PH:** I'm a guitar player originally. I

have to go back 20 years.

**Q:** These are your guitars here?

**PH:** Yes. I pick them up and play them once in a while and I'll go in there and jam with the guys just for the fun of it, but no chops anymore. All my chops are gone. I've still got the music, but no chops. So, I'm a musician. I ran my own music store and my own music school for seven years back in the 60's. Then on to a couple of musical instrument companies including Sunn amplifiers and Benson amplifiers and then onto Yamaha. I worked for five years for Yamaha as National Administrator of the Yamaha Music Schools.

**Q:** So, you must know a lot of people in the different companies as far as contacts.

**PH:** Yes. I've been around that end for a long time and that's where I got most of my heavy management training, working with Yamaha because they're a fine company. I went on to teach the Dale Carnegie courses which are courses in effective communication, human relations and self-confidence. That helped an awful lot in helping deal with people within the school. After that, I went to work with Howard Roberts for three years, producing his seminars on a national basis. He would go from city to city and give three-day seminars on guitar playing. I was like his marketing man so to speak. Then we teamed up to start GIT in 1976. He wrote the curriculum and the philosophy of the school of accelerated learning, high-level, top professional instructors, high-energy environment, the kind of principles we go by here. And about a year after that, the bass school was started with Ray Brown and Jeff Berlin and then about the time we were forming the bass school, I was in touch with Joe and Emil Richards. Emil is not a part of the school now, because he's strictly a percussionist and we started the school as a drum school.

**Q:** You said you were intending to branch out into percussion after the drums were in full flight.

**PH:** Yes. As soon as we get that rolling, then we will turn our attention towards percussion. We called it percussion because of the eventuality of being a full percussion school but right now it's primarily a drum school.

continued on page 87

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Moye continued from page 72

best instruments that I could get for that time. When it was time to budget, I would always take care of the instruments first, and then I would cut something else out. If it was a matter of buying a good pair of sticks or going to a movie, I would get the sticks.

**RM:** I suppose it was helpful being around other musicians who were trying to do the same thing as you.

**FDM:** Once you make the commitment, you have got people to help you. I've never had to be alone. That is where the AACM was important. I was around people that were doing the same thing I was, and being successful at it. Now I'm not talking about material success, but the success of being able to see a thing develop and grow. That gives you the strength to get through and survive. We are just like everybody else. We have families, children, and homes we are trying to pay for. But we made a commitment to the music and dealt with that commitment first.

**RM:** I can easily imagine how the members of the Art Ensemble must have supported each other over the years. Have you been in other similar situations?

**FDM:** That is the kind of situation I have been involved in throughout my whole musical career. The drum and bugle corps was a cooperative situation where everybody shared everything. If it was time to get uniforms, we went out and did a thing together. Everybody contributed and everybody got the benefits. The Artists' Workshop in Detroit was a cooperative venture. So are the AACM and the Art Ensemble. Even when I've travelled around alone doing freelance work, I have gone by the principles I learned in the cooperative situations. You have to be willing to share all the things that come in. That is the whole secret. If one cat is selfish or greedy, then that puts a negative influence on the whole venture.

**RM:** How does the Art Ensemble balance artistic goals with the demands of day-to-day living?

**FDM:** We deal on plans. We have 1-year plans, 3-year plans, 5-year plans, even 10-year plans. If you are just living from day to day, then you might do something, and 2 or 3 weeks later you realize that it was a mistake. But if you have a plan, then the day-to-day struggle becomes easier because you do not have to succumb to little pressures. You just stick with the plan. I'll give you an example. The Art Ensemble did not record for 5 years at one point. We had previously been involved in a recording situation with a major label, but it was essentially fruitless for us. We were developing the reputation as some kind of underground group. We needed a situa-

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tion with a company that could put us more in the mainstream. For a long time that did not happen. Our offers came from small labels who paid small bread, had inadequate recording facilities and little or no distribution. We would have just been a number in their catalog. Sure we needed the money, but we followed our plan which basically was: just cool it until the right situation comes along. In the meantime, concentrate on rehearsing and playing as much as possible. So we got some money together and went to California for 2 or 3 months each year to rehearse. We went to Europe at our own expense. We bought a bus to carry our equipment and two dogs to guard the bus. That gave us the independence to go wherever we needed to go. Getting the bus was part of a 3-year plan we had going. Finally ECM came along with the right concept of what they wanted to do with the music and we took it. We had followed our plan and we ended up in a beneficial situation. It just happened to take 5 years. The things we do are no accident, we sit down and plan.

**RM:** What is your overall goal?

**FDM:** That gets back to our theme of "Great Black Music - Ancient to the Future." We draw on the ancient knowledge and try to transmit it into the future. That's why I took the name Famoudou, which comes from an ancient drum tradi-

tion. I'm trying to symbolically evoke that energy into what I am doing.

**RM:** Do you think that a thousand years from now, a young player might take a name like Elvin?

**FDM:** Yeah. Or Max. It's conceivable that they will be trying to keep that tradition going. That is what I am doing. I don't teach as much as I could because we're traveling so much, but it is our responsibility to pass the tradition on to future generations. The energy of the future is there, but if we don't tap into it, we will lose it.

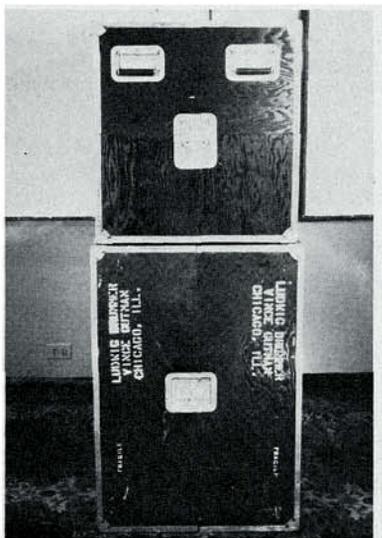
**RM:** Does all of this have anything to do with reincarnation?

**FDM:** That's part of it. I've had certain personal experiences that give me reason to believe in these things. Sometimes when I'm playing, I really play some ancient stuff. I don't know where it comes from. The only thing I can think is that it comes from the Higher Forces. When I was younger it shocked me, but now I'm relaxed enough to where I can go with it and see where it's going to take me. We are just transmitters of the music. The only thing we can do is tune ourselves up to the highest level possible to be able to transmit this energy. So I try to lose myself to the music through complete discipline and control. I don't know how it happens. I'm just glad it happens to me.

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50 Ft. —3/4" Angle Aluminum Edging  
1/2Gallon—OutdoorMarineGrade Enamel Paint

\*"Sessions" is a brand name and can be obtained at local music dealer supply houses or an equivalent may be substituted.

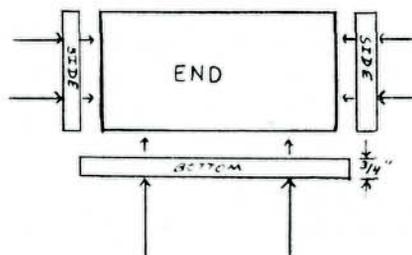
### TOOLLIST:

Hand Jigsaw.  
Screwdriver.  
Hacksaw.  
Wood File (Large/Coarse).

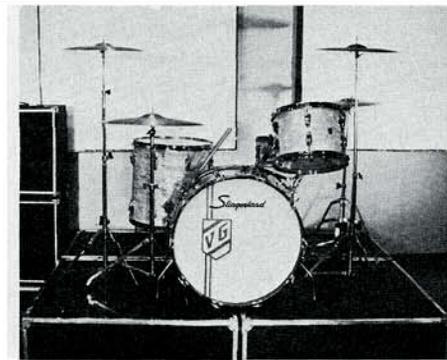
### ASSEMBLY INSTRUCTIONS:

1. Glue and screw sides and ends to bottom (Figure A) using 1 1/2" screws.

FIG A

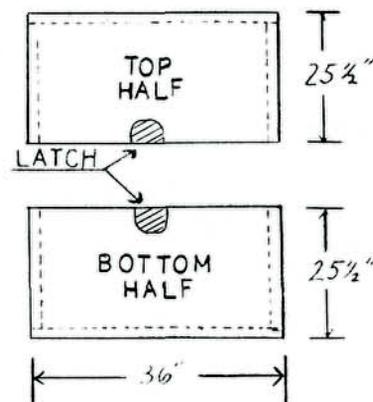


2. Cut out areas as shown for mounting latches (Figure B), using 1/2" screws to attach latches.

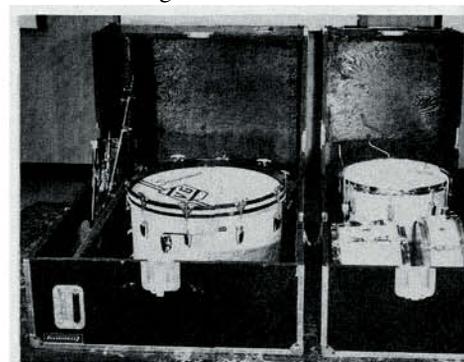


by Vince Gutman  
Photos by Tom Labus

FIG B



3. Round off corners with file to insure proper seating of "Sessions" corners, using 1/2" screws to attach them.
4. Brush on paint.
5. Cut edging with hacksaw and attach to only the outer edges of cases.
6. (Optional/Additional plywood cuts needed). Section off insides to accommodate your kit. Use 1/2" wood screws to stabilize.
7. (Optional foam or carpeting needed). Line compartments with foam or carpeting.
8. Finished cases (Illustration B) can be packed into any standard size station wagon.



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PIT continued from page 84

**Q:** What about Joe Porcaro and Ralph? Have they had to cut back on their playing schedules as far as what they're doing professionally to teach the school. Has it caused any conflict?

**PH:** No, because the schedules work out that they come when they can. Now, they are backed up with Joey Barron and a couple of other very fine local players who are not necessarily studio players. Or traveling players. They stay put but they are excellent players.

**Q:** This is their home base.

**PH:** That's right. So Ralph and Joe trade off with these people. When Ralph has a concert or Joe has a recording date to play, the other guys will come in. So they trade off. And it is a little different than the way the guitar and bass school work, where we have one instructor stay all the way through. These guys are very close knit people, they communicate with each other really well.

**Q:** You mean Joe and Ralph?

**PH:** Joe and Ralph and the guys that they select. They hand pick their instructors, who will keep the continuity of the school going so it isn't broken up. That kind of goes along with the philosophy of the school. It isn't any one person's

method. There is a synthesis of several points of view. Because that's the way the real world is. When a drummer goes out there to play he's not going to be playing one way, he's going to be playing whatever is called for. Whatever that leader wants is what that guy is going to have to do. Plus it's good for the drummer as an individual not to get the "so and so" method, because he's going to end up sounding like that person. This way he'll get so many different inputs that he won't sound like one guy, he'll sound like himself.

**Q:** It's almost like you kind of confuse him and then let him select.

**PH:** That's right. There's a lot of contradiction here. The guy says, "No, I've never used a metronome in my life. What the heck's a metronome?" They look at you and ask, "Well what's right?" We ask, "What do you think? If you want to use a metronome do it. If not, don't do it." It's the exposure to these different points of view that makes it appropriate.

For more information on P.I.T., write: 6757 Hollywood Boulevard, Hollywood, CA 90028.



Moore continued from page 63

in a long time. He did a drum solo at the Maple Leaf Garden that just blew me away. There's another guy from Toronto that's playing with Santana. His name's Graham Lear and he's phenomenal. There's so many good players, it's hard to single out who I like listening to. I just like listening to anything that's good.

**WM:** What do you listen for in a drummer?

**GM:** The most important thing for me, is his feel within the context of what he's doing. There are guys who play in the heart of the rhythm or the heart of the feel, and there are those who don't. The guys who do are doing what drummers are supposed to do.

**WM:** If you did a clinic, do you think it would be a rudimental drum clinic?

**GM:** I would, but I'd really have to get back into working on my chops. I'd have to take some time off from playing with Triumph.

**WM:** Do you still feel you're growing musically?

**GM:** If you really like what you're doing, you discover new avenues all the time. We're doing some tunes now that I've been playing for four years, and it's easy to turn your mind off and play the tune the same way. Yet, if you really look inside the music, there's always something new to try, and that, to me, can be a challenge unto itself. It's just a matter of having a desire to keep growing.

**WM:** What direction do you think you'll be moving in in the future?

**GM:** I'm going to keep experimenting with the drums and keep experimenting with the electronic gadgetry that we use live and in the studio. I definitely want to do a drum solo on one of the upcoming albums. Record companies aren't particularly into a group putting drum solos on albums. They figure it won't get any air play and can't become a single. Regardless of that, we're in a position now where we can call a lot of our own

shots, and I think somewhere along the way I'd like to do that.

**WM:** Do you have any unfulfilled musical goals?

**GM:** When you play in a band like Triumph that is commercially successful, we're never in a situation, like most bands, where we are looking for more work. For us it's the other way around. We turned down a lot of gigs. If we had clones we could have eight bands like Triumph and fulfill our commitments 365 days a year. So what becomes unfulfilled is a lot of things you want to do musically, because your time is completely committed to the band. You run the risk of stagnating by playing with the same musicians all the time. However, the way the group is set up, everybody's open minded musically and we'll try anything in the studio. We've played a bit of jazz on albums, a bit of blues and a bit of classical. We've never restricted ourselves to playing a straight rock format. But I would say that not being able to do more diverse musical projects is probably what's a little bit unfulfilling.

**WM:** What words of advice would you have for a young drummer just starting out with hopes of becoming a professional?

**GM:** There is no substitute for being good, and the grain separates itself from the chaff, and cream rises to the top. I really believe that there's an abundance of opportunity in Canada and the United States, and if a guy doesn't make it he doesn't have anyone to blame but himself. It's a land of promise, so to speak, for musicians. A lot of guys get into the business for the wrong reasons. They think it's really glamorous and the chicks will like them, or they think musicians go around doing dope all the time. A lot of guys get into it because they're lazy and think "Here's an easy way out, play music." There's a million different reasons to do it, but the only real reason should be that you really love music and really dig playing your instrument. And if you bust your ass doing it, you're bound to succeed.



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continued on page 92

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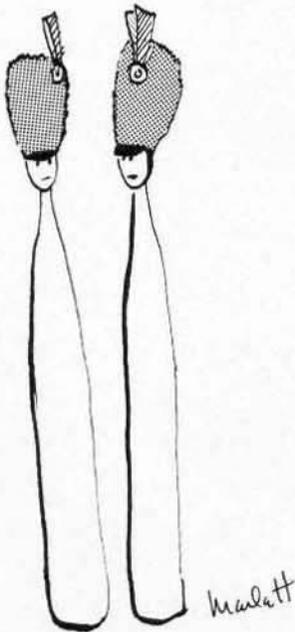
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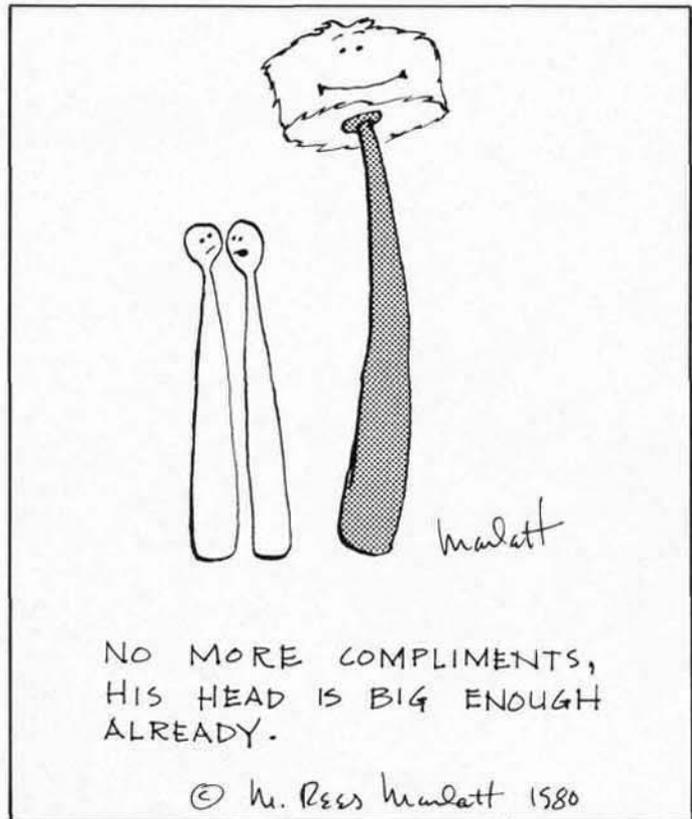
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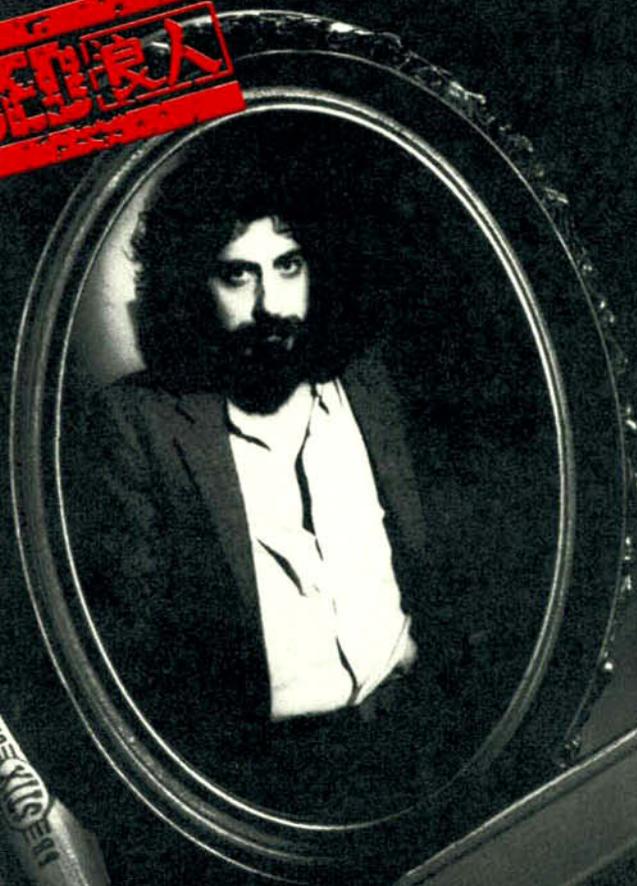
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Peters/Campo continued from page 82

"No, not at all," Peters replied, then joked, "I can't hear you half the time anyway. The difference of playing with a conga player is that he fills in all the holes I miss," he laughed.

"I actually consider my job more visual than musical," Campo revealed. "From an absolute technical point of view, I am actually more of a stage musician than a recording percussionist. In the studio, I'm great at knick knack things. We'll put a bell here, or a triangle there."

"That's exactly what ends up making it," commented Peters.

Presently, Campo plays Gon-Bops congas, but says he would like to switch to Slingerland as well.

"The thing about Slingerland congas is that their lug set-up is better. Every lug tightens from the bottom on conga drums and theirs tighten from the top, which makes it easier to get to. They have a mechanism where the screw meets up with the things that's held onto the conga drum and the threads go in even. I'm looking forward to trying them."

While it definitely has not been easy and certainly not typical, LeRoux has managed to overcome those obstacles laid out before the typical musician outside of the industry while maintaining certain freedoms most find they must relinquish.

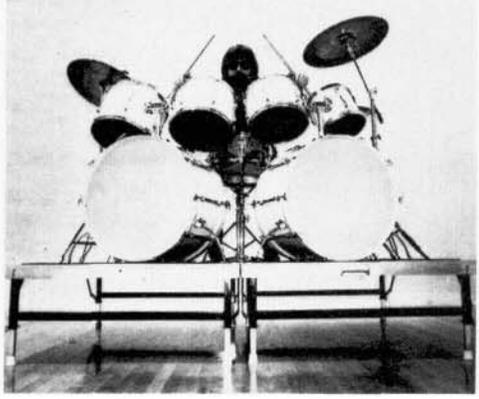
"Our purpose is not entirely artistic, nor is it entirely industrial. There's a marriage there between the two. A lot of people say that rock and roll is easy, but it's not. To get a particular attitude and feeling onto vinyl is really tough to do. So, therein, lies the challenge. You've got to have a challenge in whatever you do. The unfortunate thing, I think, is that in this business your success against the challenge is measured in dollars. It's good, I suppose, in that it's a good thing to shoot for, but it's kind of a bad way to keep score. It's a good way to monitor yourself too because you figure if you're not eating, then you must be doing something wrong," Campo said, concluding, "I'm glad to be associated with the record industry because it gives you a little bit of a feeling of accomplishment. It makes it really feel like a career. You're not just beating your head up against some club wall in Louisiana." 

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## LENNY WHITE DRUM CLINIC

Hundreds of drummers crowded the Hillside Holiday Inn Ballroom in Illinois for a recent Lenny White Drum Clinic sponsored by Bill Crowden's Drums Ltd. and Tama Drums.

This educational event was open to the public but geared to those with a desire to take a closer look inside the world of drums and percussion. The clinic related to White's techniques and how they were developed.

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Lenny White has been a moving force in the world of percussion for more than a decade. His major contribution was to the Miles Davis landmark recording "Bitches Brew." Lenny now heads his own R & B band Twennynine. Pictured below: White (left) and Crowden.



## LUDWIG ANNOUNCES PERCUSSION SYMPOSIUM

Dates and locations have been announced recently by Ludwig for the Central Division Percussion Symposium. The University of Wisconsin at Madison will host this annual event slated for August 9-15, 1981.

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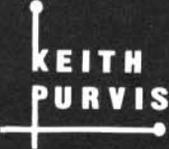
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For complete details, application forms, and university food service/dormitory information, write to: Karl Dushman, Educational Director, Ludwig Industries, 1728 North Damen Avenue, Chicago, Illinois 60647.

## YAMEK JOINS GLENN MILLER ORCHESTRA

Craig Yamek of Parma, Ohio was recently hired as drummer for the Glenn Miller Orchestra. Yamek, 22, attended Bowling Green State University, becoming an instructor of percussion there in the fall of 1980. His prior professional experience includes drumming for various local bands, as well as Rich Little and the Bob Hope Show. In 1979, he received top honors at the Elmhurst Jazz Festival. Yamek currently endorses Slingerland Drums.





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**BILL SEVERANCE  
PLAYS D. W. DRUMS**

The Drum Workshop is proud to have Bill Severance join them as endorsee and clinician. His busy schedule currently includes the Toni Tennille T.V. Show along with concert performances with Captain and Tennille.

According to Severance, "Doing a five day national T.V. show put me in a position where I could become an endorsee of anyone's drums, but after playing D. W. Drums and seeing how meticulously they were made my choice was clear. They are the best sounding drums I have ever played." Bill's set is: 8" x 14".

9" x 10", 10" x 12", 12" x 14", 17" x 16", 16" x 22", using Gauger "Rims" mounting system.



**SOCIETY HONORS  
BARRETT DEEMS**

Recently, drummer Barrett Deems was the honored guest artist at the Preservation Jazz Fest Society's Festival of Traditional Jazz held in Rosemont, Illinois.

The festival is held annually to "Help perpetuate the music that was born in New Orleans, nurtured here in Chicago and then scattered to all corners of the world," according to Dean F. Peaks, society president.

Over the past 45 years, Deems, 67, has played with

jazz greats Joe Venuti, Jimmy and Tommy Dorsey, Charlie Barnett, Woody Herman, and Louie Armstrong. Lately, Deems has worked in Chicago with Roy Eldridge, Teddy Wilson and Buddy Tate among others, and is planning a series of drum clinics for Slingerland this year.

Pictured below: (l-r) Bob Bellows, vice president of Artists Services Corp.; Deems; Bill Young, president of the Slingerland Drum Company and Spencer Aloisio, sales administration manager for Slingerland with the awards given to Deems at the festival.



**U.K.'S WILMER  
LAUNCHES NEW  
BOOK**

This photo of British journalist Valerie Wilmer with drummer Rashied Ali was taken at a party to launch her book *As Serious as Your Life* in the United States. Rashied Ali, in a different guise and a different mood, is featured on the cover of her book.



**SAM GEATI NAMED  
VP AT MUSIC  
ACCESSORIES  
INTERNATIONAL**

Sam Geati was recently appointed to the position of Vice President of Marketing for Music Accessories International.

Geati comes from a broad musical background, both as a musician and management

veteran. He previously served as Sales Manager for McCormick's Enterprises and most recently as Marketing Manager for the Slingerland Drum Company, where he directed advertising and promotion. In his new position, Geati is responsible for the development of an international sales force, creating advertising and sales materials, and instituting new products.



**DeNICOLA RECEIVES  
TRENTON STATE  
SERVICE AWARD**

Tony DeNicola, jazz drummer and Trenton State College faculty member, has been selected as the first recipient of the Dean of Students Recognition Award. The newly created award was designed to recognize an individual's outstanding contributions to student life at the college.

Considered "a great asset to the college community" by Dean of Students Dr. Jere Paddack, DeNicola has been a

major force in having jazz recognized as a legitimate form of music. During his presentation of the award, Dr. Paddack cited DeNicola as "one of the most enthusiastic persons we have worked with."

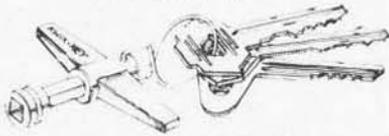
DeNicola has been a member of the TSC music department since 1971. Previously, he spent several years as a professional jazz musician playing with people such as Charlie Shavers, Charlie Ventura and Freddie Martin, and with the Harry James Band. Pictured above: DeNicola (left) and Dr. Jere Paddack.

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**AUGUST:** Billy Cobham, Elvin Jones, Jimmy Cobb, Don Lamond, Repairing Snare Drums, Gladstone Technique.

**OCTOBER:** Gene Krupa Tribute Issue (bio, discography, photos, transcriptions) Michael Shrieve, Syndrum, Vari-Pitch.

**DECEMBER:** Danny Seraphine, Barriemore Barlow, Michael Carvin, Bob Moses, Pro Percussion-NY, Brushes.

**1980—FEBRUARY:** Colloquium III (Horacee Arnold, Freddie Waits, Billy Hart) Alan White, Dave Mattacks, Keith Moon Tribute, Stanley Spector.

**APRIL:** Neil Peart, Paul Motian, Fred Begun, Inside Remo, Slingerland Contest Results, The Club Scene.

**JUNE:** Carl Palmer, Derek Pellicci, Bill Goodwin, Great Jazz Drummers Part 1, Poll Results.

**AUGUST:** Chet McCracken & Keith Knudsen (Doobie Bros.), Joe Cocuzzo, Ed Greene, Inside Star Instruments, GJD: Part 2.

**OCTOBER:** Louie Bellson, Mick Fleetwood, Roy Haynes, Gadd Rock Rhythms, New Equipment Review (NAMM)

All Back Issues, \$3.50 per copy.

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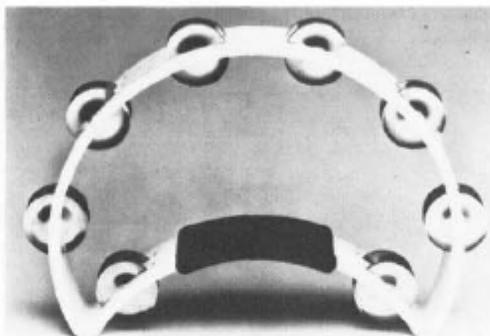
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# JUST DRUMS

## THE RHYTHM TECH TAMBOURINE

Designed with the player in mind, the Rhythm Tech tambourine is constructed of a plastic called D.R. (chosen for its strength) and features a molded, cushioned grip for easier playing.

According to Richard Tannenbaum, designer and com-



pany president: "A regular headless rock and roll tambourine is really out of balance. To play a 15 minute groove on it is really rough. This tambourine is successful because of its distinct sound as well as ease of play."

For information on the Rhythm Tech tambourine, write: Rhythm Tech, 511 Center Avenue, Mamaroneck, NY 10543.

## AIR CHAIR—NEW CONCEPT IN DRUM THRONES

A new concept in drum thrones is the *Air Chair*, developed by the Pneumatic Seats Company.

The Air Chair's basic difference from conventional drum thrones is in the seat, which contains an internal rubber tube that can be inflated. The

extended nozzle through the bottom of the chair allows the drummer to adjust inflation for individual comfort. The center of the seat is composed of high density polyfoam rubber. The external covering is made of Royal Naugahyde.

The seats are available in two sizes: 11" and 13". For more information, write to: Pneumatic Seats, Air Chair, 5 South Street, St. Johnsbury, VT05819.



## CB700 INTRODUCES MARCHING PERCUSSION

CB700 Percussion has announced the addition of Marching Percussion to its line.

The 10" x 26" *Scotch* bass drum as well as the 12" x 15" and 10" x 14" *Parade* drums have Chromatex finish, triple-flanged metal hoops, individual self-aligning tension casings and special hard core 9-ply wood shells.

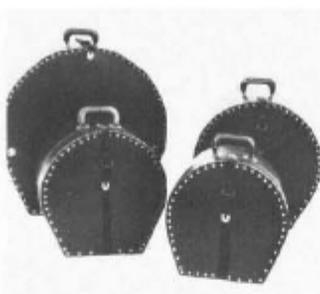
The CB700 Marching Roto-Tom set is manufactured by Remo, Inc. Each tom can be tuned rapidly over an octave-plus range simply by rotating it on its shaft, thus allowing glissandos as well as individual note tuning.

For more information on CB700 Marching Percussion and the entire CB700 line, contact your local CB700 dealer or write to, Coast Wholesale Music, PO Box 1168, San Carlos, CA 94070.

## NEW TITAN CASES AVAILABLE

Roadrunner Cases recently introduced their new line of lightweight carrying cases, *The Titan*.

The *Titan* cases are made of a .090 thickness of fabricated polyethylene plastic. According to the company, the Titan is 50% thicker than fibre cases. There are two basic construction styles: Straps that connect lid to body or lid at-



tached with hinges, catches or locks.

The company does not recommend the *Titan* line for air or commercial carrier travel, but are designed for the "short haul." Titan cases are available in black only, and designed in square, round and rectangular shapes for all musical instruments.

For more information, write: Cases Incorporated, California, 1745 West 134th Street, Gardena, CA 90249.

## HIPERCUSSION TRAVELER'S KIT

Caldironi Musica's latest invention is the *Hipercession Traveler's Kit*, a solution to the problem of size and space taken up by conventional drum kits. Using the Chinese "box" system, the *Hipercession Traveler's* fits one drum inside the other, to pack the entire kit with accessories away into two normal size

cases. Set-up and break down time is practically the same as a regular kit with the same amount of drums.

Available in two versions; the 3 in 1 with double headed drums and the 4 in 1, featuring single heads. The sizes: Bass drum, 20" x 15"; Floor tom, 16" x 14"; Tom tom, 13" x 9" and Tom tom 12" x 8".

For more information, write: Caldironi Musica, Via Perugino 44, 20093 Cologno Monzese, Milano, Italy.



## EGG-HEAD HARMONIC HOOPS FOR DRUMS

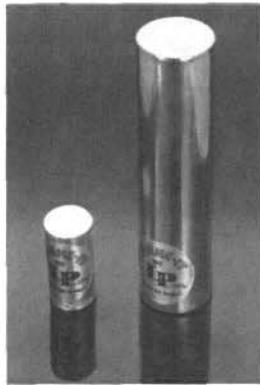
Music Accessories International is now offering Egg-Head, harmonic hoops for drums.

The Egg-Head is designed to eliminate stray harmonic overtones without a loss of volume, resonance or projection. The Egg-Head is constructed of open cell-acoustic foam laminated between two Mylar sound barriers. The adhesive gives a permanent bond that is guaranteed.

The Egg-Head is offered in sizes ranging from 6" to 36", along with the new 3 3/4" Egg-Yoke sound discs. They can

also be used for marching drums.

For more information, write: Music Accessories International, 3202 West 59th Street, Chicago, IL 60629.



## SHAKE-IT FROM LATIN PERCUSSION

Latin Percussion has introduced two models of shakers: the LP440 *Shake-It* (8" tall) and the *Shake-It Piccolo* model (2 1/2" tall). The LP 440 lists for \$7.95, while the Piccolo model lists for \$5.95.

For further information, write: Latin Percussion, 160 Belmont Avenue, Garfield, NJ 07026.

## DRAGON DRUMS ACRYLIC TOMS

Dragon Drum Ltd. Corporation has launched their new line of acrylic tom-toms into the marketplace.

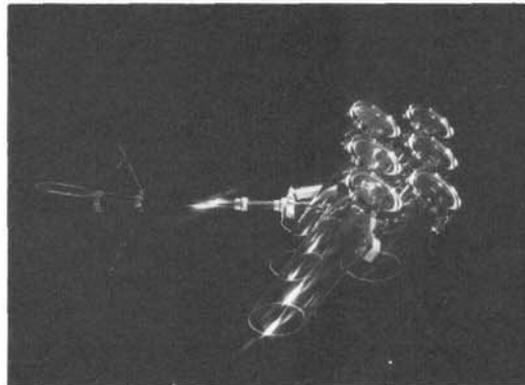
The six seamless toms are of varied lengths with 6" head diameters. The drums feature a projecting design that allows for easier microphone placement and better sound projection towards an audience. The toms can be tuned to 1/2 a chromatic scale.

All toms are held on one stand and the mounting system permits the drummer to reposition the drums at his discretion.

Other products featured by Dragon Drums Ltd. include Dragon Dwarfs, which are shorter in length than Dragon Drums and offer a higher pitch response. Dragons consist of three drums, 8", 10" and 12"

respectively with seamless acrylic shells mounted on one stand, offering a deep pitch response. Latin Dragons are 10" and 12" drums tuned to a timbale sound.

For further information, write: Dragon Drum Ltd. Corp., 6804 E. 48th Street, Suite F, Denver, CO 80216.



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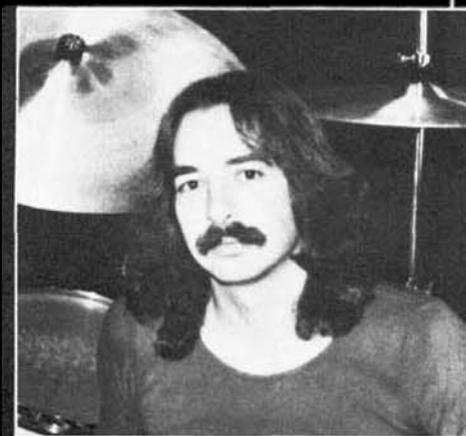
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