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MAGAZINE



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## DOOBIE DRUMMERS

## PAUL McCARTNEY'S CHRIS WHITTEN

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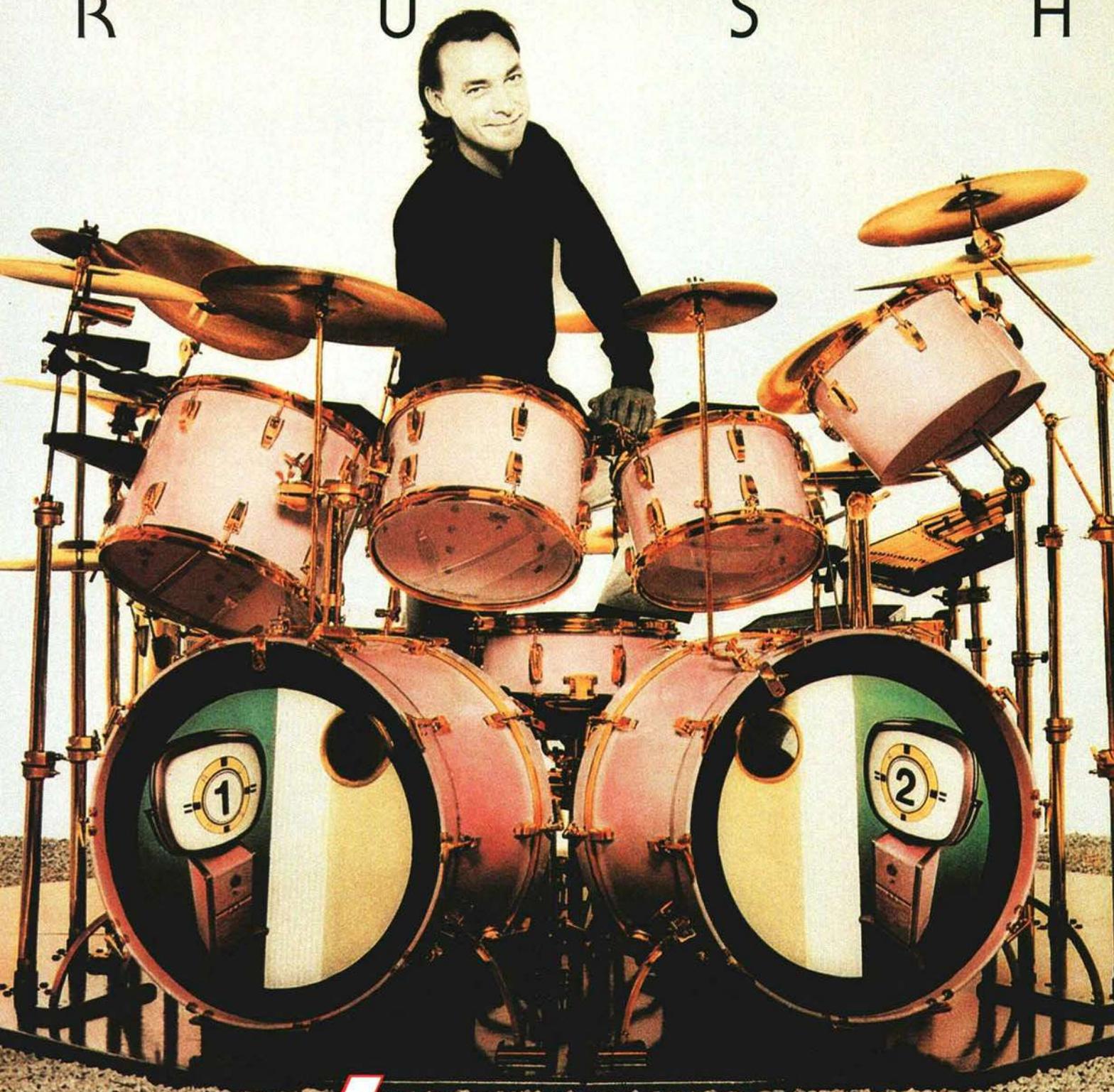
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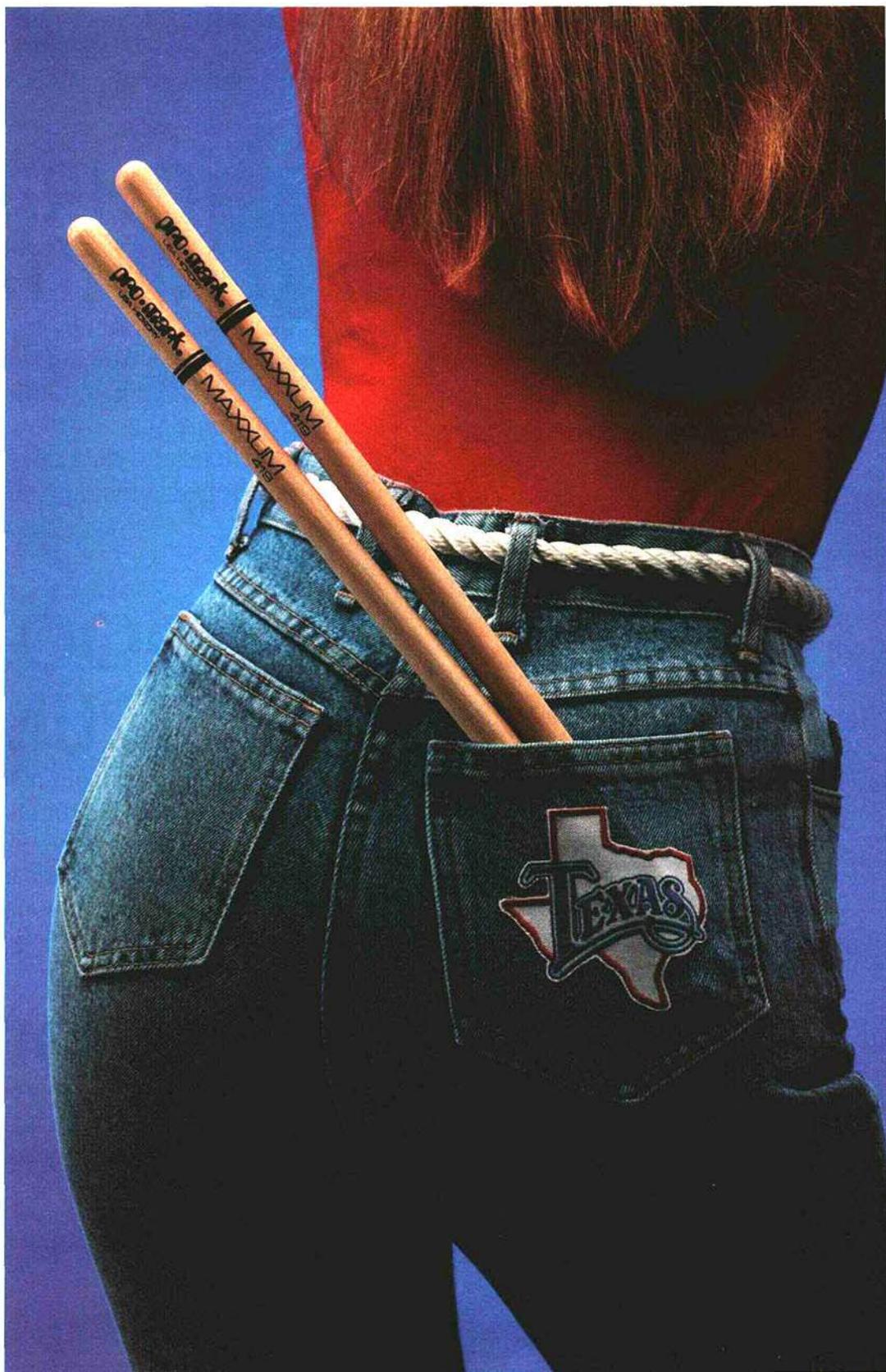
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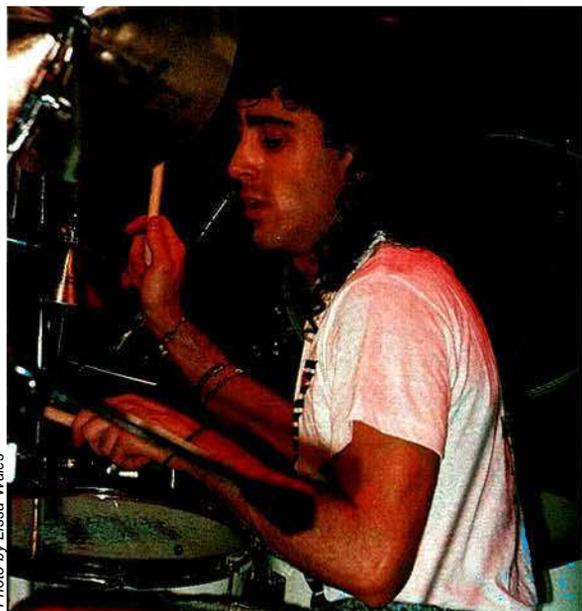


Photo by Lissa Wales

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Having recently attracted a lot of attention as the drummer with guitarist Joe Satriani, Jonathan Mover first came to international attention with GTR. Here, he discusses his background, and explains why "odd" times have never been a problem for him.

by Teri Saccone

## 24 CHRIS WHITTEN

When Paul McCartney hits the road later this year, he'll have the drummer from his *Flowers In The Dirt* album with him, Chris Whitten. Chris recalls the events that led to the McCartney gig and discusses other highlights of his career, including his drumming on the Edie Brickell & The New Bohemians album, *Shooting Rubberbands At The Stars*.

by Simon Goodwin



Photo by Peter Kernot/MPL Communications LTD

## 28 DOOBIE DRUMMERS

Following a successful tour that reunited everyone who had ever been in the Doobie Brothers, the original lineup decided to get back together full-time. Drummers **John Hartman** and **Michael Hossack**, along with percussionist **Bobby LaKind**, offer their thoughts about the past as well as the present.

by Robyn Flans

## 32 INSIDE PURECUSSION

*MD* pays a visit to the company behind the innovative RIMS drum mounts and PureCussion Drums.

by William F. Miller

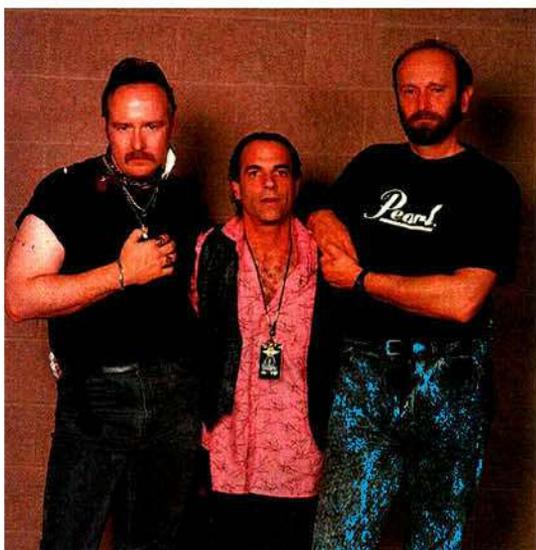


Photo by Rick Malkin

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## EDITOR'S OVERVIEW

# MD Books: Where We've Been— Where We're Going

Around seven years ago, I announced that *Modern Drummer* would be forming a Book Division. In 1983, we made our debut with the release of Joe Morello's *Master Studies*. This past year, Joe's book went into its third printing. *Master Studies* is now standard study material for many drummers worldwide, and is fast becoming a classic in contemporary drum literature.

Our second project appeared a year later in the form of *Drum Wisdom*, by jazz great Bob Moses. Now in its second printing, Bob's innovative concepts continue to help thousands of serious jazz drumming students.

The late Gary Chester's unique system was praised for years among his private students and close associates. In 1985, we had the privilege of presenting Gary's ideas through *The New Breed*. Now nearing its third printing, *The New Breed* has stirred the creative development of drummers all over the world.

Among our English colleagues, two players stood out, though neither had released a book under his own name. In an attempt to correct that situation, we presented Carl Palmer's *Applied Rhythms* and Bill Bruford's *When In Doubt, Roll!* under the MD banner. These books truly represent the outstanding musical achievements of both artists.

The most recent addition to the Book Division was published to fill a need for a complete text on electronics. MD's Norm Weinberg, one of the nation's most respected authorities on the subject, was assigned to the task. *The Electronic Drummer* may be the most comprehensive text currently available on the subject.

What about the future? Well, for starters, we'll be releasing Ronald Vaughan's *Drumset Owner's Manual*, telling you *everything* you ever wanted to know about drums—and then some! Another project is *Power Beats For Drummers* by Jim Pfeifer, who's been one of MD's most popular rock columnists. The *MD Classic Series*, also in the preparation stage, is a collection of the very best interviews, articles, and transcriptions from past issues. We'll begin with the Heavy Rock edition, and follow it with the Jazz, Progressive Rock/Jazz, and Mainstream Rock versions. While I'm on the subject of classics, MD's Bill Miller is also hard at work on a collection of all-time great transcriptions for a *Classic Tracks* volume scheduled for publication next year.

Still another very ambitious project is *The History Of Rock Drumming*, by Scott K. Fish. Currently in the research stage, the book will provide an illuminating view of the great players of our generation, and should be in every serious drummer's library!

Though *Modern Drummer* Magazine continues to be our primary focus, we've enjoyed publishing a body of work that's helped drummers learn from some of the best in the business. We hope you've enjoyed what we've done so far, and that you'll gain even further insight from our upcoming projects.



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# Street Rod

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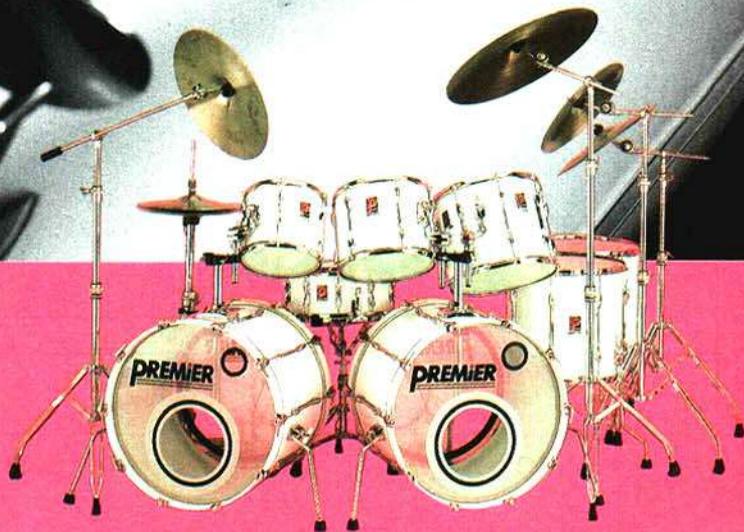
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# READERS' PLATFORM

## CHRIS FRANTZ

I greatly enjoyed the wit and candor that Chris Frantz displayed in his cover story in your August issue. He's an honest, unpretentious guy who plays solid drums for one super-successful band and one up-and-coming band, and he's learned a lot from both experiences. I've been amazed that the members of Talking Heads have stayed together this long in the face of David Byrne's ever-increasing media status—deserved or otherwise. It's a credit to Chris's nature that he (along with Tina) has turned his energies toward his own band and outside production projects like Ziggy Marley, rather than grousing in the rock press and creating dissension in the ranks of his "primary" band. I've enjoyed Chris's work on the drums for many years. He's nobody's technician, but he sure makes the music sound good. I wish him success with Tom Tom Club, and I thank *MD* for the excellent interview.

Bill Norman  
Portland OR

## SCOTT ROCKENFIELD

At last! The interview so many drummers like me have been waiting for: Scott Rockenfield. [August '89 *MD*] This guy's talent just leaps out at you when you see him play live—far more than even his excellent playing on Queensryche's albums demonstrates. I was fascinated by the information Scott shared in the story pertaining to his sounds and style: his lack of sampling, the devices he uses for processing in the studio, the gear he uses to record, his feelings about where to use—and not use—double bass drums...it was all great. Scott's band

may be "a little out there for some people," as he puts it, but he's definitely *right there* as a drummer. Thanks for the great story.

Billy Eflinger  
Schenectady NY

## MYLAR HEADS

What a tremendous article on "The Development Of The Mylar Drumhead" by Charles "Woody" Thompson. [August '89 *MD*] I haven't read such a good and informative article since I first bought your magazine. Not only did Woody get all the information correct, but he did his homework on the names and companies of all the participants and set the facts straight. His research was impeccable.

Thank you, Woody, for writing such a great article. I'm sure some people out there learned a lot of facts that they only assumed they knew or acquired by word of mouth. I hope your next article is equally as entertaining to your readers as this one was to me.

Ralph Trussell  
Pittsburgh PA

## THANKS FROM TOBY

I have been reading your great magazine since I was eight years old. I was in awe when I saw my picture included in your coverage of the Buddy Rich Memorial Scholarship Concert in the August issue. It was truly a great honor to be involved in that event. It is an honor to be in your magazine, as well.

There are a couple of errors in the article that I must clear up. First of all, I am from New York City, not Long Island, and I want to thank the people at Drummers Collec-

tive in Manhattan, who told me about the contest and sponsored me. Second, the picture should have been credited to James Klosty, who was kind enough to take the time to photograph me.

I'd also like to take this opportunity to thank all my idols who performed at the Memorial Concert for making it a truly inspirational event.

Toby Ralph  
New York NY

*Editor's note: Toby was the winner of the first annual Buddy Rich Memorial Scholarship. He received his award on stage at the concert held in New York in April of this year.*

## MOVER SOUND SUPPLEMENT

Out of all your *Sound Supplements*, I have to say that "Put Up Or Shut Up" by Jonathan Mover is absolutely the best! I'm a big Joe Satriani fan, and have always admired Jonathan's work on Joe's live material. But this piece represents Jonathan in a different light because there's more of a soloistic approach on his part. Also, the guitarist and bassist on the piece were insane! I loved the harmonic intro. I'd like to offer congratulations to Jonathan Mover for composing and performing an intense piece of music!

F.P.  
Stratford CT

## CORRECTION FROM CARDUCCI

In the June '89 issue of your magazine, my former drum teacher, Roy Burns, states in his column titled "It's Never Too Late" that I "was playing all the shows at Caesar's Palace in Las Vegas in the house orches-

*continued on page 100*

## The sound of different drummers.



Bobby Blotzer

Dave Garibaldi

Alex Acuña

Tommy Aldridge

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Dave Weckl

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## Chris Parker



By now, he's beginning to get used to it—showing up for sessions and being greeted with a room full of Bob Dylan impersonators and the half-kidding awe of, "Hey, it's Dylan's drummer!" For Chris Parker, now in the midst of his second summer backing the bard from Hibbing, Minnesota, such occurrences are business as usual.

As we speak, Bob Dylan's touring band is in rehearsal for the upcoming tour, rehearsals in which Dylan is putting the band through their paces on such unusual choices as the Who's "I Can See For Miles," "You Keep Me Hanging On"—the slow, Vanilla Fudge version—and the Beach Boys' "Cod Only Knows." As the following story illustrates, one thing you can never do is predict what Bob Dylan '11 do next:

"My setup includes two piccolo snares," Chris says, "one to the left of the hi-hat and, because I sometimes break a head on one, a spare off to the side. So the other day we were playing 'Queen Jane' or 'Just Like Tom Thumb's Blues' and doing it kind of march-like, and Bob picked up this other piccolo snare and started marching around with it. He really liked the way it sounded, so at the end of rehearsal he said, 'We should hook this up so I can play it.' I said, 'Sure, no problem.' The next day we got a marching snare drum strap and a marching bass drum harness and hooked it up so that he can hold the snare sideways

across his chest and play it. He's been doing that on a couple of tunes. It's funny, I never in a million years would have thought he had any interest in drums at all, because when he makes a comment to me, he doesn't usually articulate, 'Play this drum or that drum,' like a lot of people do."

For Parker, the challenge of his job isn't in worrying about the "classic-ness" of a "Like A Rolling Stone," but in coming to terms with the song's relatively simple structure. "Because they're basically simple songs with simple chord changes," Chris says, "the demanding part is making each one sound different from the one before and giving it a feel that's going to make it interesting."

Thinking back to a Buckwheat Zydeco cover of Dylan's "Such A Night," I ask Parker if he feels that there's a funky swing to Dylan's material that people don't readily acknowledge. "That's what I'm always playing with. He definitely has his own kind of swing. It feels like shuffled 8th notes, but sometimes the 8th notes are pushed, so there are times when you think it's got a 3/4 lilt to it, but it really doesn't; I like that a lot."

With such a sense of history evident in Dylan's gig, how conscious is Parker of the spectator of past Dylan drummers? "I've certainly tipped my hat to Levon [Helm] on tunes like 'When I Paint My Masterpiece' or 'I Shall Be Released,' but I think the presence I feel more is that of somebody like Richard Manuel or Garth Hudson. It's like, how did those guys embellish these tunes? What did they do to make them so plaintive and full of drama, like on 'Tears Of Rage'?"

Lest we forget, Chris Parker is also the house drummer for *Saturday Night Live*, a position he's held for the last four seasons, and he's a regular on the New York City sessions circuit, having recently worked with artists as diverse as Salt 'n' Pepa, Jonathan Butler, Cher, and Placido Domingo. In the weeks leading up to the Dylan tour, he'd done a jazz record with Jeff Beale and laid down

the beat on a recent Lou Rawls album. He also appears on the Marvin Hamlisch-composed soundtrack for *The Experts*. Chris says his most unusual job lately was being in a commercial on which he was asked to "act" like he was playing a set of toy drums, an acting performance he likens to doing "Animal from the Muppets."

—Danny McCue

## Peter Timmins



How often is it that a guy begins to play drums at age 20, and three years and three albums later finds himself in one of the most talked about new bands in the country? Peter Timmins of Cowboy Junkies finds himself in that position. Timmins was always interested in playing drums, but says he never had enough money to rent a kit until his brother Michael decided to start jamming with Al, the band's bass player. Their need for a drummer led Peter to give it a shot. Then they brought their sister Margo into it, and the band started taking shape. Although he's picked it up rather quickly, the 23-year-old Toronto native knows his playing has "a long way to go," and says he learns things as he goes along.

After touring the U.S. with their first album, *Whites Off Earth Now!!*, Cowboy Junkies recorded their second independent project during a marathon 14-hour session at Toronto's Church of the Holy Trinity. Hence, *The Trinity Sessions* was born. Right after they finished the project they began getting a lot of support from college alternative

stations in Toronto. "We had a lot of help from CKLN in Toronto, and then record companies started coming after us, like Elektra and RCA. Elektra wanted us to change the name because they didn't think we'd ever get any radio play." But Timmons says the band didn't want to change the name, even though it really doesn't have any particular meaning; they just wanted something unusual.

The production of *The Trinity Sessions* was rather unusual. The entire album was recorded with one room mic', giving the ethereal, simple arrangements an even more pronounced "back to basics" sound. For those who feel that today's music wallows in production excess, this album is a real find. There are no overdubs, song edits, or post-production mixing. To some, the simplicity of this technique may be *too* basic. For Peter Timmins, though, it's ideal.

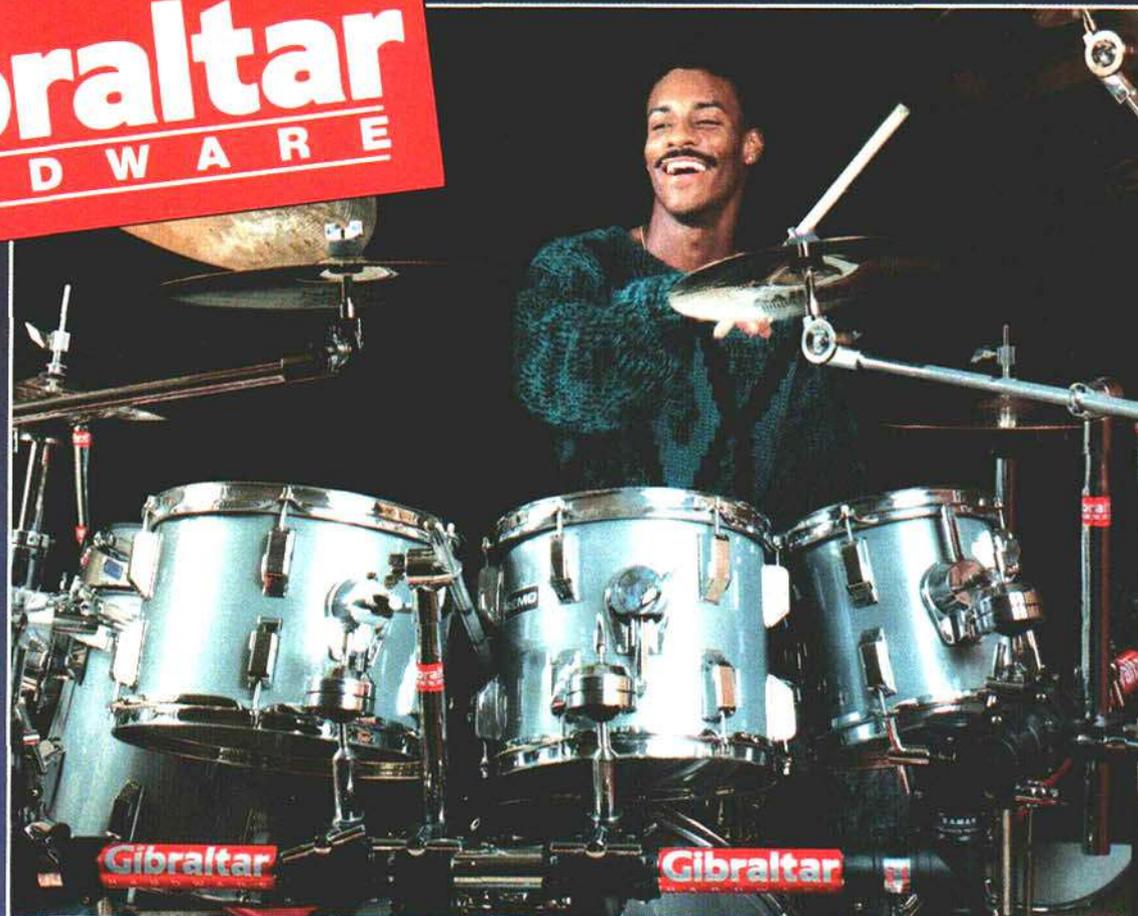
Timmins feels his niche is best found as someone who really *feels* the drum parts. He sees his strength being in this "feel," but is sometimes frustrated because of his lack of musical training. "I don't get any chance at all to practice," Peter says, "because we're always playing. As far as lessons, well...it's hard finding a drum teacher, because they all want to teach you weird ideas like how *they* think it should be done. But I found this one guy called Richard Bernard in Toronto, and I see him whenever I can. I'm on the road a lot, though, so I hardly get time to see him. It's a real drag. It's sort of like John Bonham. He never really knew what he was doing, but he just did it and it came out right. That's how I look at my playing. I'm not a technical drummer at all. I mean, when I screw up I screw up big, but when it comes to feeling it out, it turns out alright. As a young drummer I'm trying to get my technical side up."

Because he is so into "feel," it's apropos that one of Timmins's favorite drummers is Jim Keltner. He has also been inspired by the drummers Emmilou Harris has used over the years. Timmins grew up listen-

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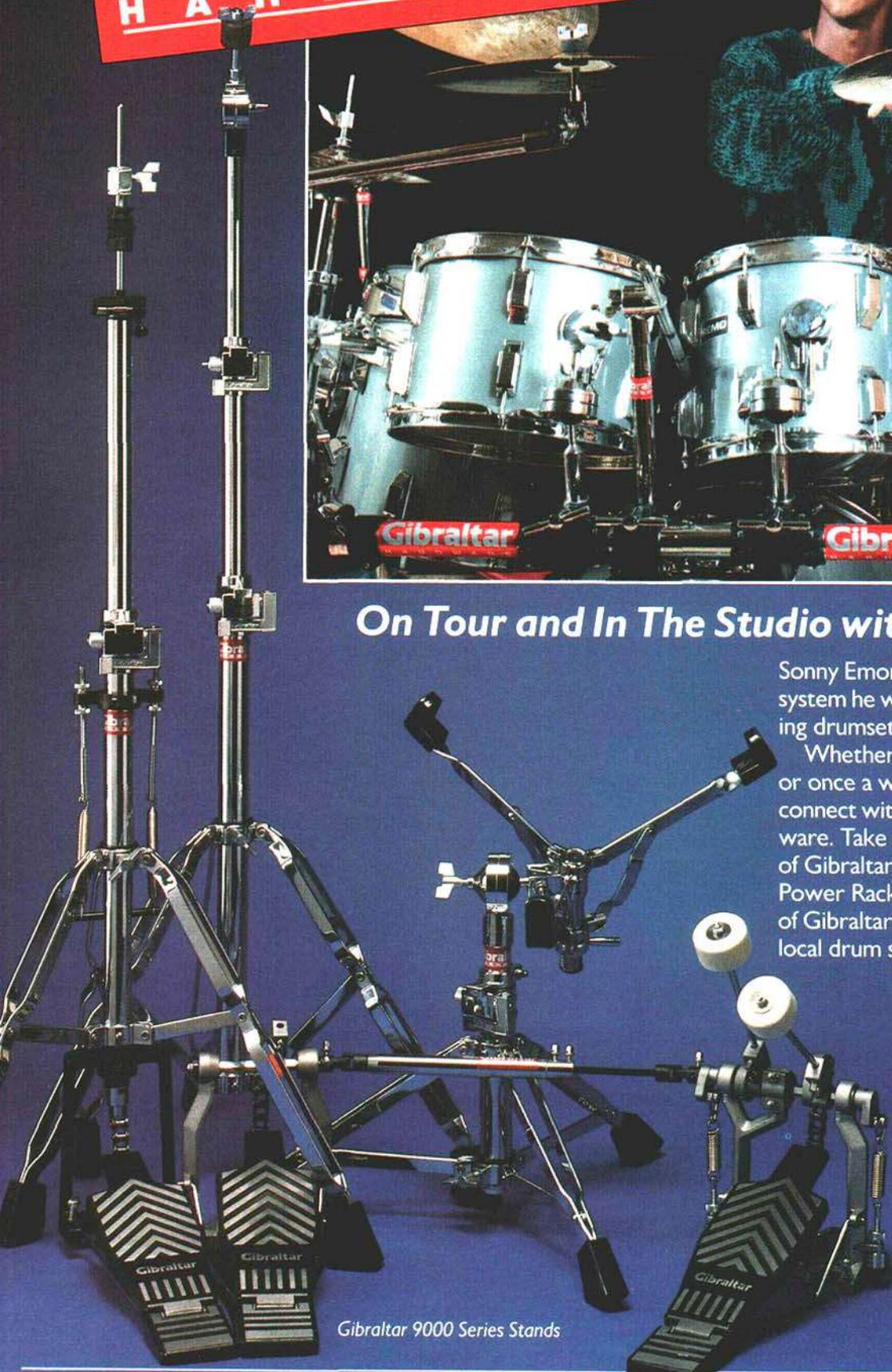
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**KAMAN**

ing to Dylan and says he's been greatly affected by the type of music his bands have played, too. Although Cowboy junkies seem to be moving into more of a mainstream direction, the essence of the band at the moment is a combination of blues, country, and folk. Timmins sees their next album as a lot more upbeat and less "spacy" than *The Trinity Sessions*.

—Stephanie Bennett

## Matt Chamberlain

In the process of doing their first album, the New Bohemians hired Chris Whitten to replace their original drummer. At the completion of the recording, they had to find a permanent drummer and held auditions in their hometown of Dallas. Enter Matt Chamberlain, whose recent year has been full of changes. "I've known them for years," Matt explains. "I played in a band in Dallas that played a lot of the same places, and we all jammed out a lot. I live downstairs from the bass player, and we do a lot of jazz gigs together in Dallas. In fact, we had a band called the Dudes, and everything was real improvisational; we just made stuff up, and it was real jazz-oriented."

That background proved to be good training for the gig with the New Bohemians, who Matt says play close to 40% improvisation during live gigs. "Some nights we'll just write a song while we're on stage—and some nights we won't," he laughs. "It's pretty much the ultimate gig for a drummer; it's almost like playing in Weather Report because of the freedom I have to really interact with people, and there are a lot of styles involved. There is a lot of real heavy in-the-pocket stuff, and a lot of straight-ahead, 'just lay it down and groove your butt off playing. But there is also a lot of real airy, spacey sort of Danny Cottleb-ish playing with a lot of ride cymbal and jazz, almost like an Allan Holdsworth type of thing. We have a percussionist in the

band named John Bush, and we do a lot of interacting, too. We're out to sound like a person with eight limbs. When we write songs, we jam, and I leave spaces open for him to play in. We'll try to intertwine our sound so you can't really tell who is playing what, but there's a groove going on there somewhere."

The next album, which the band will record in November after tours with Bob Dylan and Don Henley, will not carry Edie Brickell's name out front, which Matt says was a record company decision in the first place.

"It's a band. We write songs together; it's not one person. We all have our parts. We have 30 or 40 songs for the next album. Usually I'll come up with a groove or the guitar player will come up with a line, and we'll all just start improvising. Edie improvises also, and just comes up with words. Everyone just comes up with their own thing; sometimes it works and sometimes it doesn't. Usually it's from soundchecks that we'll get ideas. We taped our soundchecks all during the last tour, and at the end we went over it all.

"This next album will have a lot more energy to it," Matt says. "There will also be a lot more percussion on it, because on that last album, the percussionist got a lot of his parts replaced by keyboards, which didn't really leave him much room. On this next album there will be more syncopation, some real funky stuff, and more ethnic-sounding stuff with the percussion in there."

—Robyn Flans

## Stu Nevitt

Drummer Stu Nevitt knows the meaning of humility. When he found out his band, Shadowfax, was nominated for a Grammy last spring in the New Age Performance category, he was not only surprised, but moved. "I never even considered the nomination a possibility," remembers Nevitt. "I didn't care if we won or not. I was totally content with just being in the running for the award."

The night of the Grammys proved even more eventful for Nevitt and Shadowfax. The band won the coveted award for its debut album on Capitol Records, *Folksongs For A Nuclear Village*.

A funny thing about *Folksongs*, though—Nevitt and the other members of Shadowfax thought the album less effective, musically, than their previous recording efforts. "We like to joke and say the Grammy was kind of like a Lifetime Achievement Award, rather than an award for just the *Folksongs* album," Nevitt says. "Winning the Grammy is easier for us to comprehend using that frame of reference."

Nevitt and Shadowfax are poised to prove they are a Grammy-deserving band, however. The group is currently in the recording studio putting the finishing touches on the as-of-yet untitled follow-up to *Folksongs*.

Nevitt reports that he and bass player Phil Maggini have been working on Balinese rhythms to include on the new record. He also says there's apt to be a return to more acoustic elements in the new songs—more, certainly, than were heard on *Folksongs*.

Although Shadowfax is more about "world music" than new age, "we're probably bagged into the new age category forever," laments Nevitt. Yet few new age groups, if they have a drummer at all, have one who employs so many kinds of influences and rhythmic ideas as Nevitt. "I'm interested in studying and learning all I can about what other cultures have to offer in terms of percussion and rhythms," says Nevitt. "The opportunities are really endless."

Nevitt and Shadowfax hope to bring that kind of musical philosophy to fruition with movie soundtrack work, too. "I think we're a natural for doing soundtracks," Nevitt says. "It's just a matter of time before we seriously pursue movie projects."

In the meantime Nevitt teaches drums in Southern California and helps in the songwriting and recording strategies of Shadowfax. "I'm

working hard," says Nevitt. "I don't think Shadowfax has come close to realizing its potential. I want to do my part to make sure that it does."

—Robert Santelli

## News...

Jet Red recently released their debut LP with **Billy Carmassi** on drums. Carmassi also recently worked with a French artist by the name of Robert Charlebois as well as having been in the studio with Jeff Watson.

**Lynn Hammann** touring with Kenny Rogers.

**Paul Wertico** on Pat Metheny's *Letter From Home* and on the road with Metheny through March of next year. He can also be heard on cellist Eugene Frisen's recent release.

**Ed Shaughnessy** has been doing scattered dates with his quintet as well as with *The Tonight Show Band*.

**Alvino Bennett** on the road with Sheena Easton. He can also be heard on Frank Potenza's latest album.

**Doane Perry** is on Jethro Tull's current *Rock Island* as well as the *Twenty Years Of Tull* five-record anthology. He is on tour with Tull through the end of the year. Other recent projects include: programming and playing on albums by Elisa Fiorello and Paul Gordon, playing on LPs by Billy Brannigan and Alex Gregory, playing for a PBS rock show called *Rockin' The Night Away*, on TV's *What's Alan Watching*, and the effort for the Armenian Earthquake victims called "For You Armenia," in addition to writing the underscoring for a 30-minute short on American Indians and doing some live gigs with Peter Allen.

Percussionist Adam **Rudolph** working on Jon Hassell's project.

**Gordon Gale** in the studio with Maxine Nightengale.

**Bud Hamer** back on the road with Barry Manilow, and on a recently released new Uncle Festive album with percussion by **Luis Conte** and **Lenny Castro**.

**Roger Hawkins** on new Etta James LP as well as Jim Horn's upcoming LP (along with **Jeff**

continued on page 94

At age 10,  
he couldn't imagine  
what it would feel like  
to play the world's  
greatest drums.



## ROBERT SWEET



Photo by Neil Zlozower

**Q.** I'm writing to inquire about your bass drum miking techniques. I've noticed that on your albums, your bass drum sounds exceptionally deep. How do you mike the drums, and what kind of muffling—if any—do you use to get that "thick," heavy sound out of them?

Brint Berry  
Milledgeville GA

**A.** Basically, what I do is start with two 18x22 bass drums. I pad them down with a good-sized pillow and add a ten-pound weight to help hold the pillow down. This adds definition and high-end to the attack of the kick. On each bass drum I've got an AKG D-12E and a Sennheiser 421 right

inside and a Neumann U-47 about two feet out in front—all three types on each drum. The engineer blends the mic's in the mix. On the *To Hell With The Devil* album, we put wood on the floor and then put PZMs (Pressure Zone Microphones) on the wood. I use a wood beater, which means I have to change the head every four or five songs. But it adds a lot of "click" to the bass drum attack. We generally record in a nice size room with some good feeling to it. And finally, I just hit the drums as hard as I can.

## BILL BRUFORD

**Q.** Before I ask any questions, I'd just like to say how much I really enjoy your music. I've been listening since *One Of A Kind* all the way up to *Earthworks*, and you have definitely made my soul dance throughout the years. My question pertains to your knowledge of jazz theory. You seem to know quite a bit about not only jazz drumming, but also jazz writing. I am also a drummer/songwriter who is interested in jazz, but I don't know enough about this style of music to create it. I am curious as to where or with whom you studied in order to gain such knowledge. Thanks again for the moving music!

Dave Ingraham  
Lansing MI

**A.** Thanks for your kind comments. Like a lot of drummers, my harmonic and melodic knowledge is patchy. I have had no formal instruction in theory or harmony, so when I needed to write for my own band (with Allan Holdsworth!) in the late '70s, I spent a year or so with the books and had to sweat. I cannot remember a time when I didn't know what a 12-bar blues was, harmonically, and I've always had keyboard players to show me stuff that I didn't understand. Don't be afraid to ask when you hear something in rehearsal you like but don't understand. Other musicians are extremely generous (and also love to patronize us dumb drummers). So play ignorant and soak up the information. There are

plenty of elementary to advanced jazz theory books on the market that should help. Jazz, in particular, has a lot to do with under-writing rather than over-writing; you're just trying to set musicians up with a harmonic movement or atmospheric texture that makes them want to play. All and any musical knowledge that I may have came ultimately from the same two places: trial and error.

One further tip: Try not to be intimidated by the fact that other guys—like Beethoven, Bartok, and Gil Evans—got pretty good at this writing business. Music is for everyone. If you can hear a tune in your head and can impart it to another musician, you're writing!

## ED MANN



Photo by Sergio Albornico

to obtain copies of these? Finally, since Frank has decided to stop touring, what are your plans for the future? Thanks for the help.

Todd Howell  
Elmurst IL

**A.** Thanks for your letter and feedback. In preparing difficult parts, such as those written by Frank Zappa, the first thing I do is try to understand as much about the context of the part as possible. Is it lead or support, countermelody or harmony, batterie or combination of various elements? Learning to play the written notes involves simply playing through the entire part very slowly, then later on spending concentrated periods of time on difficult passages and connections, gradually working up to performance tempo.

Actual orchestration of the part usually occurs during rehearsal, where I can hear what else is happening in the piece. Sometimes the percussion part gets spread out among the various instruments (marimba, vibes, glockenspiel, xylophone, chimes, synthesizers and sampled instruments, etc.).

Often I will opt to highlight, or play only critical fragments or important single notes from a given phrase. With percussion, this approach can result in some stunning effects. Other considerations include extra parts that will be added to complete the final arrangement: a gong here, timpani and chimes there...will I have to imitate Bob Dylan, and, if so, will I have to use the tiny harmonica?

Repercussion Unit's *In Need Again* (CMP #31) is available in the Midwest through Impact Distributing, which probably services a retail store near you. CMP records, tapes, and CDs can also be mail-ordered from Wayside Music, P.O. Box 6515-0517, Wheaton, Maryland 20906. As of this writing, we are preparing the release of my first solo album, entitled *Get Up*, also on CMP and available through the same sources as of September.

As for my touring plans, I'm real excited about *Get Up*, and look forward to touring with the recording band. That included Chad Wackerman, Walt and Bruce Fowler, Doug Lunn, and Mike Hoffman.



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Q. About 15 years ago I purchased a 15" Meinl crash. The logo states that it is of the *Romen* series and made in West Germany. The cymbal is very thin and has a silvery color. Over the years, my cymbal has been dinged, dented, and even turned inside-out (by a 250-pound tuba player sitting on it—no joke!), and it just recently cracked. Through all of this it has retained its excellent sound. Because of the crack, I only use it now on special occasions.

I would like to know the history of this cymbal, the year of manufacture, the suggested application, the alloy, the original price, and the current value. I love this cymbal and even get compliments on it from non-drummers. Any help from you would be greatly appreciated.

A.C.  
North Miami Beach FL

A. According to a spokesman for the Meinl company, your cymbal is an original Meinl crash, manufactured in Neustadt/Aisch, a small town in southern West Germany. The cymbal is made of an alloy called nickel-silver, and is probably 76-77 years old (which would indicate that it wasn't very old when you purchased it). The company can make no estimate of the original price, because Meinl manufactured cymbals for sale to a U.S. distributor, who set its own prices. As far as current value, the cymbal would have what Meinl terms a "connoisseur's price" to drummers who especially favor its type of sound (which could be almost any amount, depending on demand), but would not have accrued any special value based on age, rarity, or other qualities normally associated with an "antique."

Q. About 1984 or '85, I discovered a product known as *Stick Crip* or *Stix Crip*. It was a tape used to wrap around drumsticks to prevent them from slipping. It was available at drumshops up until about a year ago. Well, now it doesn't seem to be available any more. Store owners have replaced it with Pro-Mark *Stick Rapp*—a fine product all its own. But I prefer the *Stick Crip* and am hoping you can provide me with an address for a source of this product. I thought I had seen it advertised in *Modern Drummer*, but I checked all my copies and couldn't find it.

F.G.  
Vancouver, British Columbia, Canada

A. Although we don't know of a product by the names you offer, there was a stick-wrapping tape product in the early '80s known as Power Grip. It may be that product that you are referring to, and it is, indeed, no longer available. However, a similar stick-wrapping tape, known as Stick Handler, is available from Mechanical Music Corporation, 3407 North Ridge Avenue, Suite B, Arlington, Illinois 60004, telephone (312) 398-5444. It differs from Pro-Mark's Stick Rapp (which is a fairly soft, smooth material) quite a bit, since it is composed of a fabric somewhat similar to a bandage-type gauze, and so is a bit rougher in texture.

Q. Help! I need a bare-bones reference on electronic drumming. I know little to nothing about what I need to get started. Is there a book, video, or past MD issue that would help me?

J.F.  
Yokosuka, Japan

A. Since 1986, MD has been running such departments as Electronic Insights, The Machine Shop, and MIDI Corner. You might find some useful information on specific subjects among the articles contained in those departments. However, for a one-stop source of introductory information, we suggest you check out Norman Weinberg's new book, *The Electronic Drummer*. It's a comprehensive book on the subject of electronic drumming offered through MD's book division. You'll find an order form elsewhere in this issue.

Q. I have read that Ludwig *Vistalite* drums are both rare and valuable. Is this true? If so, approximately how much would a set consisting of 6" and 8" concert toms, 12", 13", 14", and 15" mounted toms, 16" and 20" floor toms, and 24" and 26" bass

drums be worth? All the drums are clear *Vistalites* in absolutely *mint* condition.

J.T.  
Phoenix AZ

A. As is the case with any "rare" or "collectible" drumkit, much of the value lies in the "eye of the beholder." Obviously, condition counts, but a great deal more depends on how much your potential buyer wants what you have to sell. Interest in *Vistalite* kits has been pretty high lately, based on a certain cosmetic appeal that they offer, and the fact that John Bonham used one for a while.

We contacted Ned Ingberman, of the Vintage Drum Center, for his opinion on what your kit might be worth, and how you might go about putting it up for sale. Ned gave us the following comments.

"If you found a collector who wanted all those sizes—including the different-sized bass drums—and was willing to go without a matching snare drum (which gives you a pretty limited target range) you could probably get between \$ 1,350.00 and \$ 1,450.00, give or take a bit, based on what I know other vintage Ludwig kits sell for. There aren't a whole lot of *Vistalite* kits floating around, so they are premium items when they are available. If you want to market the drums strategically, you should run a classified ad in MD for a few months. In that case, you might be able to ask—and get—a good deal more for the kit, depending on how much time and energy you were willing to expend to narrow in on a very small target, and how long you were willing to hold on to the kit until you got your price. If you found someone who really had the hots for drums of this type in exactly these sizes, I could see someone spending \$2,000.00 for them. But, it would require a lot of footwork on your part. Otherwise I figure \$1,400 would be a middle-of-the-road price, and I'm sure you could move them very quickly at \$1,000.00."

One option you might want to consider is breaking the drums up into two single-bass kits, matching the 6", 8", 12", 13", and 16" toms to the 24" bass drum, and the 14", 15", and 20" toms to the 26" bass drum. It might be easier—and more profitable—to sell two kits with drums that conform to a more familiar size relationship than it would be to sell the entire group as one kit. That will all depend on what your potential buyers are looking for.

Q. I have been an enthusiastic drummer for eight years now. I've been in my share of garage bands and I have encountered a problem a number of times when I play. The problem is that I get blisters on my hands. I've tried many different things, like gloves, athletic tape, and even *Band-Aids*. My question is: What can I do to keep from getting blisters in the first place?

C.D.  
Jacksonville FL

A. Blisters are the result of friction between your skin and your drumsticks, and are usually caused by a combination of gripping the sticks too tightly and hitting too hard. There are several solutions you might try. First, if you are playing so hard that blisters are developing, you might be using a stick too small to meet your volume requirements. This requires you to grip the stick too tightly, and to do too much of the work. (Blisters occur especially frequently when drummers reverse their sticks, holding the very thin neck of the stick in order to hit with the heavier butt end.) Consider stepping up to a stick with a bigger bead and a larger overall diameter, and use it tip-forward. If you are concerned with the additional weight (which you may or may not want to help the volume situation), you might want to try a maple drumstick instead of hickory. Many rock drummers prefer maple, because it is a lighter wood, enabling them to use a much larger stick without its being much heavier. Be prepared to break quite a few sticks, however, because maple is not as durable as hickory.

You mention that you've tried athletic tape. You might want to experiment with different wrapping products designed specifically for drumsticks. Pro-Mark's *Stick-Rapp* is smooth and cushiony;



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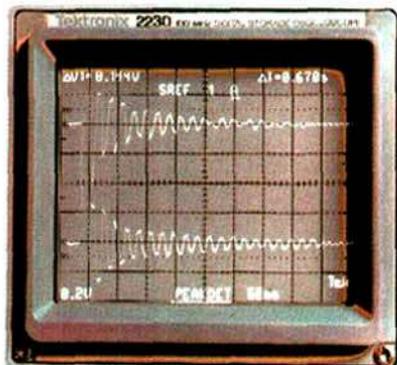
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# JONATHAN

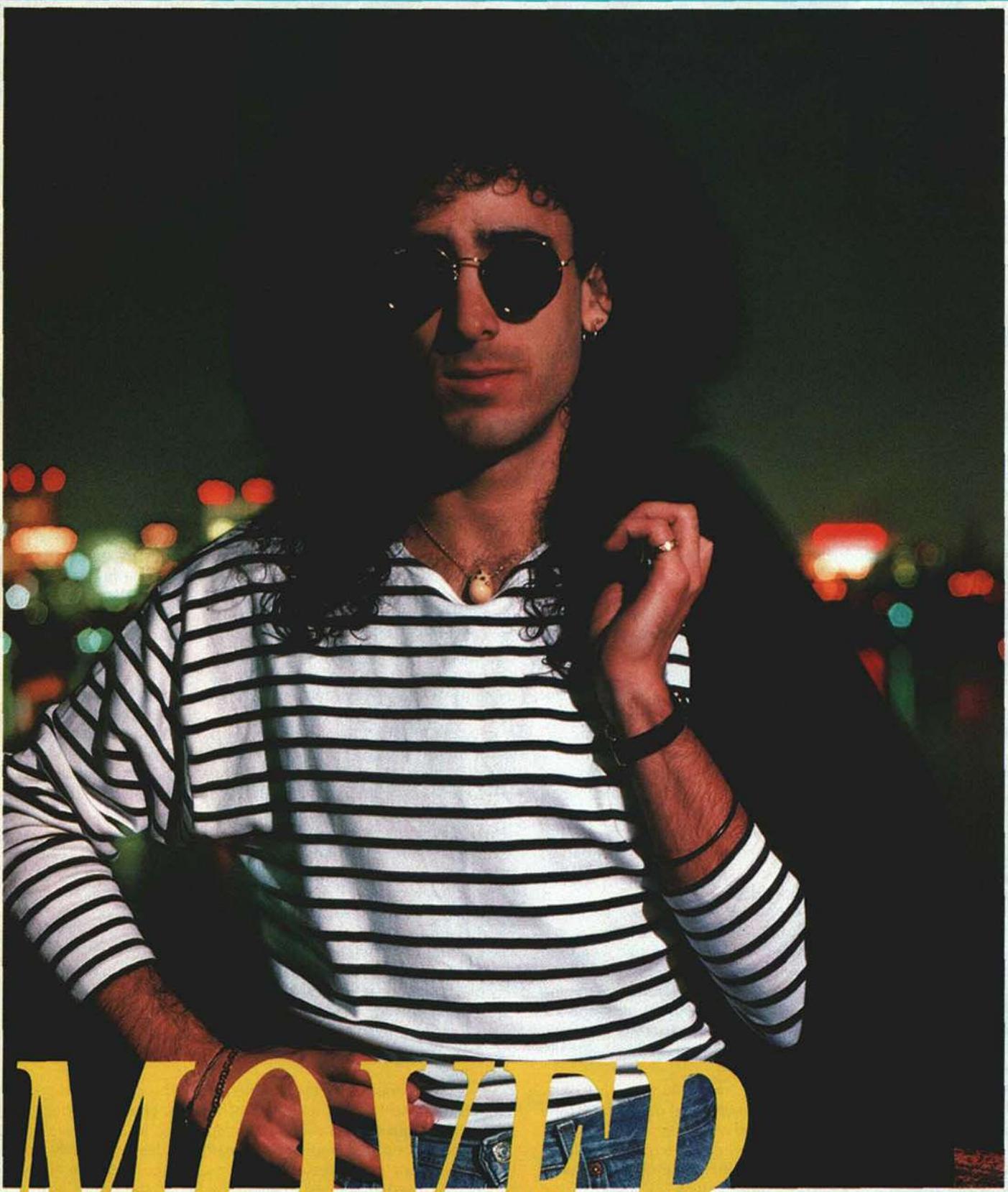
If you're not strong enough to endure the hardships,

“This business has a tendency to weed out the weaklings.”

then you're not meant to be in it.”



Photo by Stephen Morales



# MOOVER

by Teri Saccone

## IT MIGHT BE SAID

that behind every guitar great, there is an equally great drummer. One drummer substantiating that theory is Jonathan Mover. Mover has, thus far, built a career backing some serious rock guitar heavyweights: Steve Hackett and Steve Howe while with GTR, and, more recently, Joe Satriani. Thankfully, Jonathan plays anything but a subordinate role in the projects that he has been involved with. Whether he's playing fusion, metal, or progressive rock, Mover typifies a strong physical and sonic presence. Describing himself as a "linear, often polyrhythmic, and always emotional" player, Mover, as anyone who has seen him live can attest, pushes drumming to a more focal point in whatever setting he's in.

With only three recorded projects to his credit, some might conclude that Jonathan has led a charmed professional life. His name has become a buzz in the industry. He's parlayed his abilities into gigs with international exposure: Marillion, GTR, Mike Oldfield, Satriani. He's backed up Steve Vai and Mick Jagger. Not bad for a guy still in his 20's.

Over a cup of tea in his Manhattan digs (he's a recent New York transplant), Jonathan is asked how important drumming is to his life. He responds with childlike wonderment when he says reverently, "There's just *something* about them. I just saw a film that I can best equate my feelings for drumming with, *Field Of Dreams*. Do you remember the part where Shoeless Joe Jackson said that he loves the smell of the grass, the smell of the glove, everything about the sport of baseball? I feel the same about drums as that character does about baseball. I love the feel of sticks in my hands, the feeling of hitting the drums and creating the sounds and textures. I could never do anything else."

Jonathan gives credit to an animated film and '60s acid-rock band Iron Butterfly for turning him on to music and drumming in a big way. "I first got into music when I was a kid through a cartoon called *The Point* by Harry Nilsson," he says. "I went wild when I saw it; it had great music and a great story. My parents got me the record—it was either Jim Gordon or Jim Keltner on drums, and the whole gang of musicians associated with them. That was the thing that really got me into music, and from time to time I still actually listen to it."

"As far as Iron Butterfly is concerned," he continues, "my older brother had the *In-A-Cadda-da-Vida* record, and once I heard the drum solo on that, it completely hooked me."

Mover credits the whole English art/progressive rock movement as having the most galvanizing musical influence on him. "I was about seven when I first heard my older sister's ELP albums—she was an absolute ELP freak—and that got me started onto the whole English rock scene. With the exception of Zappa, Utopia, the Tubes, and jazz, there weren't any American bands that I was into. Yes, Genesis, Jethro Tull, Pink Floyd, U.K., Roxy Music, and Gentle Giant were the bands that got me going, and in fact, that music was what primarily led me to move to England when I was 19."

From the minute he took up drumming at 13, Jonathan practiced with a vengeance. He studied with a local teacher, learning



Photo courtesy of Tama

the basics: beats, reading, application of the drumkit. After class, he'd head home and play for hours every day. "My parents had absolutely no trouble getting me to practice," he recalls. "In fact, they had to drag me away from my drums to eat dinner."

Jonathan was encouraged by his first teacher to move on when he felt he had taught him all that he could. After those initial lessons, much of what he learned was through music he enjoyed listening to. "Zappa, Tull, the Tubes, Jeff Beck, Stanley Clarke, Roxy

Music—I was really into those heavy players," he comments, "and the drummers who played that music: Steve Smith, Andy Newmark, Barriemore Barlow, Prairie Prince, and most especially Terry Bozzio, Simon Phillips, and Vinnie Colaiuta. Those last three are like the gods of Mt. Olympus to me." Jonathan also cites non-drummers like David Gilmour and Roger Waters of Pink Floyd, Jaco Pastorius, and Stravinsky as having an influence.

"Next, I studied classical percussion, which was great because it gave me a better understanding of the melodic side of music," he explains. "I had the rhythmic understanding down, but that opened up a whole new area for me."

Jonathan enrolled at the Berklee School of Music after graduating from high school, a topic that induces a laugh. "Yeah, Berklee," he says with a bemused grin. "That turned out to be a series of bad incidents. I went there specifically to study with Gary Chaffee; Vinnie Colaiuta, who is a big hero of mine, had studied with him. I also figured that there would be a lot of great players there for me to hook up with. But I found out that Gary was no longer teaching there, although he was teaching privately; so I did hook up with him not too long after that. Strike two came when, in my drumset class, there were five students besides me—and four of those five were beginners who were just learning 8th notes! I felt so held back in that situation."

"The real breaking point," he continues, "was when, on the first day of a class, one of my teachers asked me what shoe size I had. I figured, 'Wow! This class must involve some serious pedal technique.' As it turned out, the teacher was selling used clothing on the side, and he wanted to know if I was interested in buying anything."

Mover soon hopped on the first bus back to his parents' home in Peabody, Massachusetts, a suburb of Boston. His father, once a professional musician himself, was empathetic to the Berklee fiasco, and agreed to comply with Jonathan's desire to study privately with Chaffee. After about six months of intensive study, Mover expressed an interest in attending PIT on the West Coast, a decision that his parents also consented to. But PIT ultimately proved to be another disillusionment.

"They were advertising Peter Erskine and Casey Scheuerell as being on staff—two more of my favorite players," he notes. "I went out there a week before my semester began, while the other students were just finishing up their term. I went into a practice room to do some shedding, and the next thing I knew there were all these drummers asking me, 'Are you one of the teachers com-

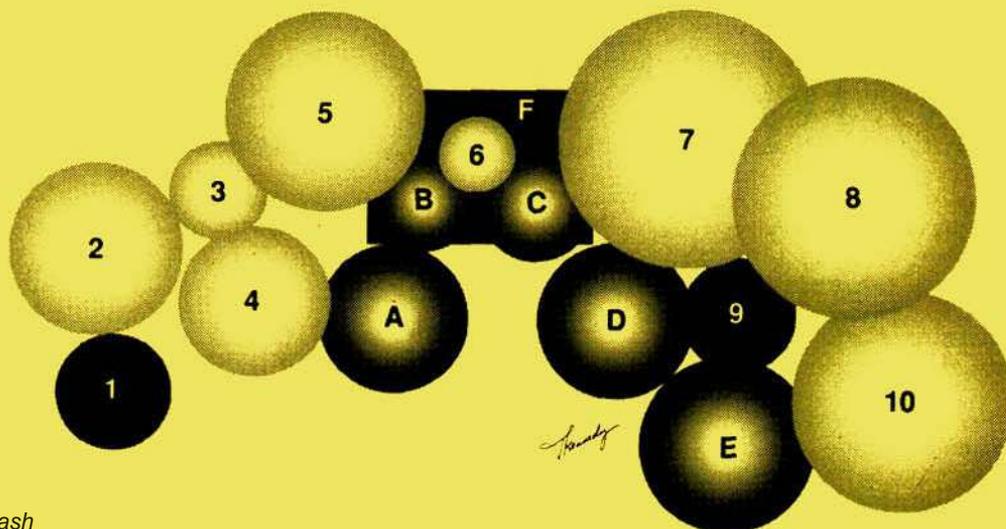
# MOVER'S SETUP

## Drumset: Tama Artstar.

- A. 5 x 14 solid maple snare
- B. 10 x 10 rack tom
- C. 11 x 12 rack tom
- D. 14 x 14 floor tom (mounted on stand)
- E. 16 x 16 floor tom (mounted on stand)
- F. 16 x 22 bass drum

## Cymbals: Zildjian.

- 1. 12" EFX *Piggyback*
- 2. 16" medium *Platinum* crash
- 3. 10" A *Brilliant splash*
- 4. 14" *Quick Beat* hi-hats
- 5. 17" medium *Platinum* crash
- 6. 8" A splash
- 7. 20" K *Custom* ride
- 8. 19" K *Brilliant* China
- 9. 13" Z hi-hats
- 10. 18" medium-thin *Platinum* crash



**Hardware:** All Tama including a 6895 model hi-hat stand, a 6730 model bass drum pedal (wood beater for live use, felt for studio), and a 6899 model floor tom stand. Other percussion items include a mounted Rhythm Tech tambourine and an LP *Rock* cowbell.

**Heads:** Evans *Genera* or coated *1000* on snare. Evans *Rock Glass* on tops of toms, *Resonant Glass* on bottoms. Evans *WOO Glass* on batter side of kick, and a black *Resonant* on front with a 10" hole.

**Sticks:** Zildjian 56 natural wood tip.

**Electronics:** Roland *Octapad II* in conjunction with an Akai *S-900* sampler.

ing in for the next semester?' I was blowing out all the Chaffee chops I had just learned—all the stickings and polyrhythms. Those guys hadn't seen any of that during the whole year they were there."

Upon learning that Erskine wasn't actually teaching there and that Scheuerell was visiting faculty, Mover opted to go back home once again and continue his studies with Chaffee. "I called my folks when I decided to go back," he laughs, "and said, 'Dad, you're not gonna believe this...'. But he was great about it; both my parents have always been supportive."

Mover never took the cover-band route, preferring to practice on his own, sometimes as much as ten hours a day to compensate for what he perceived as lost time. "Most of the great drummers I've always looked up to started playing when they were three or four. I started in my thirteenth year, so I took the attitude that, 'If I work twice as hard and practice all day long, I'll have a better advantage.' When it came to gigging, I definitely was not into making the local band scene just to get exposure. When I was younger, I was totally into playing in my basement, studying the Chaffee lessons, and accumulating as much knowledge as I could. When I knew that I was ready to go out and play, I split for London."

Besides the long-standing passion for British progressive bands, Mover adds that Simon Phillips also prompted his eventual U.K. migration. "After speaking with Simon, who I met at a clinic and was fortunate enough to spend several hours with, I got a really good vibe for London. A few small gigs led from one thing to another, and I started to establish contacts."

One of those contacts resulted in an audition for Marillion. "When I came back to the States after my visa ran out, I got the call for that audition. I went back to England, got the gig, and did a short stint with the band."

Marillion was Jonathan's first foray into the all-too-precarious world of the music industry. He explains: "The day after the audition, I flew to Germany with them to do a live recording—I didn't know any of the material, I just went for it—and flew back to England, then on to Wales, where we started writing and re-

cording the next album, *Fugazy*. I'm not on the record because I was in the band for the writing and pre-recording stages only. Anyway, we were writing the material together, but there was a serious personality clash between the lead singer and myself. That was my first eye-opening experience in dealing with a fragile ego. At the time, I didn't know how to handle it, and I was saying, 'What's the deal? How come you're acting like a baby?' I know better now how to deal with that, and it was a very good learning experience for me. At the time, I was this hard-headed wise guy who was cool about everything except working with immature people who have fragile egos. We eventually all decided that it was better if we didn't work together, so I went back to the States."

Unfortunately, the break was not a clean one, due to royalties. "I co-wrote their first Top-20 single, 'Punch And Judy,' as well as another single of theirs," he says. "I was completely green when it came to publishing rights and royalties. I had written the songs with them, went back home expecting them to be honest, and the next thing I knew, they had a hit single and I had an empty pocket. I got screwed out of a lot of money, but I suppose that everybody has got to go through that at one point or another. Marillion left a bad taste in my mouth as far as the music business went. One minute I thought I had my foot in the door, and the next thing I knew I was back in Boston wondering if I was going to have to go back to selling tuxedos, which I had done briefly one summer."

"One of the things that got me through that period was an article in *MD* on Narada Michael Walden," he adds. "I remember reading it over and over again during the rough times in London. He talked about having a big gig, losing it, having to work as a bellboy in a hotel somewhere, and then getting a great gig with McLaughlin. I could really relate to that. Another thing he talked about were his beliefs in karma: everything you do—good and bad—will come back to you, and that's basically where I'm coming from. Marillion had stiffed me, people had stolen equipment from me, or hadn't paid me...but I wasn't going to let those things change me. I have always tried to be a really nice guy, to always try to go for the things I want to go for without stepping on anybody. I've always felt that it doesn't pay to badmouth or be

# MOVER'S GROOVES



Photo by Stephen Morales

**MUSIC KEY**

Open	R.C.	C.C.	China
H.H.	×	×	×
T.T.	○	○	○
S.D.	●	●	●
F.T.	○	○	○
B.D.	○	○	○

Add'l Gong  
T.T. B.D.

by Jonathan Mover

Example 1 is from the *GTR* album. This is the groove I played during the chorus of "Jekyll & Hyde."

Example 2 is also from the *GTR* album, this being the groove from the outro of "Toe The Line." I played the ride cymbal with my left hand, leaving my right hand free to play toms, gong bass, and cymbal crashes.

Example 3 is yet another from *GTR*. This example is from the verse of "Imagining," and it follows the vocal melody with a 7-4-8 feel in quarter-note time. (The crash cymbal notated in the fourth measure is played on a splash cymbal.)

Example 4 is the linear drum break from the song "Ice 9," off of Joe Satriani's *Dreaming #11* album.

Example 5 is one of the grooves I played under Joe's guitar solo from the song "Memories," also from *Dreaming #11*. It's a running 16th-note pattern made up of doubles between the kick and snare. By placing two singles in there, the beat turns around, giving it a 9/8-7/8 feel.

Example 6 is from the middle section of "Count Zero," from Stuart Hamm's album *The Kings Of Sleep*.

spiteful to people who have hurt you because it just creates more bad feelings in the end.

"Students often ask me at clinics about how to handle it when those kinds of things happen," he elaborates, "and I have one piece of advice for them. I'm not sure who said it, but somebody did say that this business has a tendency to weed out the weaklings. If you're not strong enough to endure the hardships, then you're not meant to be in it."

Upon his departure from Marillion, Mover returned to Boston, deciding, after nailing down a few more gigs in New York, that he wanted to go back to England with "more permanency in mind." Determined to make his mark abroad, he soon hooked up with ex-Genesis guitarist Steve Hackett, with the two later joining with ex-Yes guitarist Steve Howe to form GTR.

The group commenced with rehearsals in November of '84, yet their debut release didn't surface for another year and a half due to personal strife between Hackett and Howe. Jonathan explains that this experience proved to be such a disappointment that he has serious reservations about ever joining a band in terms of an indefinite commitment, a feeling that he still harbors to this day. "I don't think I'll ever get into an actual band situation again," he says somewhat remorsefully, "unless everything concerning the group was divided equally amongst its members. When you belong to a group, you're working with each other all of the time, so it's like a marriage. If everyone is not getting their fair share, it makes it real tough. GTR was especially tough for two reasons: They were so lethargic that it took long periods to get *anything* done. I was with them for a little more than two years, and in that time we only got one album and one average-sized tour in. Most groups would have accomplished twice that much."

Personality conflicts once again rendered problems. "The two Steves didn't get along, so it was like working with two children. They had different ways of working, and neither would cooperate to find a happy medium. At first I thought, 'Wow! Working with two legends like Howe and Hackett is serious shit!' But from day one, they would complain about sitting next to each other on the plane, about having their own limos...ridiculous things were always a hassle, and the rest of the band always ended up in the

Example 7 is also from *The Kings Of Sleep*. This is the groove from the verse of "Call Of The Wild." The hi-hat was played with the left hand, with the exception of the open 8th note, which was played with the right.

The image displays four staves of musical notation for a drum groove. The first staff is marked with a '7' at the beginning. Above each staff, there are rhythmic markings: 'x' marks for hi-hat patterns and vertical lines for other drum parts. The notation includes quarter notes, eighth notes, and a half note, with stems pointing up and down. The fourth staff ends with a circled 'o' above a note, indicating an open hi-hat.

middle.

"Another thing that I prefer about not being in a band," he continues, "is that I like to keep myself open to playing with other people. While in GTR, I was under contract not to work with anybody else. There I was, finished with all my drum tracks and my percussion overdubs within one week, while the rest of the album took nine months to complete. I basically had eight and a half months of sitting-around time."

Jonathan put that downtime to productive ends, observing the recording and production processes, which are of major interest to him. "Production, aside from drumming and songwriting," he begins, "is the only thing that interests me musically. I spent those eight months picking up as much as I could watching [producer] Geoffrey Downes do the arrangements and effects, controlling the board, syncing things up, adding and subtracting tracks. Every time I go into a studio, in fact, I'll check out the effects situation, the miking—all of that."

After the album release and the tour in late '86, it was apparent to everyone involved that GTR's days were numbered. "After the tour of the U.S., Canada, and Europe, Hackett and Howe were fighting like cats and dogs—the whole childish deal, the whole time—and we found ourselves back in England planning the next album amongst more conflict. I said, 'I'm just not into this.' So I flew back here, took some time off during the Christmas holidays to think, and as soon as I was ready to do something I hooked up with Joe Satriani."

In between GTR and Satriani, Mover did some other gigs, including playing with Mike Oldfield for a spell. "I was fortunate to go in and replace Simon [Phillips]. I was playing lefty at the time because I had to sync up to the parts that Simon played on the original tracks, which were ridiculous. He has hands and feet going every which way, and it's all flawless. It was a good workout trying to cop what he was doing."

Jonathan initially met guitarist Satriani when their mutual equipment manufacturer set up a jam session. Mover soon joined the trio as a performing member and toured in support of *Not Of This Earth*, the breakthrough *Surfing With The Alien*, and this year's *Dreaming #11*. "Joe's music covers everything," Jonathan says. "Every gig we play we do thrashing punk, funk, metal, a little bit of jazz, blues, fusion, and we even do a boogie. Plus, I get to play a lot of the Chaffee chops: the linear stuff, a lot of the sticking, some of the easier polymetric figures, and a lot of four-way independence, because I also play the sitar, guitar, keyboard, and percussion lines with the *Octapad*. So I've got one arm doing those effects, and one arm playing the kit; it's a lot of fun. Joe originally brought up the idea of maybe bringing in a fourth person to play those parts, but I said 'No, I'll do it.' I think it's really neat, and it looks real good, too. And, dare I say, people were calling us the Mahavishnu of the late '80s. I can see the other two falling in that category; I'm certainly no competition for Mr. Cobham. But it was thrilling being called that, and when you have that kind of reaction from people, you want to maintain that level and take it even further."

"On a couple of songs, Stu [Hamm, bassist] employs this two-handed tapping technique where one hand is covering the rhythm and the other is playing melody and guitar lines. He's doing two parts, I'm doing two parts with the effects, and Joe is covering the rest. It adds that much more to a live show. Bands usually go out with tape loops, Fairlights, and extra people to cut what the three of us do on our own."

Mover has worked in a variety of band configurations. When asked if he cites a distinction between, say, a conventional five-piece rock-band format and a power trio such as Satriani, he responds that the differences are quite radical on a creative level. "With GTR, I had specific parts to play," Jonathan explains. "I could wander a little bit—I could change a few fills here and there—but in some cases, I needed to play those parts. When you've got that many people in a band with everybody doing

continued on page 55

# Chris Whitten.



Photo by Herman Leonard

# Getting The Good Calls

Paul McCartney's new album, *Flowers In The Dirt*, features some excellent drumming. You wouldn't expect anything less. The experience, resources, time, and care spent on a recording by an artist of this stature would indicate top quality in all departments. However, there are always things that stand out, and for me one of these is the drumming on "That Day Is Done." It's a slow 1 2/8 song with a "gospelly" feel to it—not the type of track on which you would necessarily expect to hear a drummer "struttin' his stuff." There again, when a drummer is showing what he can do, there is a danger that it can be at the expense of the song. So when you hear drumming like this, which is never obtrusive but is still breathtaking, it is doubly impressive. Listen to the feel of "That Day Is Done," to the sound and touch of the backbeat, to the closed snare-drum rolls and open tom-tom rolls, to the controlled playing of an open-sounding bass drum, to the way the drummer introduces just the right degree of tension while still laying back, and you'll see what I mean.

The drummer in question is Chris Whitten, a 29-year-old Londoner who is no stranger to the world of top-class recording. Chris is one of a series of brilliant young British players who have taken the "studio route" and eventually landed jobs with major artists. His path to the McCartney gig took him through sessions with *The Waterboys* (This Is The Sea album, with "The Whole Of The Moon"), Julian Cope (Saint Julian—"World Shut Your Mouth" and "Trampoline"), *The Pretenders* (two tracks for the James Bond movie *The Living Daylights*), *Swing Out Sister*, and many others. Most notably, since joining McCartney, Chris played on *Shooting Rubberbands At The Stars* by Edie Brickell & *The New Bohemians*.

This interview took place in the week in which *Flowers In The Dirt* was released. Chris was busy rehearsing with Paul for the forthcoming tour. The other members of the band are Linda McCartney (backing vocals, keyboards, and percussion), Hamish Stuart (rhythm and bass guitars, and backing vocals), Robbie McIntosh (lead guitar and backing vocals), and Wix on keyboards. Paul himself is playing bass, of course, and

also some guitar and piano—hence Hamish's doubling role.

You might imagine that a studio player who has seen and done a lot will be (or at least try to appear to be) cool to the extent of being blasé, regardless of how big the "name" is that he is working with. But not so Chris; he is obviously loving every minute. His enthusiasm transcends mere loyalty. He is delighted with the album, overjoyed to be in the band, and he's even ecstatic about his drumkit, which is a nice change from the "The manufacturer gives them to me, the roadie sets them up and tunes them, and I play 'em" attitude that you sometimes find.

While on the subject of roadies, I must acknowledge the help of Chris's man, Adam Nightingale. Adam's enthusiasm reflects Chris's own; and beyond the normal call of duty he did everything he could to help with this piece, from drawing diagrams of the kit to organizing a photo session.

**SG:** An obvious question to start with: How did you get the gig with Paul McCartney?

**CW:** It came about through word of mouth. I knew a record producer called Simon Boswell; Simon knew Paul's personal secretary at MPL, Sheila Jones. Paul had told the people in the office that he wanted to find some new musicians to jam with—just for fun—and Sheila mentioned me. So I got a call to go to a rehearsal room in South London to have a jam with Paul McCartney. Of course, I was tremendously excited. When Paul arrived he said that he wanted to play some old rock 'n' roll stuff, and as that's not my forte, I was on the edge of my seat all the time. We played for about four hours—things like "Lucille" and "Don't Get Around Much Anymore"—and because I was so keyed-up the time went by in a flash. I thought, "I hope that's not the last time I'll get to meet or play with him!" There was a guitarist and keyboard player there—not well-known people, just new people Paul wanted to jam with.

A couple of weeks later, I got another call from Paul's manager saying that Paul had enjoyed our jam, and would I be interested in doing it again? So we did it again, and then I got a further call inviting me to another one; but this time the other people were different. Paul was having these ses-

sions once or twice a week. There were a variety of people coming along, but I seemed to be doing just about all of them.

**SG:** Did it seem apparent by this time that he was putting a new band together, and you had been chosen?

**CW:** Well, it was made apparent by the people around him that he wanted to put together a new band to do a tour. He had told some people that he enjoyed playing with me, but that was all. He knew that he was going to be doing these jams for a couple of months, so he wasn't going to make up his mind until the end.

This was in July of '87, and I was due to go off on tour with Julian Cope in August. As nothing has been said, I told his manager that I had to go off for a few weeks. I asked whether he'd like a phone number where I could be contacted. He said, "That won't be necessary; if we need to contact you we can do it when you get back in September." But about two weeks into the tour there were frantic phone calls to all the hotels I was staying in saying, "Call MPL, immediately!" So at about 7:30 in the morning in Portland, Oregon, I picked up the phone to London and was told, "Paul really enjoyed playing with you. Will you be able to do some more work with him in September?" They weren't asking me to join a band, just to do some more work; but from the time I got back from the Julian Cope tour I was really part of the outfit.

It was really just Paul and me for the first two or three months; he was still trying other people out. We got into promoting a single, and *All The Best*, which was a "best of" album; so we did some of Paul's Wings material. By that time I felt like part of a permanent lineup, but nothing was really said. Really, the first few times I played with him I didn't want to be disappointed, so I just assumed that nothing would come of it, and it would be a nice surprise if anything did.

By the time we started work on the *Flowers In The Dirt* album in January '88, Hamish Stuart from *The Average White Band* had joined us, and for a long time there

by Simon Goodwin

# Whitten's Gear



Photo courtesy of MPL Communications LTD

**Drumset:** Noble & Cooley in black finish.  
 5 x 14 snare  
 3 1/2 x 14 piccolo (Pearl)  
 6 x 12 rack tom  
 7 x 14 rack tom  
 8 x 16 rack tom  
 16 x 22 bass drum

**Cymbals:** Zildjian.  
 13" K hi-hats  
 16" K *Brilliant* dark crash  
 12" splash  
 17" K *Brilliant* dark crash  
 18" K *Brilliant* heavy ride with rivets  
 20" K *Custom* ride  
 18" K *Brilliant* dark crash

**Hardware:** Pearl stands including a hi-hat stand and a customized rack system. Drum Workshop double pedal.  
**Heads:** Evans *Uno 58 1000* with coated surface on snare. Evans *Uno 58 1000 Class* on tops and bottoms of toms, as well as on the bass drum.  
**Sticks:** Regal *7B* (wood tip).  
**Electronics:** Roland *Pad 80 Octapad* in conjunction with an Akai *S1000* sampler.

was just the three of us. Then during the making of the album Robbie McIntosh, the guitarist from The Pretenders, came down to do some overdubs. We really liked him and decided we'd like him in the band. Wix, the keyboard player, didn't come on board until we'd finished the album and started rehearsing for the tour. It's strange that the drummer was the first person Paul found.

**SG:** It would seem logical that he puts a lot of importance in the choice of drummer.

**CW:** Yes, I suppose so. He's a really good drummer himself. He's got a great feel; it's fun to hear him play. I'm flattered to be playing with him. It's a dream come true!

**SG:** With that in mind, how much freedom do you have with drum parts when you are rehearsing new material?

**CW:** It's a 50/50 thing. Paul is the songwriter, and he's also a bass player who can play drums. With that combination you'd expect him to have some clear ideas about what he wants. But we work together on things and try things out, like any other bass-and-drums team. Paul is quite receptive to my ideas.

**SG:** Was *Flowers In The Dirt* the first recording you did with Paul?

**CW:** Actually there was something we did during that July before I went off on the Cope tour. We were doing all the old rock 'n' roll stuff, and Paul and his manager decided that it would be fun to record some of it. So I came down to Paul's studio and we did 18 numbers in one day. It became Paul's Russian album. It was number one in Russia, and it's been highly sought-after bootleg elsewhere.

**SG:** Why wasn't it released elsewhere?

**CW:** Paul decided that it would be a good idea to do something specially for the Russians, as they normally get everything about five years after everybody else. It would devalue that, to put it out anywhere else—although he has put some of the tracks as "B" sides. There are a couple of the tracks on the 12" single of "My Brave Face." The original idea was to do the album for fun, to see if we could do an album in a day, like the Beatles used to do. After that, Paul said, "Why don't we send it to Russia?" So that's what we did!

That was the first time I was in the studio with him, but it was a pretty peculiar experience. There was no getting a drum sound or anything like that. I just set the drums up and did 18 tracks straight off! When we started working on *Flowers in The Dirt* in January '88 it was a different ballgame altogether. We took about a year over it, although we weren't in the studio all the time. We had time off, and Paul has other projects to work on as well. He's working on a film soundtrack, and some classical music with Carl Davis.

**SG:** Paul McCartney produces Rupert Bear cartoon films as well.

**CW:** Yes. The first Rupert cartoon was just a "short," but it was phenomenally successful as a children's video. It was the best-selling video ever, before the "Thriller" video came along and knocked it off the number-one spot. He's planning to do another, full-length feature film of Rupert.

I recorded a track for that with him. It was a jazzy sort of thing with brushes and a brass section. It was funny really, be-

cause I hadn't been with Paul for very long, and there I was in the studio with all these jazz musicians and Paul playing the piano, with George Martin arranging. It was quite a shock; but luckily by the time they'd worked out the arrangements, I'd had a few takes so that I could work out the drum part. If they'd banged it off the first take, I'd have been in at the deep end, but as it was I had a chance to get it down. That was a bit of an experience: being in the studio with Paul McCartney and George Martin quite early on.

**SG:** *Flowers In The Dirt* was recorded at a variety of times with a variety of people. Can you tell us something about this?

**CW:** The first things we did were the numbers with Elvis Costello. These had Paul and Elvis co-producing, and they wanted something rough and ready. There wasn't much time spent on the drum sound. We were using old BBC microphones, and all playing together live. At one point Elvis said to me, "Haven't you got any other cymbals? Those sound too good." [laughs] We spent about three weeks doing that. A couple of those tracks, "That Day Is Done" and "Don't Be Careless Love," are on the album. I like them a lot; there's a good feel.

The next phase was with Geoff Emerick, the engineer who used to work with the Beatles. We spent a lot of time with him in the studio actually working songs out and arranging them, and there was the feeling of "Now we're really working on an album." Then toward the end an American producer, Mitchell Froom, who had worked with Crowded House and also Elvis Costello, came over to do some work on the

Elvis Costello co-writes: "You Want Her Too" and "My Brave Face," as well as tidying up "Don't Be Careless Love." We also had Neil Dorfsman who engineered the last Dire Straits album as well as Sting's album. He is quite a heavyweight. Working with him, I got the best drum sound I'd ever had. He has his own miking system: He mikes the toms top and bottom, and he uses a contact mic through a gate on the snare drum. He has a Calrec sound-field stereo microphone to pick up the whole kit as well. That was meticulous, and it was all done digitally, the complete antithesis of the way we'd started the album.

**SG:** There's a variety of drum sounds on the album. Was this all done with acoustic drums and mic's, or did you use some electronic additives?

**CW:** No, it's all acoustic drums. Most of the album was mixed by Neil Dorfsman. He varied the sounds by putting them through some different EQ units.

We had ambience tracks on the masters, and by using various elements of that he could change things. But because the album was recorded using different lineups and different producers, we got quite a variety of sounds generally; it wasn't just the drums.

On Paul's encouragement we tried some fairly wacky things like putting tea towels over the drums to get that '60s sound. Also, I like to vary things, like using a ringy snare drum sound on aggressively rocky tracks, and changing my cymbal setup for different numbers. On "Distractions" Paul was singing and I was playing simultaneously. He asked me to play as quietly as possible. I had bongos set up on the left-hand side of the kit, and instead of playing the backbeat on the snare drum, I was playing the bongos with my left stick, so I'd have bass drum, hi-hat, and bongos; then in the choruses I'd switch over to the snare drum. I was playing it as quietly as I could; they had the gain turned up on the desk, and you get a lot of "air" around the drums. It's a totally different atmosphere. A lot of these ideas come from Paul; he's been recording for so many years and he's done more or less everything there is to do.

**SG:** Dave Mattacks plays drums on one of the tracks.

**CW:** Yeah, on "We Got Married." Paul actually recorded that with Dave about four years ago, and it has been "in the can" ever since. The 12 numbers that found their way

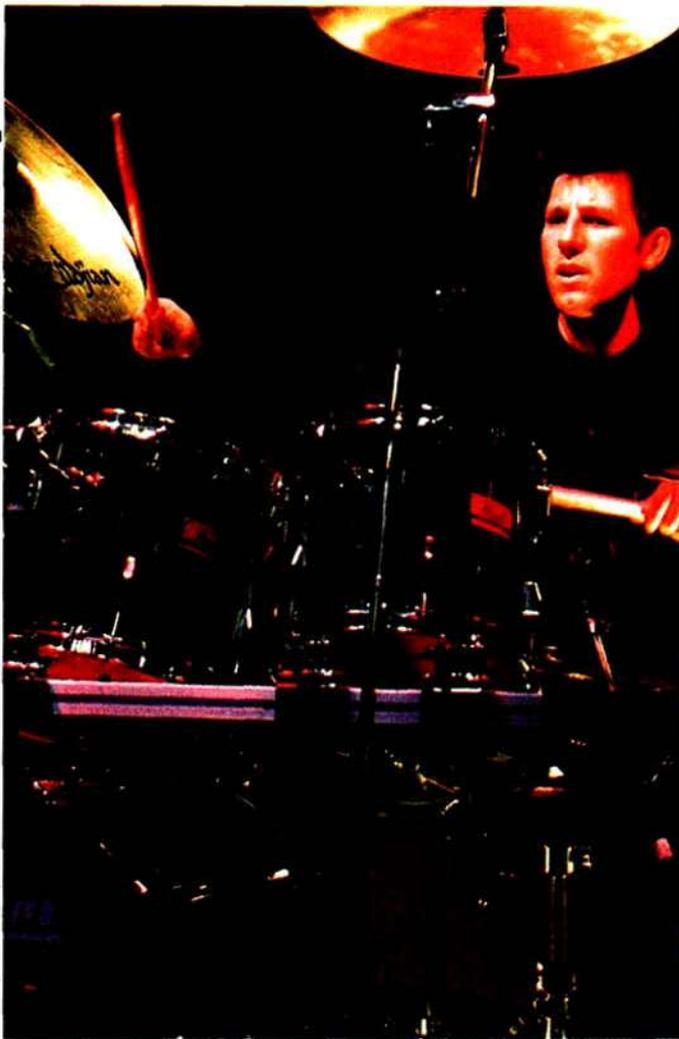


Photo by Neil Davenport

onto the album were selected from about 30 possibles, and "We Got Married" was considered worthy of inclusion. But they did a bit of tinkering with it to bring the sound a bit more up to the minute.

**SG:** Something that I found rather disappointing is the use of drum machines on the three numbers with an ethnic feel: "Rough Ride," "Ou Est Le Soliel," and "How Many People." Wouldn't these have been fun to play?

**CW:** Yes. I was disappointed about that as well. Actually "Ou Est Le Soliel" came out of a complete computer program, and "Rough Ride" was done just before I hooked up with Paul, so I don't mind so much about them. These things were done by the production team of Trevor Horn and Steve Lipson. They've got a thing about drummers; they feel a lot more comfortable with drum machines, because they can change things at any given moment, even just before they mix it, they can change all the drum patterns; whereas if they've got a real drum track they're stuck with it.

They were coming down to do "Figure Of Eight" and they were saying, "Okay,

we'll bring all our computers and drum machines." Paul said, "No, look...I've found this really good drummer and I want to use him," and they were going, "Hmmm. Well...."

**SG:** You are playing drums on "Figure Of Eight," but it looks as if you only did overdubs on "How Many People."

**CW:** That's Trevor and Steve again, wanting to do it *their way*. But when it came to mixing it, Paul wanted Neil Dorfsman to do it, and he reckoned it needed a more human feel. That's why I ended up doing the cymbals and synth drums on it—to give it a bit more spice.

**SG:** Are you playing the drum machine parts of the kit for the tour?

**CW:** Yes. "Rough Ride" is reasonably easy, but on "How Many People" they've got two drum machine programs going. That's drumkit and percussion, so it's quite tough to play. Paul did mention early on in the rehearsals that maybe we should do a number with a drum machine on stage, just for a change. I

wouldn't mind doing that; it would give me a rest and give a different sound. But we haven't done that yet, and I don't know whether we will, because Paul seems quite pleased with the way the drum machine parts have made the transition to being played live.

**SG:** There isn't a percussionist in the lineup?

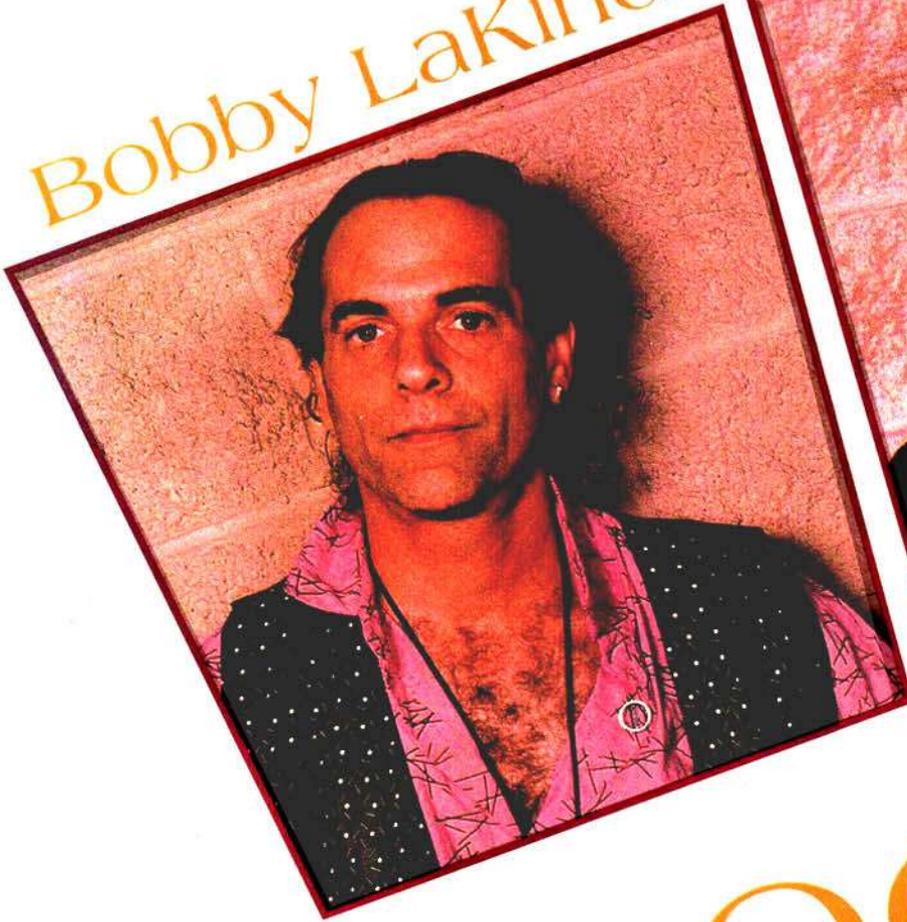
**CW:** Not specifically. Linda will be playing shaker or tambourine parts when a very full percussion sound is needed. But for things like cowbell parts, I'm covering those on the *Octapad*. The sounds are on an Akai S1000 sampler—sampled off the record whenever possible. We've gone to the extent of getting some of the Wings master-tapes and getting the original sounds from those—for keyboards as well as for percussion. I'm trying to work it in by playing it with one hand, while keeping the drumkit part going with the other hand.

**SG:** I notice that you sing a few tracks on *Flowers In The Dirt*. Will you be doing that on the tour?

**CW:** No, not as things stand. When we were doing the album it was just Paul, Hamish, and myself a lot of the time, and

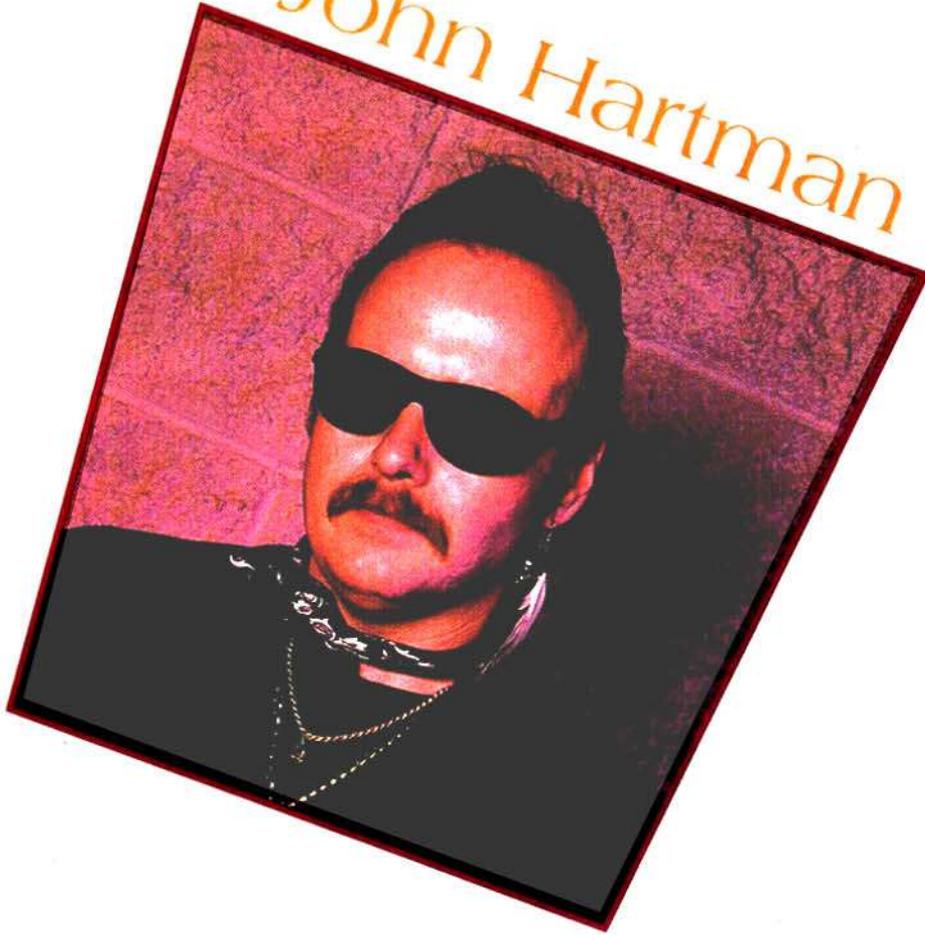
Try to get the song right as early as you can so that you can capture the live feel."

Bobby LaKind Michael Hossack



# DOOBIE DRUM

John Hartman



VIERERS

by  
Robyn  
Flans

Photos  
by  
Rick  
Malkin

Utter chaos greeted me at the Henry J. Kaiser arena in Oakland, where I was to talk with the two Doobie Brother drummers, John Hartman and Michael Hossack, and percussionist Bobby LaKind. Already the band's first single, "The Doctor," was climbing the charts, and their album had skyrocketed to number 26 in its second week. I couldn't get three Doobies to sit still for an hour. This photo had to be taken, and that photo, as well as another interview—or two—and when they weren't caught in the rapidly moving publicity wheel, they were supposed to be rehearsing.

This Doobie Brothers band is pretty much the one that had such hits as "Listen To The Music," "Jesus Is Just Alright," "China Grove," "Black Water," and "Another Park, Another Sunday." After Michael Hossack departed in 1974, the band continued to have such hits as "Take Me In Your Arms (Rock Me)," "Wheels Of Fortune," "Takin' It To The Streets," "It Keeps You Runnin'," "Echoes Of Love," and "You Belong To Me." (While Keith Knudsen is listed as a band member on *What Were Once Vices Are Now Habits*, his first recording effort with the band was not until 1975's *Stampede*.) John Hartman left after *Minute By Minute*, which included the title track, "Here To Love You," "What A Fool Believes," and "Dependin' On You." Chet McCracken joined Knudsen until the Doobies' 1982 Farewell Tour. By then the band's rock roots, apparent in songs like "China Grove" and influenced by Tom Johnston and Pat Simmons, were slightly watered down by the more R&B tone of Michael McDonald-influenced tracks like "What A Fool Believes" and "Minute By Minute." It was a musical marriage that ultimately worked, but at the end it was fairly obvious that the original Doobies were nowhere to be found.

In 1987, Keith Knudsen put together a short Doobie Brothers reunion tour to benefit the Vietnam vets. All four Doobies drummers, plus LaKind, who began recording with the band on *Takin' It To The Streets*, were set up on a 40-foot long drum riser complete with four drumkits. They basically stuck to the dual drummer arrangement, with Hartman and Hossack playing on some tunes together, Hartman and Knudsen doubling up, and Knudsen and McCracken playing at various times, with all four drummers joining in for "Listen To The Music."

That event planted the seeds for what was to come. Roberta Peterson and her brother Ted Templeman, producer of all Doobies records up to that point, were in the audience, and they encouraged the idea of the original band getting back together. When push came to shove, however, the band was slightly insulted when Warner Bros., the original label for whom they had sold millions of records, wanted to hear a demo of new material before re-signing them. Capitol didn't care, though, seemingly more behind the band, so they settled there.

Naturally, Templeman, now Senior Vice President/Director A&R at Warner Bros., was not able to produce the Doobies' new records, *Cycles*, a somewhat sore point with LaKind, who says, "I wanted him to do it. I made a lot of records with Teddy over the years, and he's brilliant as far as I'm concerned. The cat knows how to make records. He was a percussionist, basically, a real good drummer, so consequently there was always a lot of care taken with the drums and percussion. He loved using congas on basic tracks, whereas a lot of people would just put them on later. I loved playing live because I felt really part of it. That's why I resisted the method this time. I wasn't going to get to play on the basic tracks, so I was afraid we wouldn't get that feel, but I was wrong. I had a good time doing that, too."

I was still trying to play "Match the Doobie" with the old record jackets I had with me when they began to file in for our interview. The only problem was that *Toulouse Street* is 17 years old, and I flunked the game miserably. Hartman, who looks like an overweight biker on the cover of that record, now sports short hair and a leather jacket that makes him look well-groomed and actually in much better shape than 17 years ago. Recognizing Hossack was even tougher, though. While he was skinny with long, past-the-shoulder blonde hair on the album cover, he has filled out nicely with considerably less hair these days.

*Cycles*, an obviously good name for an album that has returned a group to its origin, shows signs of the passage of time. As LaKind mentioned, the recording procedure this time out reflects today's technology, but not so much as to make it uncomfortable for a group that once was the epitome of a Hell's Angels biker band. In fact, it has been intimated that the initial producers of the project, Charlie Midnight and Eddie Schwartz, were so caught up in technology that the band ultimately had to get Rodney Mills to complete the venture.

Still, Hossack managed to convince everyone to record with the Simmons SDX. "It has the nine zone-sensitive pads," explains Hossack. "We had Don Frank run the system for us. He gave us our kits the

way we like to hear our drums, right there on pads, and it was just like playing a regular kit. With that kind of system, every nuance, every grace note, everything you play comes through—just like playing on a regular kit. That's a part of the new technology that I love. In the old days, the drummer brought in his kit, they fired up



the old tape machine, he put that part down, and that was that. He had to live with it. These days you can play your part and put it on a disk; it doesn't have to go to tape right away. As the song changes, you can alter your part to fit."

"We agonized over this," LaKind admits. "I can recall two three-hour phone conversations with Michael, arguing about it. I thought we should use it, but not as much. But finally he said, 'How many sessions have you done? A hundred?' 'Yeah.' 'You like what you played?' 'Yeah.' 'Would you like to change some of it if you had the opportunity?' 'Yeah, there are a couple of things.' And he said, 'Why can't I have that freedom?' And that was it," Bobby says, adding that he also used an Alesis machine for a clave, a cabasa, and a handclap on a couple of things.

"I was another faction against it," Hartman chimes in. "We had a single drumset

set up in pad form with live cymbals, and I can't stand pads. It was Michael's idea, but I went with it because I knew the editing was going to be a certain way. He had been playing pads, so he had the edge. It's totally different from playing acoustic drums, so I was at a disadvantage, but I squeaked through it and it worked out

did before," LaKind continues. "I used the shekere a lot on this record, for example. When I was playing in a band called the Bonedaddies in L.A., I started playing shekere a lot. On 'Take Me To The Highway,' it really creates a mood."



*Doobies live at Starwood Amphitheatre, Nashville*

fine. We actually had to do quadruple the amount of work to get the drums human-sounding. I must say I think there are some tracks we should have done acoustically, simply because the song warranted it, like 'One Chain,' because it's a Motown song and needs a nasty kind of sound. But because of time limitations, we couldn't do it. There's something to be said about acoustic drums, though. Like acoustic guitar, there's a feeling, a warmth that electronics can't duplicate. I'm kind of a purist in that way, but it turned out okay."

Hartman played "One Chain" and did some cymbal work with Hossack on the other songs. "We conferred on a couple of drum parts, like on 'The Doctor,' where we talked about the part and then I went in and played it," Michael explains. "There were maybe two others where we did that kind of thing, and the rest I played."

Hossack says he particularly likes "I Can Read Your Mind" because of the percussion break in the middle, about which LaKind says, "For a long time, Patrick had a percussion concept for 'I Can Read Your Mind.' Originally he wanted a whole section to do it. As it turned out, I ended up doing it and Patrick basically produced it. I might have played certain things differently, but Patrick said, 'I want this to go here and this to go there.' Still, the band has the freedom to give input.

"On the record, there are two conga parts. There's one that's like a samba and one that's like a marcha, and there are timbales, shekere, and tambourine over that, so there's no way I alone can create that live. Having three people, I can play the basic rhythm and John can enhance it with cowbell and timbales, and then it sounds like the record.

"We did stuff on this record that we never

Bobby says that in this configuration he is freer to be more creative and describes his role these days as that of coloring more than anything else. "When I first started playing on Doobie Brothers records, Teddy Templeman loved my playing, almost to being a detriment," Bobby laughs. "There was a *Rolling Stone* review where they said, 'Although Bobby LaKind is an excellent percussionist,' which was great to see in print, 'Templeman, enough is enough. You'd use him on Tchaikovsky. Can't you make a record without this guy?' But Teddy felt I had a street feel and that I was kind of the glue. When Michael Hossack was playing drums, a percussionist would have been wonderful, but not a necessity. After Michael left the band, I think Teddy felt that they needed me to kind of round it out, to glue it in. So I saw my role as a team player, locking it down.

"I'm freer now to do more things. When you have a really solid drummer, you're more comfortable to take some chances. If I want to play a crazy kind of fill, I don't have any qualms about doing it, whereas before, I had to really lock it all down and allow the drummers to use that as a fabric to play on. You can hear on the new record that I took some chances."

Hossack says that he and Hartman have always naturally alternated roles. "It just depends on the song," he says. "A lot of it goes without saying. I have this built-in metronome, which I guess goes back to the drum & bugle corps. When you march, everything has to be to a certain meter. I

carry that idea to this and try to keep really good time. With us, somebody'll start something, and boom, it'll just lock. There are drum fills or little drum sections or signature licks that we'll work out. Other than that, we'll try to listen to each other and complement each other and try to get as close to the same beat as we can."

"It worked out with Michael from day one," Hartman recalls. "He was a different style than I was. He was more strict in his playing performance and I was looser; he'd play square and I'd play oblong. His playing was more jazz and my playing was more rock. It's not good or bad, just different. He came from a parade, marching band background and plays the set like a jazz player. You can really tell us apart, but when we play together it's a neat complement."

Who better to talk about the early days of the Doobie Brothers with than founding member John Hartman? It was Lawrence Welk and *American Bandstand* that first interested the nine-year-old Hartman in the drums. John took his first lessons from a military jazz drummer named Lou Stovall while on the island of Guam, where his father was stationed. (Aside from a brief period of time when teacher Mike Balter toured with the Doobies in the mid-'70s, these were his only formal lessons.) John loved the island and played drums to the short-wave radio so he could keep up with the world's music, but when his parents ordered him a Premier set for Christmas, it took six months to arrive.

When the family moved to Maryland, John continued to play to the radio and was in high school band and orchestra when he wasn't out playing football. "Pretty soon I realized I wasn't going to go anywhere," John recalls. "When Moby Grape came through Washington D.C., I had a chance to talk to Skip Spence. When I finally realized I had to get out of there, career-wise, I worked in a real job that paid enough money to get an airplane ticket to San Francisco. I got cases for my drums, packed up, and said, 'See ya, folks.'"

Once in the Bay area, the 18-year-old Hartman and his bass player pal Greg Murphy auditioned with Peter Lewis of Moby Grape, got nowhere, and went to Spence, who suggested they contact a guitar player down the street.

"So I went down the street and talked to Tom [Johnston], and we played in the living room one day," John recalls. "It was Greg on bass, Tom, and me, and we just jammed. That's when the band started. Tom was in college and had no concept, but I said, 'Look, there's something about this whole thing that could really go somewhere. It's a lot of fun, there's a lot of energy, and something is happening here. Let's go with it.'"

The trio called themselves Pud (later bringing in three horn players) and played every pizza joint and parking lot known to

*continued on page 80*

# PureCussion INSIDE

What is PureCussion? If you've been reading *Modern Drummer* over the past few years you've undoubtedly seen their products—not only in advertisements, but more than likely being used by many of today's top drummers. In answer to the question, PureCussion is a company that (primarily) manufactures two of the most innovative and useful drumming-related products introduced in several years: the RIMS mounting system, and their own *PureCussion Drums*.

PureCussion's headquarters are located in Minneapolis, Minnesota. All business activities, sales, product assembly, and research and development take place at this location. PureCussion is nestled within the industrial complex of its parent company, Quadion Corporation. According to PureCussion's president, Bruce A. Carlson, Quadion was directly responsible in the creation of PureCussion. "Quadion Corporation is a third-generation, privately-held manufacturing company that got its start right after World War II in close-tolerance, precision-molded rubber components. Its main company at the time was Minnesota Rubber Company, and so, as companies often do, they diversified. They also have a tool and die-casting company. The owner and CEO is Robert W. Carlson, Jr., who, by the way, is no relation to me. He's a young, entrepreneurial type of guy who looks for other business opportunities from time to time. Back in 1984, he was approached to enter into an exclusive licensing patent trademark agreement relating to RIMS drum-mount technology from the inventor, Gary Gauger. Carlson realized that some of his own companies could provide many of the parts used in the construction of RIMS, and that appealed to him. So they started PureCussion in December of 1984."

Since taking on that position, Bruce's responsibilities have been varied. "Well," he says, "it's changed a little bit from day one. We have a company motto where we tell our people that you have to work hard, keep a sense of humor, and be dedicated to change—and we've gone through a lot of change since October of '87. At that time I was basically responsible for reorganizing the company. We had five employees, and since have added six more, plus Gary Gauger.

"That total reorganization happened over the space of approximately eight months. At that time we made a significant move by going after and hiring Walt Johnston, who has added the credibility to PureCussion that it lacked for many years. With Walt,

we have gotten closer to the heartbeat of drummers and the drumming industry. He is a very well-respected, old-line musician and business person who has been in the music industry a long time. So with Walt as the Vice President of Sales and Operations, it allows me to stay away from the day-to-day type of things, and allows him to bring his operating expertise into the company. He basically helps in every facet of the operation. His responsibilities include domestic sales and distribution policies, developing the sales program, expanding our product base, acquiring new lines, courtesy and discount programs, and artist relations. Walt also coordinates product development with Gary Gauger, and he also has input into marketing and advertising. So he's an integral part of PureCussion now."

Many of *MD's* readers will be familiar with Walt Johnston through his long tenure as President of the Pearl Drum Company. Walt came to PureCussion in June of 1988, and his expertise in the drum industry has given PureCussion an added boost and has helped focus the direction of the company. The first area Walt concentrated on when he came to PureCussion was the company's method of distribution. "That was a serious problem," he recalls. "We had a major distributor, but since they were so big, we were very small to them. Therefore, I thought our best efforts would be in direct sales. And it's proven true; our sales are doing very well.

"A big change that is happening—and something I thought should have happened two years ago—is the creation of our new drumset, the NE series. This new series will allow any drumhead to be used on the PureCussion drumkit. Up to this point we could only use *PTS* heads, which have built-in limitations. It was all able to happen before I arrived, but no one was pushing it."

Another area that the V.P. is involved with is new product designs. However, Walt is quick to credit the people he works with. "The engineers with Minnesota Rubber do the drawings. We've got a guy who designs something for one of the space shuttles doing our artistic drawings, the prints, and stuff like that. I just point out the needs, marketing-wise: 'Here's what the consumer needs, and how can you get it?' Gary Gauger is the one who does the testing on the products to make sure they're right.

"I'm involved with a little research and development, and I've been focusing lately

on the marching area. Our drum is so lightweight that, to me, it seems that a marching drummer could carry a lot more of our drums than other brands, and it's proving true. This whole area is new to us, but I feel that it's an area that we should be in, because our product works in that situation. I'm going to be pushing very heavily on this."

Obviously PureCussion is a growing company that has gone through an extensive restructuring over the last few years. In discussing the growth of the company, Bruce Carlson states, "We didn't hire all the people at once, granted. But, quite frankly, we needed to make the investment in people to service the market in a professional and efficient way. So it began to grow within itself: We got the warehouse organized and the purchasing systems down. That helped the morale of the sales people. They were getting more excited, and so we brought in another sales person. We began opening it up very aggressively to foreign markets, and that has increased. Then we found that we needed another assembler to keep the warehouse organized, on time, and neat.

"We went on to change the look and image of the product and of the company. We started an ad campaign, which we went to New York in spring of '88 to come up with, and that came out in magazines in fall of '88. So then we had to expand our sales, and in order to do that, we brought in Walt Johnston. Then our manual office systems needed to be reorganized. We got computers and entirely new accounting software. So we had to get a bookkeeper, a secretary, and a receptionist. We had only one person doing everything before. So it kind of grew by itself."

The people in charge at PureCussion must have believed strongly in the products of the company to invest the time, money, and other resources to stick with it through this transition period, and Bruce admits, "We had tremendous belief. Our products are very exclusive, unique, and they work. The very first RIMS that Gary Gauger made available for sale is still being used. The integrity of the product and of Gary Gauger, the practicality of the product, and the fact that it has worldwide patent protection, made us realize that we *had to* continue."

The entire history of PureCussion is directly connected to one man—drummer and inventor Gary Gauger. It was from his first company, Gauger Percussion, and his first commercially successful product, the



RIMS mounting system, that PureCussion was created. The story of RIMS goes back several years. "Gary Gauger actually made his first attempt at drum suspension back in 1972," says Walt Johnston. "The first design didn't work. But this was his first attempt to isolate resonance. The concept was, how do you hold the drum without impeding it from vibrating? Gary made several attempts to find the best way to suspend the drum until he came up with the final version, the one we produce today."

Gauger began making working models in his garage, and interested RUSS Kunkel in one. "I guess RUSS was his first endorser who really gave it a test, and he was thrilled," Johnston says. "From that point, and while still working in his garage, Gary

made RIMS mounts for other people. It got to the point where too many people wanted RIMS, and he had to get an SBA loan. With that he started Gauger Percussion. The business became bigger and bigger, but he got to the point where he couldn't get any more money.

"A promoter Gary knew named Keith Christiansen introduced Gary to Bob Carlson, and that's how PureCussion was started. The initial idea behind PureCussion Drums was to combine a RIMS mount with the newly created PTS drumheads from Remo."

Since RIMS are at the foundation of PureCussion's success, Walt was happy to discuss how they work. "RIMS allow the drum to vibrate much more freely than conven-

tional hardware. Most drummers have experienced the difference in sound between a tom-tom when it's played while being held by the rim with your fingers and when it's mounted on the stand or bass drum in the usual manner. The drum rings a lot more when held with the fingers.

"I was a fan of RIMS for a number of years before I started here, but when I was at Pearl they would not use them. The Japanese philosophy on that is rather pointed: 'If we offer RIMS with our product, we're telling people that our product doesn't sound good without RIMS.' I wanted to take RIMS on as an OEM [original equipment manufacture, which means they are available through the drum manufacturer as an option] product for Pearl. Many of

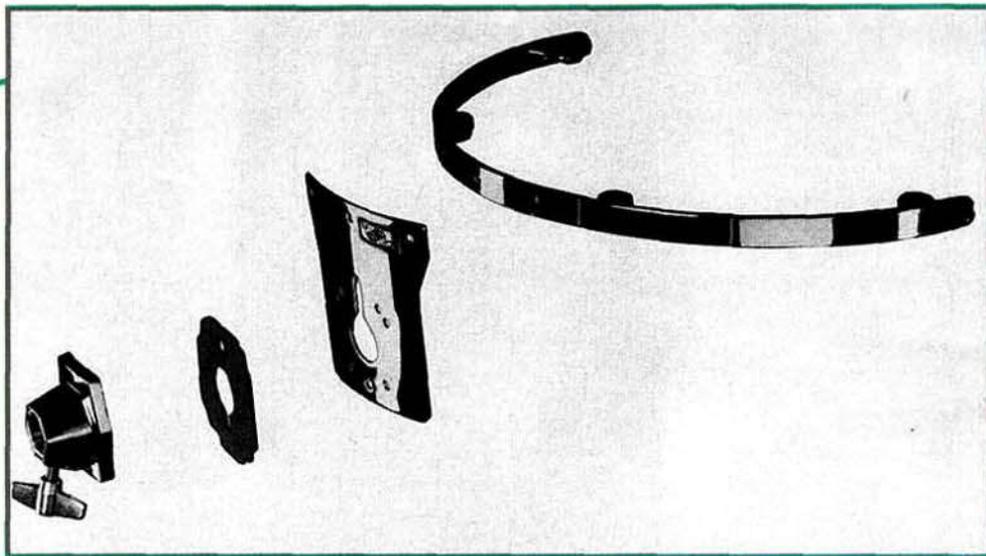
the Pearl artists that I would send drums to would say, 'Please don't put brackets on, I'm using RIMS.'

"With RIMS, you get more lows, you eliminate some unwanted ring, and there's a truer fundamental tone," Walt continues. "We had some tests done using an oscilloscope that prove the benefits of RIMS. The amplitude at the moment of impact is greater, the duration of the tone is greater, and the tone is more complex. So the sound lasts longer and there's more to it."

There are several drum companies that believe in the benefits that RIMS give to their drums. "Remo is going very heavy with RIMS," Walt mentions. "Two of their series are offered with RIMS as an option. They will even manufacture the drum now without the bracket. Ray Ayotte, who makes drums in Canada, likes the RIMS, but not just because of the sound. He says, 'I like the RIMS on because they look good, and I don't have to drill a hole in the shell, and therefore my finish is beautiful.' I said, 'But don't you think it affects the sound?' and he said, 'I'm concerned about the looks.' So he has beautiful-sounding *and* good-looking drums. That's just his point of view on the RIMS."

"The Fred Gretsch Company is offering RIMS. And a number of smaller companies are, like Tempus drums. We are also found on most drums offered by Drum Workshop and Noble & Cooley. So some very high-quality drum manufacturers believe in the product."

When asked how he goes about con-



vincing drum companies to offer RIMS with their drums, Walt admits, "Well, I haven't been successful in talking anyone into using the products yet. To me, to be OEM-heavy would be to get Pearl, Tama, Yamaha, or Ludwig—one of the main companies. We don't have any of the larger companies using it. As I mentioned before, the Japanese companies think that by using RIMS on their drums they are saying that their drums don't sound good, and that's not the case. RIMS *enhance* the sound of their drums. We never say that RIMS make a drum sound better. Sound is subjective, but there is a difference when the drum is suspended."

"When I was at Pearl, the late Al Duffy thought he had a way to go sideways on the shell, by hooking a mount to the top and bottom of the counterhoop. We probably would have gone through the same failures that Gary Gauger went through. But we were trying, and I suppose other companies are trying as well."

"We have been in discussion with Ludwig about using RIMS," Walt continues, "and they were interested. We got to the point where they were

trying to come up with a program to get it under way. Unfortunately, Ludwig is in a state of flux at the moment, so it's been delayed. But that might be the first major OEM that happens, once that dust settles. And a major Japanese company has been talking with us. They want to do it right, though, and not just throw a few RIMS on a bunch of drums."

Discussing how RIMS affect the sound of drums, Walt points out, "We found that a thicker-shell drum does not react as freely to the RIMS as the thinner-shell drum. The type of material the shell is made out of doesn't seem to affect it too much, it's just a matter of how much material is there. I've got a small fiberglass Pearl tom that I thought was one of the biggest-sounding drums around. We put some RIMS on it and use it for demonstration now because the RIMS opened it way up! I don't know if certain woods are more affected than others; the thickness seems to have more effect than the type. I can't say a maple shell sounds better than a birch, for example."

"Some drumheads have a slightly greater effect than others. If the head is too muted or muffled down, the RIMS is not going to



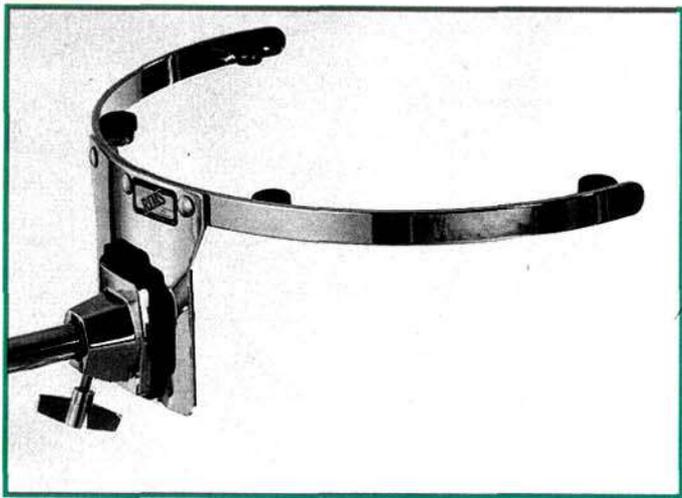
President Bruce A. Carlson with Vice-president Walt Johnston in PureCussion's large stockroom.



Gary Gauger, inventor of both RIMS and PureCussion Drums

Photo by William F. Miller

Photo by William F. Miller



help much. Putting a RIMS on a drum is kind of like having a car capable of doing 180 mph, but with a 55 mph limit. So if you get too much resonance a drummer is going to tape it back anyway. All we are doing is opening up all the resonance possible that we can by suspending the drum. Drummers are going to use the types of heads and muffling they like, but with RIMS they have a much wider range of sound at their disposal."

Drummers who are unfamiliar with RIMS might be concerned with how they affect the stability of the drum. To this question Walt says honestly, "They wiggle sometimes. There are some very heavy hitters who refuse to use RIMS because the drums are not locked into a particular place. And some of those heavy hitters don't really need the resonance, because their drums are amplified. Or, all they need is a trigger really; that's what they are looking at. We are able to eliminate the wiggle with surgical tubing on the tension rods to take up some slack on drums with long tension rods, but only a few players found this to be necessary."

When asked why more drummers aren't

using RIMS, Walt addresses the issue this way: "I think our biggest problem is that the general drumming population is not aware of RIMS, or what RIMS can do for their drums. I'm totally flabbergasted by some drummers who have been around a long time and don't know what RIMS are; it totally shocks me. The drummer with a major touring group, who plays in L.A. and travels all over the place, didn't know about RIMS. I told him I was with RIMS, and he said, 'What are they?' To me, that's astounding.

"Yesterday, Kevin, one of our salesmen, came in to me and said, 'I just spoke with a dealer who up to now had no idea what RIMS were.' I don't understand those things myself. The awareness is what we need. At this point we're trying to figure out just how we should let drummers know about this product. The list of drummers who use RIMS is a Who's Who of all the top drummers playing today, and they are associated with just about every drum company.



When I came here, it was so nice because I could work with drummers who didn't just play Pearl drums. I'm very happy to be associated with a product that reaches everyone. RIMS can help most any drummer with his or her sound, and we just want to get that message out."

Up until now the RIMS system has been strictly for rack toms and floor toms. However, PureCussion has been experimenting. "We have been using RIMS setups for snare drums," says Walt. "In fact, the Solid snare drum company and Joe Montineri snare drums have been displaying their drums at recent NAMM shows using RIMS. Solid had something like six or eight snare drums mounted on RIMS in conjunction with a Pearl rack at the last show. It's a nice way to display them, and it does sound good.

"Cary Gauger is currently working on his second, or maybe even third attempt to suspend a bass drum," Walt continues. "In the prototypes he's made so far, the sound of the drums has been remarkable. A drummer in New York asked him to make one recently for his Noble & Cooley bass drum, but that was just for him. It's not a product we are offering for sale yet, but maybe down the road a bit. It's a very expensive proposition, because it takes a lot of metal to completely suspend the bass drum. It is something that has two large bands that circle part of the drum, and all of the mounts are attached to the legs of the bands, and then there's a connecting plate. Gary's only used it on an 18" bass drum, but the drum sounded like a 24" drum with this device."

Discussing the finishes available on RIMS, Walt says, "These days drummers are very concerned with the looks of their drums, and the RIMS mounts do look good. RIMS are available in both chrome and black finishes. However, chrome is still far more popular, about ten to one almost. But I'm

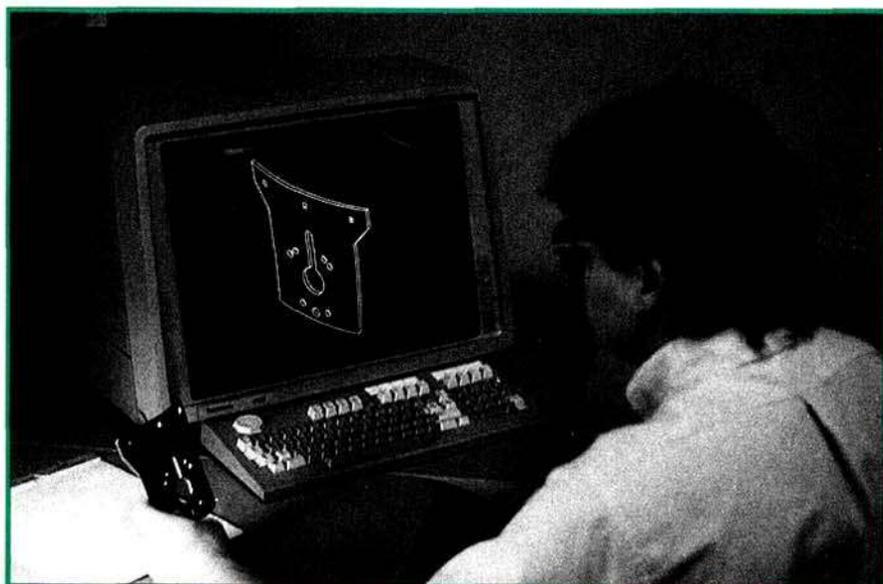
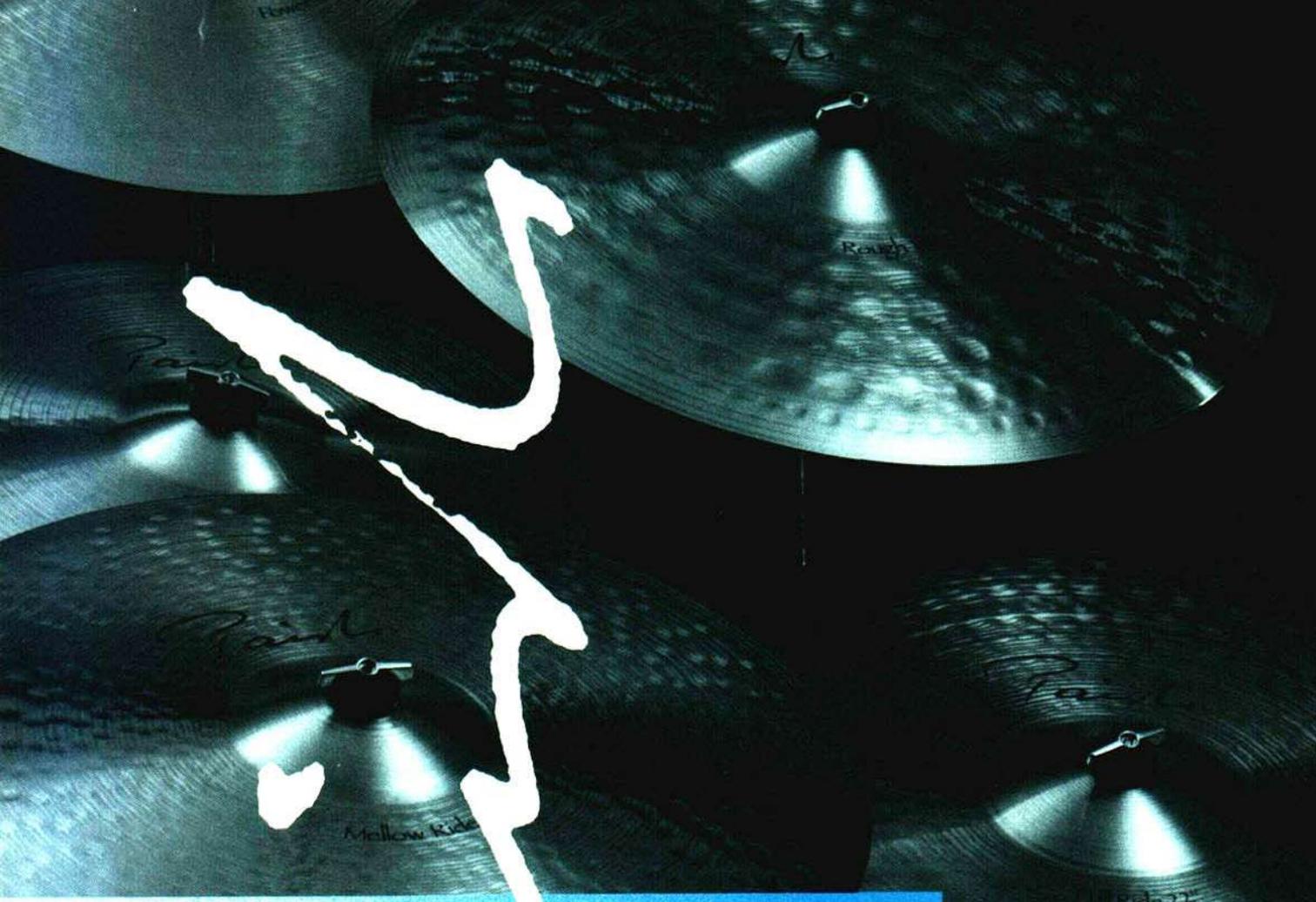


Photo by William F. Miller

PureCussion employee using state-of-the-art computer technology to reproduce three-dimensional drawings of RIMS components.

continued on page 90



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MUSICIANS  
AND THEIR**

**MUSIC**

In 8 years of painstaking work, Paiste Sound Development invented a new alloy for cymbal sounds: an alloy that goes beyond any current materials used for cymbals in its capability for sound—a new era of sound metal. By applying our traditional Paiste cymbal artistry to the new alloy we then hand craft the most beautiful, sophisticated cymbals.

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"Right, right, right! Great Jazz cymbals! I don't have to put rivets in these, they're already in there."

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"Marvellous! Very musical sounding cymbals with a beautiful transparency."

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"They are like a whole new generation of cymbals—for every generation of players. There is one cymbal for every style of music."

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"These cymbal sounds will inspire drummers to tune their instruments accordingly. The sound of the drums has to be richer to complement the cymbals."

—PIERRE FAVRE

"This is the first cymbal that has a wide dynamic range without being overpowering. They cut through in all dynamic situations with the same clarity. In the studio, they are fantastic."

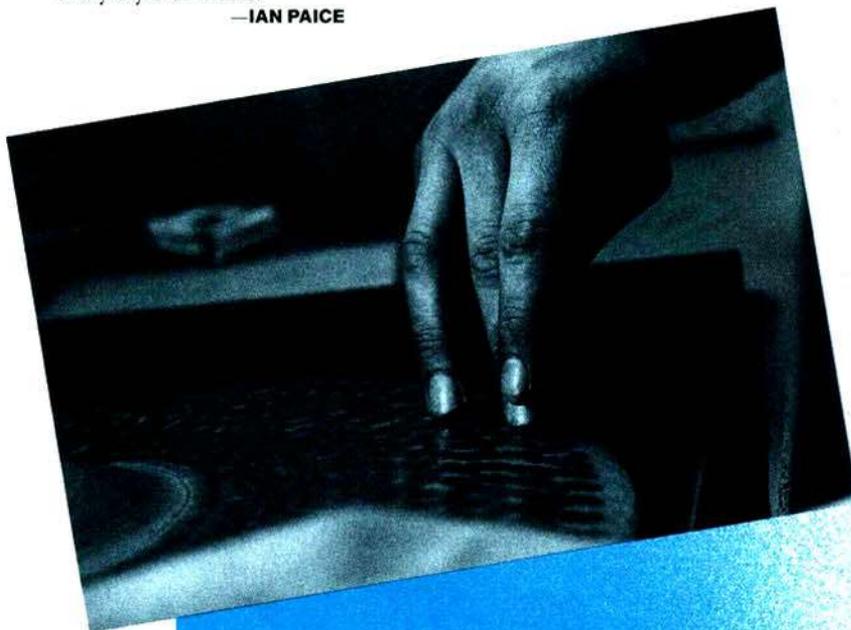
—LEON NDUGU CHANCLER

"You know how it feels when you just get out of the shower and you're nice and clean and fresh? That's how I feel about these new cymbals. Brilliant!"

—MARK HERNDON

"Making these cymbals is like making music, it's art. With these sounds, Paiste jumped above its own shadow into a complete new cymbal world."

—FREDY STUDER



# Sabian Jack DeJohnette Signature Cymbals



Photo by Rick Mattingly

For a couple of years we had been hearing rumors that Jack DeJohnette was working with Sabian to develop a new line of cymbals. Neither Jack nor anyone at Sabian would confirm any details, but then on various recordings DeJohnette appeared on in the past few months, this really distinctive ride cymbal started turning up. It had a dryness and definition that was similar to ride cymbals that had been taped up, and yet it didn't have that muffled quality that tape tends to cause. It had more overtones than the thick, heavy cymbals that a lot of drummers use in order to get definition, and yet the overtones never built up and obliterated the stick attack the way they do on thinner, lighter cymbals. Was this, in fact, the result of the rumored collaboration between Jack and Sabian?

It was indeed, but it was only the beginning. At the summer NAMM show, Sabian introduced an entire line of *Jack DeJohnette* Signature cymbals: rides, crashes, hi-hats, and a China cymbal. These are neither HH or AA models; they have a sound—as well as a look—all their own. The cymbals are

unlathed and unhammered; this is pretty much what they look like when they come out of the oven. (A secretary at MD, after seeing a group of *DeJohnettes* set up in our testing room, asked me if they had been in a fire. Well, yeah, sort of.) Jack's signature and the Sabian logo are white, which provides a strong contrast against the unfinished metal. We almost expected the cymbals to feel gritty, but a Sabian spokesman explained that a coating is applied to the cymbal to prevent that.

Starting with the ride cymbals, they are available in 20" and 22" models. They can best be described as having a very dry sound, yet they don't have that anvil-like clang that is often labeled "dry." Instead, you get a little more of a "click" sound from the stick, and there are just enough overtones to give it body. I preferred the 20" model in most situations, finding the 22" a bit gongy at times. (Although, when I played a set of these cymbals at the NAMM show at Chicago's McCormick Place, the 22" sounded better to me. So let the cymbal fit the room.)

I found the rides to be especially well-

suited to faster tempos, as they allowed total clarity and definition. (Think about the way DeJohnette plays a ride cymbal and you'll get the idea.) The other exceptional feature of these cymbals is their bell sound, which is extremely clear and cutting. Rock drummers who do a lot of their playing on the bell would do well to check these out. The 20" lists at \$229; the 22" is \$270. These, like the other *DeJohnette* Signature models, are priced slightly above Sabian AA's, but lower than HH models.

Next are the 16" and 18" crashes. Essentially, these are almost all attack with few overtones and little sustain. Predictably, the smaller cymbal speaks a little faster, but both cymbals have a very fast decay, almost sounding choked at times. They almost remind me of splash cymbals, but of course they have more body. Additionally, I found that the 18" made a nice, high-pitched ride cymbal. In fact, I might actually like it more as a ride than as a crash. The 16" lists at \$169, and the 18" at \$199.

The 14" hi-hats had more overtones and "swish" to them than I was expecting, based on their weight. The "chick" sound is somewhat lower pitched than what might be considered average, but it was a warm sound with pretty good cutting power. When closed and played with sticks, the hi-hats were very crisp and precise. When opened slightly and struck for a "bark," they were especially funky. A couple of the MD editors thought the hi-hats were the best of the bunch. (I'd pick the 20" ride, myself, but the hats would come in second.) The hi-hats list at \$279 a pair.

Finally, there is a 20" China cymbal. Again, it is very dry. If you like to ride on a China cymbal, this might be for you. It's fairly flat for a China, in that the edge is not turned up quite as much as usual. So if you tilt it just a little, you can easily ride on the top without accidentally hitting your stick on the upturned edge. Personally, I preferred mounting it upside down and riding on the bottom, as there were a few more "trashy" overtones when played that way. Riding on the top produced a slightly

pingier sound. It wasn't a huge difference, but just enough that it's almost like having two different cymbals to choose from. When crashed, it tended to be very low and gongy, so if you like to use a China cymbal for explosive crashes, you might prefer something else. List price is \$229.

When DeJohnette was first showing me these cymbals, he referred to them as "user-friendly," because the drummer has a lot of control over them. He then demonstrated how he could really lay into them without the overtones building up into a wash. At the time, though, I couldn't help thinking that the other side of the coin must be that the cymbals weren't very responsive, and that you would have to play them with a certain aggressiveness to make them speak at all.

Now, having played these cymbals for a couple of weeks, I find that my original assumption was not quite accurate. The crash cymbals do require a pretty solid strike, but the ride cymbals sound surprisingly good when played delicately with lightweight sticks. They might not be my ride cymbals of choice if I were working in a totally low-volume situation, but in any setting that requires a range of dynamics, they would work as well during the softer sections of music as they would during the louder passages.

While all of the cymbals in the line were designed to work together, I think it would be quite possible to mix these with other types of cymbals. Personally, while I love the 20" ride for fast rhythms, I would want another ride cymbal in my setup that had a lot of overtones (or maybe even rivets) for the slower tunes where I wanted a lot of sustain for each note. I would probably want a more traditional crash in my setup for the same reason. But that's just based on my taste and the kind of gigs I play. Someone else might be quite happy to use nothing but a set of *DeJohnette* cymbals (as Jack is). And I suspect we'll eventually see every combination, from only one *DeJohnette* model in a setup, to only one other cymbal in an otherwise all-*DeJohnette* setup. But that's the fun of having so many different cymbals available, and drummers have truly never had as many options as they have today.

Overall, I would recommend these cymbals to drummers who are interested in very rhythmic playing. They are not for people who like their ride cymbal to provide a wash, or who like long, shimmering crashes. But if you want extreme clarity in your ride cymbal rhythms, and prefer to use crashes for short rhythmic punctuations, these could be what you've always dreamed of. Jack DeJohnette and Sabian are to be congratulated for making a truly original contribution to the range of cymbals that drummers have to choose from.

Rick Mattingly

# Sabian Carmine Appice Signature China Cymbal

There are occasions in manufacturing when elements or qualities that would be undesirable in one product make another product that much better. Such is the case with Sabian's new *Carmine Appice Signature China* cymbal.

As the name indicates, the cymbal was developed for, and in association with, Carmine Appice, who had a very specific idea of what he wanted. The goal was a China cymbal that could provide the volume and projection that Carmine required, take the abuse that powerful hard rock drumming delivered, and yet produce the spreading, "trashy" sound that characterized the best authentic Chinese-made China cymbals.

Working together with Carmine, Sabian's Nort Hargrove theorized that perhaps the normal Sabian cymbal alloy was a bit too good—too musical—to produce the trashy sound being sought. So he experimented with different alloys, finally settling on one called nickel-silver, which is often used to make budget-level cymbals.

If you've ever really walloped a nickel-silver crash cymbal, you'll find that it doesn't have the body, character, or sustain of a cymbal made of bronze. But that very tendency to "break up" lends itself exactly to what is best about Chinese cymbals. As any metallurgist will tell you, the alloys used in authentic Chinese-made cymbals are generally pretty crude and impure. Using nickel-silver for a China cymbal, and combining that with high-quality craftsmanship and machining, seemed to Nort to be a logical way to approach Carmine's goal. From there, Nort tried different shapes, different hammering methods, and different



Photo by Rick Mattingly

lathings, until he ultimately got the cymbal that Carmine was looking for.

So what was that ultimate outcome? An outstanding China cymbal, with qualities that read like a description of a bad little boy: loud, brash (approaching obnoxious), disturbing, and unavoidable. Some Chinas "crash" when struck; this cymbal *explodes*. It's available only in an 18" size, and would seem to be designed as a crash/punctuation cymbal, rather than as a China you'd want to ride on. (I certainly can't imagine riding on it; it would be like trying to lay down steady time with a box of hand grenades!) I tried the cymbal in situations where my band was really smoking, and there was just no denying it; its sound blasted through above all else. My tendency was to use the cymbal sparingly, so that its impact was all the more dramatic when I did use it. (I also wanted to keep what's left of my hearing.)

There is absolutely nothing "pretty" about the sound of the *Carmine Appice Signature China* cymbal. But it is *totally* effective at what it is designed to do. If you want a cymbal that will make its presence felt no matter what is going on around it, this is the one to use. The suggested list price is \$199.00.

Rick Van Horn

# Yamaha Remote Wire Hi-Hat

Yamaha recently introduced its *Remote Wire Hi-Hat* in two versions: the *WHS-850* (with six feet of cable) and the *WHS-850S* (with three feet of cable). Aside from the cable length, the units are identical. The hi-hat section features a newly designed drop-lock clutch and an oversized dial to adjust the spring tension. There is also a retaining wing nut to hold the bottom cymbal in place when the hi-hat is mounted in an angled position. The pedal section uses a standard two-piece Yamaha footboard with its heelplate bolted to a large steel baseplate fitted with non-skid rubber on its bottom. Two sprung spurs can be screwed down through the baseplate for additional skid prevention.

The *WHS-850* works very smoothly and quietly, and feels pretty much like a normal hi-hat. The spring tension felt a bit stiff, even at its lowest setting; when I used a lightweight top hi-hat cymbal, the pedal didn't "float" quite as much as I prefer. Using a medium- to heavy-weight top cymbal seemed to balance the spring tension, resulting in a very fluid action. Although the potential range for spring-tension adjustment is quite large, I'd think a drummer would have to be using a very heavy top cymbal to warrant increasing the tension very much from its lowest setting. The casing housing the tension adjustment is pretty bulky, and appears as a somewhat incongruous bulge in the middle of the otherwise sleek-looking hi-hat section. (Overall, the hi-hat section of the *WHS-850* is somewhat longer than those of other brands we've tried. This might make it a bit more difficult to position in tight places.)

The drop-lock clutch features a little trip-rod that comes off almost parallel to the floor. It's covered with a rubber sleeve, which is a nice touch, since the sleeve quiets the sound of a stick hit-



Photo by Rick Mattingly

ting the rod to release the top cymbal. The trip-rods of other drop-lock clutches I've seen have been a good deal more vertical—parallel to the hi-hat rod—and I can't help but feel that this horizontal version has the potential of getting bent or snagged among the legs and pipes of other stands in a crowded trap case. Of course, totally removing it from the hi-hat for transport would solve that problem, but I'm always reluctant to separate parts of a stand for fear of losing something. (And since a drop-lock clutch is a two-piece affair anyway, the potential for loss is doubled.) I'd prefer to see the same little rubber-covered rod come out a bit from the clutch and then take a 90-degree bend upwards, making it conform more to the overall design of the hi-hat section and thus safer when left in place.

My only criticism of the pedal section is with the mechanism that locks the pedal and the baseplate together. I had a heck of a time when I first assembled the unit, and it wasn't much easier fitting these parts together after I disassembled it again for "pack-up." However, I checked this out with Yamaha, and was told that the tightness of this locking mechanism was intentional. The company's feeling is that if you start out with a snug

fitting, the unit will retain its strength and stability longer. Naturally, over a period of time, wear and tear will result in a certain loosening of the fit, so why start with a loose fit to begin with? I suppose that makes sense, but I don't like the idea of having to fight something every time I want to break it down or set it up again. Perhaps a compromise would be beneficial.

Speaking of breakdown, it is in this area that I have my greatest problem with the *WHS-850*. The cable does not disconnect from either section of the unit. In order to pack it

up, you unlock the pedal from the baseplate (allowing that section to fold flat), then coil up the cable and fit it, along with the pedal and hi-hat sections, into your trap case as best you can. Mind you, neither section is particularly large, and I had no trouble finding room for either of them in a standard trap case. But when you try to handle two pieces of hardware connected by three to six feet of strong steel aircraft cable wound into a tight coil, you find that you have something with a life of its own on your hands. Yamaha's position on this issue is two-fold: On one hand, they feel that most drummers they've talked to don't like to deal with dismantling tiny connections, and would simply prefer to pack up the unit in its entirety as best they can. (Perhaps many of those drummers have roadies!) On the other hand, they recognize that trying to fit this spring-loaded beast into a trap case might be a little tricky, so they are planning to introduce a hard case specifically for the *WHS-850* soon. Personally, I'd prefer to break the thing down into more easily packable—and controllable—sections, and not have to spend additional money for a case. But it's nice to know that Yamaha will at least be giving drummers an option.

Mounting a remote hi-hat requires some device to attach it to another stand, or perhaps to a drum rack. With our test units, Yamaha provided a nifty device they call the *AC-910 Arm Clamp*. It's a sizeable extension arm, with swivel clamps at both ends, allowing you to position it in a wide variety of ways, and to achieve almost



Photo by Rick Mattingly

any height or angle on the hi-hat unit. It lists for \$55.00. In our photo, you'll also notice a gadget that really helps stabilize the remote pedal (which uses no *Velcro* or other method to help anchor it on the floor, in lieu of a tripod). It's called an *HSAT-920*, and it is simply two drumkey-operated clamps connected by a steel rod. The *HSAT-920* clamps to both the primary and secondary hi-hat pedals at the base of their shafts, thus locking them into one stable unit. Most drummers would hook the standless *WHS-850* to the stand of their traditional hi-hat; for our purposes we simply connected both *WHS-850* units

together. As a matter of fact, Yamaha suggests that drummers might want to consider such a setup, using the *WHS-850S* as a primary pedal to their left—mounted on a cymbal stand or drum rack—and the longer-cable *WHS-850* as a remote unit to their right, to obtain maximum placement versatility for *both* their hi-hats. We certainly found no lack of pedal stability when we employed the *HSAT-920*, so such a system is definitely a practical possibility. The little connector unit sells for \$48.00.

Ah, but how much for the *WHS-850* itself, you ask. Well, the long-cable version

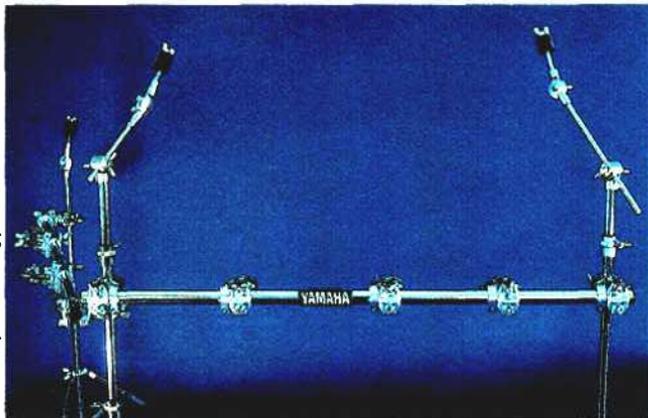
lists for \$305.00, while its shorter brother is priced at \$295.00. This puts it right in the same price ballpark with all the other cable remote hi-hats currently on the market, so for once economics need not be a major element in the decision-making process. I can't honestly say that Yamaha's *Remote Wire Hi-Hat* is significantly *better* than those of other brands I've tried, but it certainly is as good as any. If you're partial to Yamaha hardware, you'll probably love it. If you don't have a particular brand preference and you're in the market for a remote hi-hat, by all means include this one in your shopping.

—Rick Van Horn

# Yamaha Super Rack System

Yamaha has a history of waiting until most of the "bugs" are worked out of a product's design by competing manufacturers, and then introducing their own model without those bugs—and with a few improvements of their own. While you may or may not consider this as "innovation" (more like "variations on a theme"), you certainly can't fault the result: a product that is already "time-tested" at the moment it hits the market. Such is the case with Yamaha's new *Super Rack System*.

Photo by Rick Mattingly



In a way, Yamaha did break with its own tradition when it introduced this new system in early 1989. It had already introduced a rack system early in 1988, loosely based on the Ultimate Support System and Tama designs. In response to complaints from consumers and Yamaha's endorsing artists, the entire design was scrapped in favor of one closer in concept to the Collarlock Bar System. However, in keeping with Yamaha's way of doing things, many details have been modified and improved. The *Super Rack System* may not be entirely "new," but neither is it a direct copy of anything else. What it is is a tremendously versatile, efficient, and well-appointed drum rack.

What we tested were two basic horizontal rack pipes with their accompanying clamps. The *RS115-4* is 4' long, with two *OC-910-U* Universal Open Clamps, two *OC-920-R* Right-Angle Clamps, and four *MC-318* Memory Clamps. The *RS130-5* is 5' long, and comes with one additional *OC-920-R* and one additional *MC-318*. The

pipes are chrome steel, 1 1/4" in diameter. Each pipe was attached to cymbal stands for support during our tests; Yamaha also offers a leg unit with which to create a free-standing, self-supporting rack.

By now, drum racks are nothing new, so I don't feel that I need to describe the function of each component of Yamaha's system. But I do want to mention several details that are dramatic improvements over what has been seen on previous racks.

First and foremost is something that seems simple, but has been a source of major irritation for rack users in the past: the memory clamps. While the mounting clamps of all other manufacturers of tubular racks are hinged, none of their *memory* clamps are, meaning that if you want to secure a newly installed mounting clamp with a memory clamp, that memory clamp has to be slipped over the end of the pipe and slid into position. This often means that other clamps must be removed, forcing you to recreate much of your rack setup from scratch. Yamaha's memory clamps are

hinged, so that they open up and can be installed at any point on the bar. This is the single feature of the Yamaha system that most sets it apart from other racks, although I'm sure it will soon be incorporated into the designs of other brands. It's just too obvious an improvement to be ignored.

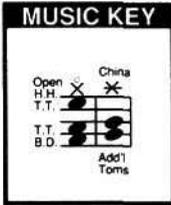
Another handy feature of the *Super Rack System* is the fact that two clamps can do everything necessary: connect pipes, create legs, mount drum, cymbal, and mic' hardware, etc. The *OC-920-R* Right Angle Clamp is the fundamental

block-style clamp that mounts to either a vertical or horizontal pipe, and will accommodate another pipe in a perpendicular position. The larger *OC-910-U* Universal Open Clamp incorporates a ratchet between the two pipe-mounting halves, allowing it to be rotated a full 360 degrees. This allows it to connect rack pipes (including legs) at odd angles, or to hold drum, cymbal, or mic' stands at angles that are other than perpendicular to the rack pipe. This can aid in achieving that "perfect placement" of equipment.

Either clamp can be used for the connection of rack segments, depending on what final rack shape you ultimately need, and either can be used to mount things on the rack. Because the clamps are completely adjustable in a wide range, they will accommodate pipes of 1 1/4" (or even slightly larger) down to about 3/8", which should account for just about anything you might want to mount on your rack. All the bolts on the clamps are spring-loaded, helping

continued on page 98

# "The Wheel"



This past summer I recorded the basic tracks for the new Jefferson Airplane album. I played acoustic drums on all of the tracks except for one of Paul Kantner's songs, "The Wheel," where I integrated electronic drum and percussion sounds with my acoustic drums. This article is about the parts I came up with for the song and the process I went through rehearsing and recording these

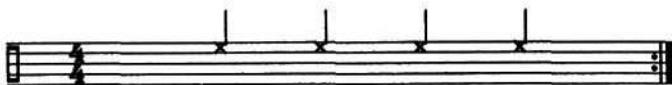
parts.

When Paul first played me the song, we both thought that lots of percussion instruments along with the drums would sound great. We also thought that the electronic percussion and electronic drum sounds would sound great combined with acoustic drums and percussion instruments. After learning the song, I started experimenting with different sounds and rhythm patterns. I wrote some basic ideas down on paper and then programmed these ideas into a Macintosh SF computer. I used a computer because it made it possible for me to hear all of my ideas immediately, and it helped me determine whether or not these ideas would work together in the song.

I used the Roland D-110 module as my sound source and the Kawai K-1 keyboard as my controller, or playing source. In other words, I played the K-1, but got the sounds from the D-110 by MIDI-ing the K-1 and the D-770 together. This setup made it possible for me to hear all of the possible sounds the D-770 had to offer very quickly by playing the K-1. Pick the sound, play the part, and program it into the computer—bingo!

At this first stage of programming, I recorded into the computer 11 parts on 11 separate tracks. I programmed each part on a separate track in order to make it possible to edit the parts later. By programming all of the parts into a computer, along with having the capabilities of MIDI, I was able to change or replace any of the programmed sounds later as needed. Once you have the MIDI information in the computer, you can send that information to any sound source you want and hear that sound, as long as that sound source is set up to receive the MIDI information that the computer is sending out. Computers don't actually record sounds as recording tape does, but rather they record MIDI information, which can then be sent to any instrument able to receive it.

Here are the first 11 tracks that I programmed into a computer for "The Wheel." All sounds on these 11 tracks came from the D-770 module. I first recorded a click track on track #1 using quarter notes. I used a cross-stick sound for the click track.



On track #2 I recorded a maraca and shaker part. (The maraca part is written on the third space and the shaker is written on the lowest space.)



Then, on track #3 I recorded a bass drum part.



On track #4 I used three tom-toms.



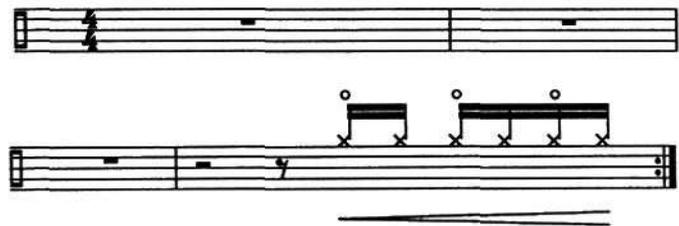
On track #5 I recorded a low floor tom part.



On track #6 I recorded brush stroke and China cymbal parts. (The brush strokes are written in the third measure, and the China cymbal is in the fourth measure.)



On track #7 I put down two types of hi-hats, open and closed. (The indicated closed hi-hat part is actually a half-opened hi-hat sound.)



On track #8 I recorded a timbale part, which consisted of random 16th notes.

On track #9 I had bongos and another low tom-tom playing random 16th notes.

On track #10 I recorded a shaker (written on the top line) and a bell sound (written on the third line) that also sounds like a shaker.



by Kenny Aronoff



Photo by Rick Malkin

Finally, on track #11 I recorded handclaps.



I took all of these parts and created a four-measure phrase that repeated over and over again like a loop. I then mapped out the form and length of the song and built the foundation of the song with this four-measure groove. At times I had to "cut and paste" parts of the four-measure groove to make it fit into the form of the music. For example, sometimes I had to create a two- or three-measure phrase. In other places I had to create a measure in 2/4 or in 3/4 instead of using the regular 4/4 beat of the song. I played Paul Kantner the 11 tracks that I had programmed, and he liked it, but he wanted more parts to complement his vocals and create more dynamics throughout the song.

Paul and I started rehearsing the song while I came up with additional parts. First I played the pads on my Alesis HR-16 drum machine, which triggered sounds from my *D-110*. The sounds I used were two low toms tuned differently and a bass drum. As we rehearsed the verses together, Paul constantly gave me suggestions about what words or phrases he wanted accentuated or played loud or soft. For each verse I played differently, always designing my parts to complement Paul's vocal line and dynamics. These parts were programmed on track #12.

I should mention that after programming each of these parts I would quantize them to make sure they were perfectly placed on the correct beat. Sometimes I don't quantize my parts because I want a more human-like feel, but in this case I wanted perfect placement of all rhythms.

Paul and I listened again to what we had, and he decided that he wanted a few more parts added to create more dynamics and to complement his vocals. This time I played pads into my *ddrum 2* brain, using effects toms and ethnic drum sounds. These parts were programmed on track #13. Once again the parts I came up with were designed around the vocal line. This track contained random fills scattered throughout the verses. On track #14 I also played fills on pads, triggering more tom sounds from my *ddrum 2* brain.

Finally, Paul decided he liked what we had for the moment, so the band started rehearsing with these 14 tracks, while I played congas and bongos on the verses and my drumkit on the choruses. We rehearsed like this, making occasional changes or edits, until we got into the studio.

When we recorded this song in the studio, I overdubbed my acoustic drums on the choruses. I played a march-like beat on my snare and played fours with my kick drum and hi-hat. Later, more percussion parts were added to "The Wheel," after vocals and all other overdubs had been recorded.

"The Wheel" is an example of how I can combine electronic sounds (drums and percussion) with my acoustic instruments. The electronic equipment I use has given me more variables or sounds to choose from when I make records or perform live, and when I write music. I try to be open-minded and let the song I'm playing or writing dictate to me what approach is best for that particular song.



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# Finding Inspiration

Think about this: Where do you go for inspiration when it's time for you to make music? If you're like most of us, you probably listen to recordings of your favorite drummers, go to live performances, watch instructional videos, take lessons, read drumming books and *MD*, go to the occasional drumming clinic.... Whatever the activity, it's got to at least have *something* to do with drums. Only makes sense, right?

Well, it's true that most drum teachers would agree that the previous examples are all excellent ways to learn more about drumming and to improve your playing. Despite the occasional pseudo-avant garde "musician" who claims that the pursuit of technical prowess is the wrong path to take, being able to play different styles and with technical grace really *will* allow you to realize the ideas in your head more fully.

On the other hand, though, there's still that nagging old adage about not being able to see the forest for the trees. If all we ever look at is what goes on directly in front of our eyes—on our drumset—we could be missing some of the things in our environment that could have a profound effect on what we ultimately play. At the risk of sounding too New Age, everything in our environment really is connected in *some* (if minimal) way. Drumming, like any other form of music-making, doesn't happen in a vacuum; it reflects, relates to, and affects other things—emotion, intelligence, nature, spirituality, the parts other instruments play.... Why don't we reverse the situation and see how these various inspirations can also affect what we do on the drums?

Let's start off by looking at the Pink Floyd song "Money." The song opens up with the sound of a cash register in action. Rather than merely the random sounds of the register clinking away, though, the register's sounds have been "arranged" into a 7/8 rhythm that, along with a bass guitar line that mimics the mechanical "accents," become the song's groove. This rhythm, an excellent example of an odd time that doesn't *sound odd*, was inspired by—or at least realized via—an innocent, non-musical device, something not normally turned to to create or inspire music-making. No books on technique, no transcribing Tony Williams cuts, no practice pad. Why don't we see what else is out there?

Our world is filled with sound. Just walk down a busy city street, night or day, and listen. Percussionist David Van Tieghem's video "Ear To The Ground" is a great example of the street actually being turned into an instrument. To Van Tieghem, "a ringing ashtray is just as valid as a violin,"

and his playful video shows that signposts, metal grates, and concrete sidewalks also fit the bill. What Van Tieghem's performance hints at is that, if we open our ears, we realize that sound and rhythm can come from just about anywhere.

David Van Tieghem literally "played" the street. But inspiration can be drawn from the street using just our ears. The surging stream of traffic, water dripping from a drain pipe, even an overheard conversation between two passersby can evoke certain rhythms. And how about that racket coming from behind those ply-wood boards surrounding that construction site? Several "bands," notably Berliners Einsturzende Neubauten (translated, "Collapsing New Buildings"), built their sounds around "industrial noise," practically creating a valid school of music based on just these kinds of sounds.

Bill Bruford touched on similar ideas in his February '89 *MD* interview, when he described how one might go about creating a song like King Crimson's "Industry," from the album *Three Of A Perfect Pair*: "You play a horrendous racket on a metallic-sounding drumset, and someone comes in and says, 'That sounds like the death of the industrial revolution,' so you all decide to build up a composition around those sounds." A similar idea is explored on the Pink Floyd (them again) song "Welcome To The Machine," from the *Wish You Were Here* album, which is built around a throbbing beat that evokes the sounds of an assembly line, creating a sonic parallel to the song's lyrical theme. In the first case, the actual sounds that King Crimson were making inspired them to develop their musical theme. In the second case, the lyrical symbolism of "Welcome To The Machine" inspired the machine-like rhythms.

Other drummers who have mentioned the inspirational sounds of machines and engines are Airtio and Dennis Chambers. In his September '88 *MD* interview, Airtio described the sounds he used to hear on the street as a kid: "To me, sound was always music. When I was a kid in Brazil, I loved to hear the sound of a car changing gears. I got to where I could tell you if it was a Chevrolet or a Ford or a Volkswagen." In his May '89 *MD* interview, Dennis Chambers said that, as a young drummer, he would try to emulate the rhythms of a motorcycle on his drumset. To take it a step further, you might really get some interesting things going if you started adjusting the timing of a car engine, or maybe took a spark plug out. (I wouldn't recommend messing with dad's new Cadillac for this experiment. Stick with your '78 *Pinto*.)

If you live far away from the noise that man makes in the city, you will find that nature provides an endless variety of sounds and rhythms. Think back to biology class at school for a minute. Remember how we were taught that symmetry, balance, and repetition are prevalent throughout nature, from the orbits of the planets, to the theory of natural selection, to the leaves on trees? We've all heard the rhythms of ocean tides. Bobby Previte has mentioned the sound of Niagara Falls, where he grew up, as being a possible source of inspiration. And rivers and streams, bird songs, and the croakings of frogs and crickets all are potential sources of rhythm. We can even find rhythm within our own bodies. Perhaps the ultimate attempt at trying to come up with a "natural" rhythm was when Pete Townshend of the Who experimented with the natural rhythms and pulses of the human body, and used them as the basis for the beats to some of the songs from *Who's Next*.

Besides his interest in auto transmissions, Airtio also talked about his respect for the sounds of nature in his interview. "We have these big wind storms in California. We have these big eucalyptus trees in our backyard, and we live on these cliffs right by the ocean. So Mike Shapiro and I went out and recorded those sounds. The wind was blowing so hard we could hardly stand up, but the sounds were incredible. What power! The wind and the trees and the ocean together—it was like God talking." Airtio later described how the sounds of wind and the ocean are always different, leading interviewer Rick Mattingly to suggest how that could almost be a description of the way Airtio plays, how he is not afraid *not* to play, to leave space in the music.

Okay, so much for nature and the environment. Let's come back to man-made music for a minute—but not necessarily back to the drums. One of the interesting things about music is that, though the written notation for different instruments can vary in form, it's not as if we're talking about different musical languages; it's more like different dialects of the same language. So even though a drummer who can read drum music might not necessarily be able to sit down at a piano and perfectly play piano literature, upon listening to the music, he will probably be able to at least understand some of what is going on—why certain musical decisions are made. Good music relies on the communication between the musicians, and communication relies on understanding what others are trying to say.

Though the drums aren't really consid-

by Adam Budofsky

# Away From The Set

ered a melodic instrument, they don't have a monopoly on rhythm, either. Just like Billie Holiday emulated the phrasing and tone of Louis Armstrong's trumpet playing with her voice, drummers have been known to translate the rhythms, licks, and phrasings of other great instrumentalists into their drumming. When asked about some of his early influences, Al Foster, in his January '89 *MD* interview, said, "When I was about 13, I had gotten into Max Roach, and had bought one of his albums that Sonny Rollins was on. It helped me to hear melody and changes. Before, I was just playing—banging on the drums. He played so melodically and rhythmically. It really opened me up. As I got older I tried to play some of Sonny's and Joe Henderson's rhythmic patterns on drums."

Even though the acoustic drumset might not be considered a "melodic" instrument, the advent of electronics may have changed that notion forever. Bill Bruford, in his use of the Simmons *SDX*, has shown how the lines between the rhythmic drummer and the melodic keyboardist have been blurred; the communication gap has become smaller. Now drummers have much more control over the sounds they make, therefore their influences can be that much more varied. Besides the fact that sampling has allowed us to more or less duplicate any sound from the drumset, we can also arrange these sounds into melodies within scales previously reserved for other instruments. Virtually any musician can now be an inspiration to those who consider themselves drummers on today's musical scene.

How about less concrete sources of inspiration? Music, and especially percussion, has always been an important aspect of most religions. It has been used to summon the gods, to accompany ceremonial rites, to give a form to prayer. But not only has music been a tool for religious experiences; religion can sometimes be a tool to create music. The list of contemporary musicians who have found inspiration from their mystical beliefs is long and varied, from Omar Hakim to Bob Dylan to U2 to Narada Michael Walden. In his June, '83 *MD* interview, Mike Clark discussed how his introduction to Nichiren Shoshu True Buddhism was the most important aspect of his stint with Herbie Hancock: "The basic principle is that man and all phenomena in the universe are one, and by invoking the highest law—*Nam-Myoho-Renge-Kyo*, which roughly translates to 'Devotion to the Mystic Law of Cause and Effect through Sound Vibration'—you affect fundamental change in the depths of your life. It enables you to elevate the entire condition of your life.

The most important validation of the teaching is the actual proof, and I've gotten immeasurable actual proof every day since I started." Though it would be simple-minded to claim that a little sketchy research into a religion of choice would directly improve one's playing, it would seem that those who have delved more deeply into the mystic—for whatever reasons—have found ways to apply the principles they have been taught to their musical concepts.

Closely tied to religion is philosophy. Since one of philosophy's concerns is the search for logic in this seemingly illogical universe of ours, and since music—especially jazz music—often seems to have similar goals, the study of different philosophies might be the "logical" place to look for some inspiration. Ever searching for new ways to create and discuss music, Peter Erskine, in his June '89 *Jazz Drummers' Workshop* column, "Thoughts On Playing Free: Part 1," used the Chinese dualistic yin-yang symbol to symbolize the balance that a free jazz player tries to tread. Later in the article, Peter talks a little about the new science of chaos, which reveals patterns mathematical in origin (certainly a drummer's concern), but manifested in everyday life. And so we see that science can be another place to look for that which will make our music more interesting.

But music is far from just being a science. Art might be considered the moral opposite of science, and there's plenty of places in the art world we can turn to for some new musical ideas, too. Max Roach is often referred to as "The Painter," and for good reason. As Bill Berg touched on in his May '89 *MD* interview, all the different schools of art—music, painting, sculpture, film, dance, theater—are concerned with similar concepts. Balance, contrast, weight, shape, line, texture, color—these ideas are present in one form or another in all arts, and the best artists are the ones who control these concepts most eloquently. Max Roach, more than most, understands this, and in his solos uses these concepts to "paint" aural pictures. Max does more than simply play the drums, just as Picasso did more than just "draw a picture": He creates art.

The lesson to be learned from Max's playing is to look at the other forms of art. Walk through a museum and really look at the paintings. Try not to be subjective at first, and just try to describe to yourself or to a friend what you see. Remember that the artist has a reason for every element of that painting being where and how it is. After you've finished looking at the various works

of art, go to the museum store and pick up a few post card reproductions of the paintings you particularly liked. When you get home, tape the post cards to your cymbal stands, and try to convert what you see in the paintings to music. Don't be discouraged if what you play doesn't sound like "music" to you at first. Being uninhibited is the key idea here; any idea that is different is also bound to sound a little weird at first. The point is to free up your mind and look at things in a new, fresh manner.

It's no secret, nor is it a terribly novel idea, that artists often derive inspiration from the most obscure places. Abstract Expressionist artists tried to visually express lofty philosophical ideas, Surrealists studied dreams, and poets go on and on about the Meaning of Life. But things don't have to be so complicated; "high art" isn't necessarily what we're after here. It's simply this: There's nothing wrong with learning how to do the things that others have done on the drumset—or on any other instrument or canvas for that matter. Practicing rudiments and emulating heroes all have their places in learning. But drumming is a small part of music, and music is a small part of the world. There's a whole lot more out there to explore. Why limit ourselves?



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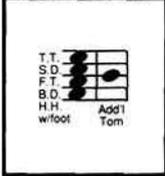
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## Drumset Warm-ups

(For Those Days When It Just Ain't Happening)

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Do you ever sit at your drums raring to go for it, and yet somehow you can't seem to get things happening? Do you ever feel a lack of coordination, no connection between your hands and feet, stiff as a board, or totally lax in swiftly going from drum to drum? To combat these kinds of problems, I came up with some exercises that help me "hone in" on these trouble areas. The exercises that follow are all based on popular hand/foot combinations and are written for a drumset with three toms. If you use more or fewer than three toms, simply alter the exercises to accommodate your setup.

Examples 1 through 6 should be practiced with both the right and left hands. Play each one several times before switching hands.

1

L R L R L R L R L R L R L R

2

L R L R L R L R L R L R L R

3

L R L R L R L R L R L R L R

4

L R L R L R L R L R L R L R

5

L R L R L R L R L R L R L R

6

L R L R L R L R L R L R L R

Examples 7 and 8 have the hands alternating right to left.

7

R L R L R L R L

8

R L R L R L R L

Examples 9, 10, and 11 give the highly neglected hi-hat foot a workout so that it can become a more integral part of your playing.

9

L R L R L R L R L R L R

10

R L R L R L R L

11

R L R L R L R L

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by Rod Morgenstein



Examples 12 and 13 have the hi-hat and bass drum alternating back and forth. These may sound and feel a bit awkward at first.



Examples 14 through 17 help in getting the hands moving from drum to drum, and should facilitate those "blistering" fills around the set.



These exercises grew out of a need to deal with certain aspects of the drumset that sometimes trouble me. Whenever you have problems such as the ones I've mentioned in this article, perhaps the thing to do is try to create your own exercises to meet these problems *head on*.



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by Roy Burns

# Artists And Endorsements

Ron Spagnardi's recent editorial on endorsements generated a lot of interest, with drummers writing letters to air their views on the subject. Their attitudes varied from "I wouldn't buy anything unless a company has endorsers I admire" to "I do not consider endorsers at all, only the quality of the company's products." Some letters voiced a disappointment with artists who have changed companies from time to time.

I can remember my first endorsement as a full-time professional, some years ago. I remember the thrill of seeing my picture in an ad for the first time. Years later, I worked for Rogers Drums and I got another view of the endorsers. Now I have my own company, Aquarian Accessories, and yet again I see the picture differently.

To those drummers who do not have the good fortune to be endorsed by a company, be aware that much goes on behind the scenes that you, the public, never see. For example, some companies wine and dine a particular artist, saying things like, "We want you to feel as if you are part of our company. We want you to be one of the family. We want your feedback and your input on everything we do, from ads to product improvements."

To a young artist—who may or may not have a manager—this really sounds good. It means the chance to have some really good equipment free or at special prices, and it means being involved with some really great people who "care" about musicians and music. It also means free publicity, which could greatly help a burgeoning career.

In some cases, however, once the artist has signed on the dotted line, it seems as though the company has forgotten their promises. Not only does the company not

want to hear the artist's ideas, it sometimes becomes difficult to get a return phone call. "Mr. so-and-so is in a meeting. Is there anything I could help you with?" is a common response.

The artist, in this case, feels that he or she is being used, and that the company that once asked for input does not want to listen. As the situation deteriorates, the artist becomes more and more disenchanted. Finally, he or she decides to change companies. The drumming public reads only that so-and-so has changed companies. The artist looks like the villain because the public cannot see what goes on behind the scenes. They only see that the artist has switched. The common presumption is that it was all for money, when often it was for more respect.

In many cases, artists change companies because the company does not live up to its promises. For example, the company hires a new artist relations person who tells the artist something like, "We've had to re-evaluate our artist program. We'll be in touch." Promised clinics, ads, equipment, or whatever are put on hold, and the artist begins to feel "frozen out."

However, as a manufacturer, I want to be fair and present the 6th side of the coin. I had the unpleasant experience, a few years ago, of opening an issue of *MD* and seeing one of my endorsers in an ad for a rival company. I was shocked, to say the least. I had not known that this individual was unhappy. At the very least, the artist should have written me a letter stating that a change was to be made. I would have understood that; I had changed companies myself at one time. But common courtesy requires that you notify the company if you intend to leave.

Some years ago an artist was in ads for two different drum companies in the same issue of a well-known magazine. (As a matter of fact, this has happened more than once.) This makes everyone involved look bad: the drummer, the drum companies, and the whole industry.

In order to maintain a good artist endorser program, companies should not promise more than they can deliver just to sign an artist. They should be honest about what they can and cannot do. This avoids many problems down the road. Companies should also respect artists and their ideas. I know that we at Aquarian have received some great ideas from our artists. Some have resulted in improved products.

On the other hand, if you are a drummer seeking an endorsement deal, realize that no company can make you a star. You have to do that on your own. Also, realize that companies, especially today, just do not have unlimited funds. The music business is more competitive than ever, with more manufacturers trying to get a share of the market. Try to be reasonable in your requests and expectations.

If possible, talk to the company personally, rather than through other parties such as your drum tech or group manager. As a manufacturer, I always want to meet and talk with the drummer myself. I feel that we can have a happier and longer relationship if we can get to know each other.

Endorse only those products that you are really happy with. No matter how good the deal is, if deep down you don't care for the product you will eventually become unhappy and leave. And this may have negative repercussions on your career, since you are the one in the public eye. Manufacturers and artists must try to work together in a way that is good for the artist, the company, and drumming in general.

One area where companies could be more responsible is clinics. It is not enough to send out an artist just because he or she is popular. A clinician should be able to communicate and have a commitment to education. On the other hand, some artists ask for clinic fees that in many instances are unreasonable and excessive. Being reasonable is the key for both sides.

I know of one music dealer who contracted two drummers for a huge drum-in to celebrate the grand opening of his new store. Part of his commitment was to pay the hotel bill for the artists, while the manufacturer covered transportation and the artist fees. These two characters charged literally hundreds of dollars in long distance phone calls to their hotel room. The company in question had to come up with more money to compensate the music dealer for expenses that were simply not his responsibility—and should not have been the company's, either. Situations like this are very disappointing to manufacturers.

There are two sides to every story. Unfortunately, both sides are not always heard, and both sides may not always be fair. However, with hard work and some old-fashioned honesty, companies and artists can work together in a way that benefits all drummers.

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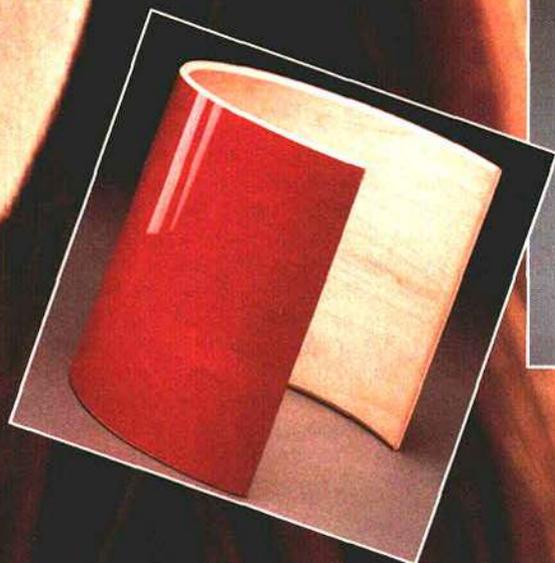
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# Beaver Harris

by Ed Hazell

*Like the title of one of his albums says, the many sides of Beaver Harris are A Well Kept Secret. While not engaged with his own band, the 360 Degree Music Experience, or with avant-gardists like Archie Shepp or Cecil Taylor, he has pursued his "hidden" career with the likes of Sonny Rollins, Thelonious Monk, Zoot Sims, and Lee Konitz.*

*Surprisingly, Harris came to music at the relatively late age of 20, after setting aside a successful baseball career in the Black Leagues. Yet through his musical quickness, his warm, virile tone, and his diligence in learning the fundamentals of his instrument, he was working with Sonny Rollins within four years.*

*Arriving in New York in 1962, Beaver first gained widespread recognition as the explosive propeller of Archie Shepp's rambaging bands of the late 1960s and early 1970s. Harris also sat in the drummer's chair for other avant-gardists, such as Albert Ayler, Gato Barbieri, Marion Brown, Roswell Rudd, and Steve Lacy.*

*Since 1966 Beaver has co-lead the 360 Degree Music Experience, whose revolving personnel has included sitarists as well as saxophonists. This group explores the whole spectrum of music, from Ragtime to No Time, as another album title put it. His willingness to share the responsibilities of leadership and an instinct for what sounds right make him a natural leader.*

*Musical ability is only part of the story with Beaver Harris. Self-awareness and social and political awareness also contribute to his artistry. While this is evident in some of his more politically oriented songs of the early 1970s, his understanding of issues and ideas beyond music is best conveyed in conversation. William Godvin "Beaver" Harris has a 360 Degree Awareness of Life.*

**EH:** You formed the 360 Degree Music Experience in 1966. Has the concept always remained the same?

**BH:** It's evolved through different forms. In the '60s, we were into the avant-garde. And then we also did the *From Ragtime to No Time* concept. It was a matter of getting the best musicians together—guys who could really stretch the music we played as far as it could go. Since the beginning of the band, I've changed the lineup many times. But I can always call on the original players to come again. That's good to know, because we have a lot of fun working together.

'Dave Burrell, Roland Alexander, Ron Carter, Grachan Moncur III, and myself were the original band. And then I would use different people including Cecil McBee, Jimmy Garrison, Stanley Cowell, Don Pul-

len, and Buster Williams. I had an African rhythm section from Brazzaville. We've used Titos Sampos. We've had Francis Haynes, the steel drummer from Trinidad, and Leopoldo Fleming on percussion, as well as Baba Fumi. And I shouldn't forget saxophone players like Hamiet Bluiett and Ricky Ford.

**EH:** Why did you use such a wide spectrum of musicians?

**BH:** We wanted to get a band that could play any type of jazz or improvisational music, and I decided to try different types of instrumentation. The purpose was to get as much out of the music as we could with the different combinations. We wanted to play everything from Scott Joplin to the avant-garde. And we continue to do that.

**EH:** Why do you think it is important for you to lead and organize your own group?

**BH:** Well, I've always tried to have a co-leader. I've never wanted to be a leader, because I've always felt I was a leader and didn't have to prove it. So I never thought of it as "leading." I thought of it as getting things together, trying different combinations of people, being the catalyst. I organized a lot of things for Archie Shepp's band. The album *Attica Blues* was my idea. I talked to Archie about doing that, and I got William Kunstler to recite the poetry. Like I said, I'm good at organizing things and playing with people. In all the groups I've worked with, I've always tried to help as much as possible. This made it easy to work in the avant-garde: just sharing into the music, rather than dominating it. Also, knowing the individual self helped in the so-called bebop playing. Bebop is a very personal kind of music. Avant-garde was more or less a unit-type music. That's why it was generally created spontaneously on the stand, rather than being completely written out. But it did take a knowledge of the history of the music before to make it happen. So you had to study. The guys who hadn't studied and didn't have the right qualifications didn't last.

**EH:** What qualified you so that you could last?

**BH:** Well, again, I'm lucky and gifted. I have a very good organizational mind. And I know what each instrument should do. I'm not as much of a writer as I am an organizer. I can take a piece of music and make it happen by having people do what I would present to them, rather than to write it down. I feel confident because of my training and the things that I've done, and that comes out in the way I play. That is probably what is meant by being a "natural." So in that sense I am a natural musician, although I have studied. I didn't have to study arranging to know arranging.

It comes from growing up, too. You study harmony in music, but it is a part of your natural life. And I've always done things in that way. That's why I've always had co-leaders. There are certain things you must feel about yourself so that you can accept being a part of something. I've always been able to do that. And then, I can also handle leadership because I will probe to find out if what I am doing is right. That's what a leader is, I think.

**EH:** The instrumentation you employ is always very personal, and seems pointed toward a particular sound.

**BH:** In my early upbringing, I had a chance to hear many instruments. My aunt used to sing English carols at a Methodist church. My mother was a Baptist. My grandmother was a sanctified church leader. Church-going wasn't a must; I did it because I enjoyed listening to the music. After a while, you begin to utilize what you've heard. You try to find instruments to interpret the sounds that you've heard. My mother's from Nassau, and steel drums are an integral part of the music from there. So it's natural I should use them in my music. I was born in America, where I had a chance to hear different instruments, like oboes and saxophones. You draw from your environment.

**EH:** What are the links between the different kinds of music you play?

**BH:** I draw from all kinds of music—even classical—because I love it all. But I play the kind of music that I can play.

I never knew, as I grew up wanting to play music, that I would be a jazz player. I knew that there were certain things that I wanted to do. I wanted to develop a polyrhythmic thing—not even knowing at the time what a polyrhythm was. I just wanted to combine all these rhythms, and it ended up that jazz was where this could be done, spontaneously. I started listening and putting things together and ended up with a jazz way of playing. Jazz gave me more room in which to create than any other music.

I don't give as much of my time to composing as I would like to. I have a synthesizer at home, and I'm really into music, but I just cannot find the time to get into that side of it, because I'm so much into the drums.

**EH:** When you do compose, does the rhythm come first?

**BH:** The polyrhythmical way that I play is first in my composing. Then, from having good relative pitch or perfect pitch, I can hear something in my head, sing it, and hear the intervals. I can hear the root sound and develop the chord.

**EH:** You are also working with sound.

**BH:** Well, that's it, too. Degrees of sound,



playing different drums—that covers many centuries of music. Before there were words, there was rhythm: The *sound* was the melody. I think of the drum as being that way. I can hear a lot of music before even writing the notes.

**EH:** You've written some songs, like "Attica Blues," with a powerful political and social content. Is there a social/political component to the music you play?

**BH:** Yes. I was born in 1936, and grew up in an experimental village called Warren Court—one of the original "projects" in Pittsburgh. It was also completely integrated, so it was a very different environment from most of America. As a young person, I never witnessed discrimination and things like that. But my grandmother was a Marcus Garvey follower, so I'm fully aware of black contributions and of who I am. I make sure I represent how I really am in my music, therefore it's more or less political at times. I've seen my music involve all types of people from all walks of life, and that is advanced in my politics. My music has already done that; one day in the future it will be beneficial when

other things can catch up with it.

**EH:** Outside your own bands, you've played with a truly amazing range of musicians. You played with Cecil Taylor, didn't you?

**BH:** I worked with Cecil in the '70s for three years, on and off—right after Andrew Cyrille left. We stayed on the road a lot: out to California, to Milwaukee, Chicago, Philadelphia. We went to Europe three or four times. We also played at the Village Gate. We recorded one thing with Alvin Ailey's dance troupe in New York, but it never came out. I remember playing with all mallets in Cecil's band. I started out playing with sticks and then decided that Cecil's music needed more of a mallet sound. I think it was a beneficial experience for me.

**EH:** Many people say that, figuratively speaking, Cecil is the drummer in his bands. How did you relate to him as a drummer?

**BH:** Well, he is a percussive pianist and a continuous-type player, instead of just a spot player or soloist. In the past, that was the way I thought of developing the drums. And it has opened up many different avenues for me. I've been able to play in all

the different forms of music—including traditional ways—because of the freedom I got from the avant-garde. I worked with Albert Ayler, as well as Cecil, but I also worked with Sonny Rollins and Thelonious Monk.

**EH:** When did you work with Monk?

**BH:** Right after I worked with Archie.

**EH:** You came to Albert Ayler at an interesting time in his career.

**BH:** Albert and I were in the Army together from 1957 to '59. We used to hang out and play together. He was more or less a honky-tonk player. He always had super chops. He was in the Army band, along with Stanley Turrentine and Spanky DeBrest. I wasn't in the band. He had that big sound even then. I could always hear Albert's saxophone marching around the post. We'd play at the NCO club now and then. Then he reached a point where he was shipped out to Europe, and that was it. He changed his music and everything.

**EH:** Did he talk about the changes he wanted to make before he left?

**BH:** Well, at the time, he said there was something missing in music, and he wanted

to find whatever that was. I'm sure it was the spiritual thing he was talking about because he was a honky-tonk player. When he came back to New York, I saw him again and we started working. Nobody really knows Albert Ayler. He was known as a really avant-garde player, but he was also a good blues player, and I think he was trying to get back to that part of himself in his music when he died.

**EH:** You've been working with Larry Coryell lately. How did that come about?

**BH:** It's funny. Larry worked with me first five or six years ago in Czechoslovakia at a festival. I played with my band, including Andrew White, the late Francis Haynes, Juni Booth, and Larry, and we just tore the place up. So I heard Larry and he heard me, and we dug each other. Later I did a benefit at Columbia University for WKCR and I used Larry again. Larry's band is one of the best around, with Buster Williams, Stanley Cowell, and myself. It was just another natural event. Noone had planned that.

It's the same with Archie. When I hear there's a gig with Archie, I can't wait to get together again, because we've done so many great things together. I'm sure that his other bands have not been as great as his bands in the '60s with Grachan, Roswell, and myself, with Charles Haden, Jimmy Garrison, or Lewis Worrell. I know I can make Archie do things that no other drum-

mer can make him do. So I like to work with these guys every now and then.

**EH:** Why do you think you were able to work with all these musically very different people?

**BH:** Well, free playing had definite fundamental drum techniques in it. In other words, I was not just a free player who played without having full control over what I wanted to do. I developed my technique, and I would always think very musically. What I'm really doing is taking the fundamental way of playing and expanding on that and playing continuously. I am also continuously singing melodies and counter-melodies, which is allowed by free playing. I had definite foundations for my free playing. That's the reason I can play with almost any type of band.

My mother was a dancer, and in my home, growing up, we always had a piano around. So I could always relate dancing to music. I watched the way my mother would dance and I used my hands the way she used her feet. So from dancing, I could relate drumming to music. My father and my grandmother would sing around the house, and I sang in the choir. So I came from a musical family.

I knew early on that you had to have a fundamental knowledge of music. That's not to say you have to have a college degree, but you have to have a fundamental awareness of music and of what you would

like to do with it, in order to play free. Your dynamics and your own musical "air" will enable you to know how to control your rhythms.

But then to go back and play in a so-called bebop or ragtime or swing style was a challenge. You have to adjust instantly to the way drummers played in those different periods. Which means I had to listen to and study all these different techniques, and I feel good about that.

I've studied drums for close to 25 years. A lot of people are unaware of avant-garde people studying just basic drumming. But I know all of the rudiments fluently, including the Swiss rudiments. I studied with Stanley Leonard, a percussionist with the Pittsburgh Symphony. Then I studied with a swing drum teacher in Pittsburgh named Babe Fabrezzi, and I studied rudimental drumming at a place called Art's Drum Shop.

**EH:** Do you still practice?

**BH:** Oh, I practice all the time. I've developed my own technique in drumming. Most drummers play with their right hand gripped over the stick like they're going to cast a fishing reel, and holding the left stick with a cupped hand, from the side. I use the little finger. I get complete independence because the little finger controls the wrist. Now I can use my whole hand. For the last ten years I've done this. It's really interesting, the number of things you can learn when you study. I had to learn the basic way to play before I found this. I couldn't do everything I wanted to do by playing like that. So I said, "Hold it, there's something else," and I developed that little finger. You see, using the little finger, you can go on forever; you can channel your energy. You can instantly do things. I've studied the rudiments so much that I can call on anything at any time and get it. And I practiced to be able to do that.

**EH:** Do you have a routine?

**BH:** Yes. Every day I get up and practice my long double-stroke and single-stroke rolls. Then I'll go through my flams, paradiddles, flam taps, etc. Not to say I wake up and go "mommadaddy, mommadaddy." I just sit down and before you know it, I'm into the rudiments.

**EH:** Do you discover new things when you practice?

**BH:** Every day! And that's what I'm trying to tell the young drummers. You must break through by learning the fundamentals *first*, and *then* looking for something beyond them. I found my own technique by first holding the stick the "right" way. I still have fast feet, and fast hands, and I'm really proud of that.

**EH:** I'm curious about your baseball career and if you think it helped your musical ability.

**BH:** I was a baseball player just about from birth, and it was totally helpful! I came from a very athletic family. My uncle was the manager of the Homestead Greys and my father played for the Pittsburgh Crawfords. They were great black teams

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and possibly the greatest baseball teams ever. At the time, black players couldn't play in the National or American Leagues. Black players were developed to the maximum and I think they were more outstanding then they are now. I haven't seen anything like them in my life since. I can honestly say they were the greatest baseball players I have ever seen, and I've had a chance to see DiMaggio, Stan Musial, and all of them.

My father used to carry me to the ballpark. I could see grace and perfection like I never dreamed of. And it stuck with me. At a very young age I was able to do things at an exceptional level. I played with the New York Black Yankees, the Indianapolis Browns, and the Kansas City Monarchs. I caught, pitched, and played the outfield.

My cousin was a drummer. I used to watch him work out on his practice pad. He was a good mental drummer, and he had the jazz concept together. When he was killed in Korea, I could feel a transition taking place. I lost interest in baseball, in terms of playing it. I wanted to give my aunt some kind of satisfaction, so I acted as her son, by going into music.

The transition from baseball to music was easy because I had coordination and independence, and I could think—I could anticipate plays. The secret to anything exceptional is to anticipate where it is going. My anticipation and quickness enabled me to out-think and out-maneuver the bigger men when I played ball.

**EH:** Why did you choose drums?

**BH:** I thought about what I could do and which instrument would be easiest for me as a fast, well-coordinated person. Drums were the answer. That's when I started studying.

**EH:** I think you have one of the greatest cymbal sounds around.

**BH:** Hank Mobley told me that 20 years ago, and it didn't register at the time. He said, "Gee, your cymbal beat!" I wasn't into comparing my cymbal beat to others, so it didn't register. Kenny Dorham told me the same thing, and I think Sonny Rollins hired me because of it. I use a gong cymbal and it has a splash sound.

You have to be very careful selecting cymbals. You can't just pick a high pitch; you need a semi-low pitch with a good ring. Depending on your touch, you can only become so soft, so light, because if you hit it too light, you will not be heard. Too hard, and you'll have too many overtones. So you have to really get into the cymbal and get the right touch. When I get into a cymbal, I really sing. I can curl my sound on the cymbal, and it comes out an even sound. Like a hum.

**EH:** Do you feed certain instrumentalists a certain sound?

**BH:** Yes, I think of each player—not each instrument—as a personal sound. I change up for each individual. If I'm playing with Archie Shepp, I think of a heavier sound and a leading tone. I almost lead him into things. If I play with Sonny Rollins, I try for

a more musical sound on the cymbal, more or less dancing into his music. You've got to know how each person sounds and feels to you, and that's what you give to the music. You give it that feeling you receive.

**EH:** Do you feel that you've been unfairly labeled or categorized?

**BH:** When I'm called to do some music, I do what the music calls for. So it's not really breaking away from a label. It's rare for a jazz musician to do that. Usually, a jazz musician sounds the way he's being billed to sound. But musicians understand. Actually, when I was supposed to record with Sonny Rollins, I was touring in Europe with Archie. And once when Max had the

band with James Spaulding, Freddie Hubbard, and Jymie Merrit, he called me to fill in, but I was recording the *Mama Too Tight* album with Archie. So there are a lot of things that happened. I have no regrets; I think it's a plus that I did the things I've done. I haven't made money the way I should have, probably. But that will change when I get into a position where more people can hear me in the right circumstances. Because I can really play music. I may be getting older now, but I have many more years to do this. Today, some of the more avant-garde players are trying to play differently, but I don't have to try, because I already can play differently.

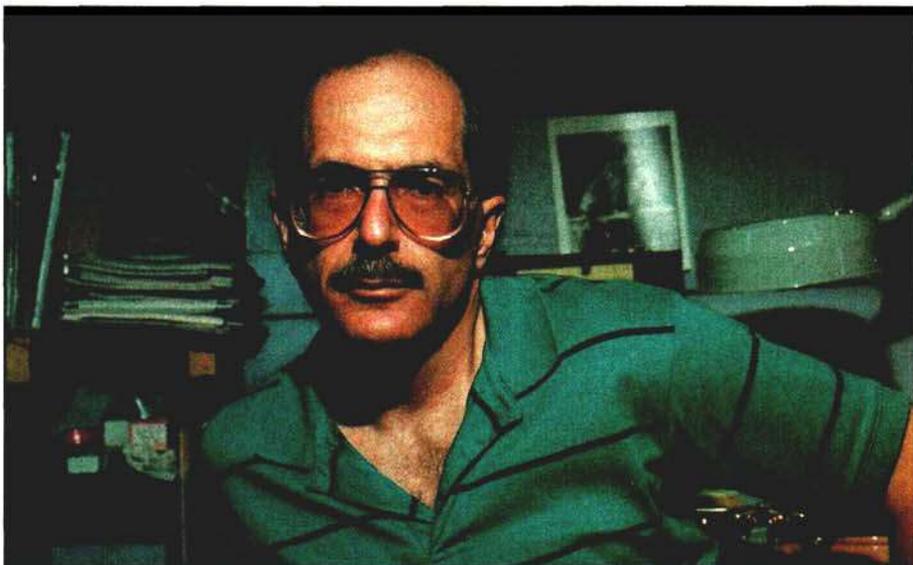


Photo by Dawn Woessner

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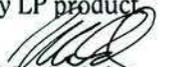
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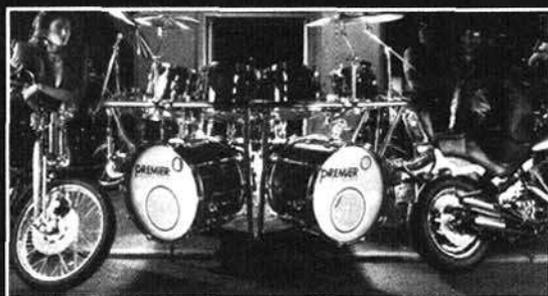
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Photo by Lissa Wales

something at a specific time, you have to keep it direct to keep it tight in a performance. In a trio like this, not only do you *have to* but you also *want to* fill up a lot more space. This is the first gig where I've gotten into the open hi-hat type of playing, a la Alex Van Halen. You need that type of approach because of needing to fill space.

"I only feel as good as the people I'm playing with," Jonathan says. "And with Joe and Stu, I feel really good about my playing. I'm not where I ultimately want to be, but I do feel really comfortable so that if I want to base my fill on quintuplets or play seven over three, I can do it, because when I come down on 1, they'll be there. A lot of the things I did on the GTR album were edited and erased because they wanted to make a pop album. It was very hard to swallow because it was my first big recording experience. I had put in some special touches that fit well and allowed me to take risks. Unfortunately, when the album came out nine months later it turned out to be a pop record—totally different from the way that it was recorded.

"During the first few days of the GTR tour," he continues, "I played a lot of what was initially on that record, and there were expressions of horror on the faces of Howe and Hackett. I was told, 'We can't follow that, no way. We've gotta hear the four; put your hi-hat through everything and don't go too far out.' I had to say to myself, 'Okay. Being a professional, I have to accept this and make it sound the best for the band, not just for me.' So I did cut loose a little bit, but anybody who saw us during the first week of dates saw that I was really going for it. Since I wasn't able to take a solo—it was a guitar band—I did learn how to sneak in things here and there."

Jonathan points out that one of the many roles a drummer has to master in a rock-band format with several members is that of diplomatic negotiator—sometimes out of basic necessity. "I find that with a lot of people I've worked with, you're getting urged to speed up or slow down by different people. With Marillion, the lead singer wanted to sometimes hear the time speeded up while the guitarist would want to stay

back on the beat, and the keyboardist was always right with me. So I'd be on stage, playing the tune at the speed it was intended for, and I'm getting these looks to either slow down or speed up, and I don't want to do that for anybody because it makes me look bad. I didn't study ten years with a metronome to let the time wander. So when that happens,

you've got to convince all of them, using facial expressions, that you're doing what they want you to do. Facially and physically, I'd look as though I was responding to whoever was looking at me. Sometimes that's the way you have to work in order to relate to the whole band.

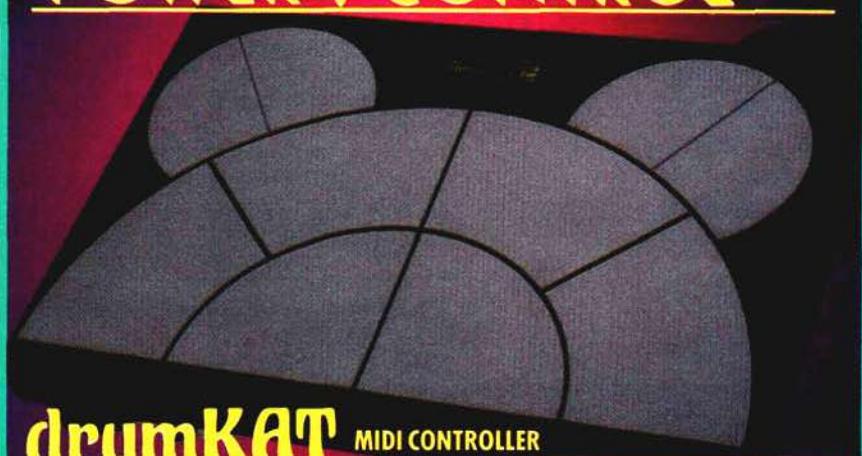
"With Joe, I find myself listening to his playing instead, because he really speaks with his guitar. I don't think it has that much to do with playing in a trio versus a five-piece. It has more to do with the songs that Joe writes—not the typical verse-chorus-verse, because it's an instrumental group—and the way he plays."

With Satriani, Jonathan is able to pull

out all the stops in a highly discursive drum solo. What's his basic line of thinking here? "There are three things I go for in a solo that must work off each other: I want to please the audience, I want to please myself, and I want to use that spot as a catalyst for getting across a lot of what I'm not able to do with the group I'm playing in. The ideal gig for a Chaffee-type polyrhythmic student would be with Zappa or [Allan] Holdsworth, where you're playing all these incredible rhythmic groove parts. One of the situations where I did get to utilize the Chaffee polyrhythms was in a drum duet that Gary wrote for Steve Smith and Vinnie Colaiuta to record. It's on par with Zappa's *The Black Page*.' I worked on it with Gary; Vinnie and Steve are going to eventually record it. It's definitely a milestone because it's very complex, totally out there.

"Getting back to the solo," he continues, "I'll do some things that will please me, some of the faster cliched things that are audience pleasers, and I'll also throw in some things from my linear, polymetric background in a way that won't bore the non-drumming audience. If you just play a polyrhythmic solo with nothing underneath it, there's really no interest for the audience. I like to base a lot of my polyrhythms over four against an open/closed hi-hat with my left foot. It's the kick heel-toe technique that Vinnie, Gadd, and Weckl, among other guys, use. So you get an open/close hi-hat on 2 and 4, then you can play the

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polyrhythms over that. Then I'll go into a samba type of groove, playing different structured polyrhythms in either three, four, or five over that. To round out the solo—the next song we do, which is 'Lords Of Karma,' starts out with the sitar on the *Oc-tapad*—I'll go into a 3/4 samba with a 4/4 straight rock beat over that, accenting every seventh note. That's the cue for Joe and Stu to come in. It's a well-constructed solo, but I don't do the same things night after night either; there are different polyrhythms, different linear grooves. If I were playing with Elton John or Madonna, I'd be doing the kind of grooving that keeps the whole band together. With Joe, everything is hot and wild to begin with, so in my solo, I can take off. I can go to '11'."

A song like "Satch Boogie" (from *Surfing With The Alien*) is very freewheeling and open-ended. "I have the basic song structure," he remarks. "But as far as fills, grooves, or turning the beat around at the bar line, those things just happen at the moment. I listen back to the tapes quite often, and sometimes I'll hear things that I did that sound great. Other times I'll hear things that just don't work. In fact, I think it's important to listen to other drummers as well as your own tapes—not so much to hear great licks to cop, but to hear some bad stuff as well. I'm not saying that you should listen to bad players, just listen to mistakes and bad habits that you shouldn't cop and try to learn from them."

Jonathan likes to vary his setups and switches between right- and left-handed playing depending on the gig he's involved with and its inherent demands. "It lends a fresh approach to each gig," Jonathan says, "and it helps to keep my playing challenging. With Marillion, I was playing a single kick with a few racks and a floor tom, drumming right-handed. With GTR, I went to a double-kick setup with more rack toms. I started playing right-handed when we were still doing progressive rock. But as the songs became more simplified, I switched to lefty to keep my interest. I lowered the hi-hats down to the level of my snare, put the ride on the left-hand side—like Simon Phillips was doing at the time—and played the record that way. It kind of put me on the spot because I had to learn it

in a week, rather than giving myself a year to get used to it.

"When I got the gig with Satriani, I took a new approach again, going back to a single kick, very few toms, and right-handed playing, and dividing my grip between matched and traditional."

In situations where Mover plays single bass drum, he is often accused of playing a double pedal (no doubt in part due to his amazingly frenetic foot technique). Sorry, folks, but if you see a single bass drum, then he's using a single pedal. "There are some really nice things you can do with a double pedal, especially if you like the small size bass drum setup. Chad Wackerman, for example, is one of the best double pedal players I've ever heard. For my tastes, though, if I'm going to play double bass, I want two bass drums there. To me, it feels much better than playing two beaters on one head. I also like the look of the single pedal, and I like the way it feels. I use the Tama nylon strap. It's a real inexpensive, simple pedal, but it just seems to work the best."

And what about learning to play those fluid double and triple bass drum strokes? "That comes about by skipping the ball of my foot across the foot plate. So, depending on how many beats I want to come out—two, three, four—will be how far back I'll move my foot and how many times I'll skip forward to get that many beats. I taught this to myself because it was the only way I could actually get four notes or a triplet with one foot. I know that Weckl and Gadd use that heel-toe technique on the bass drum, but my foot is too big to do that. My heel is off of the plate, and I play heel up all the time, so I really couldn't utilize that. And if I want to get a straight 16th-note pattern like a double bass drum, then I'll just find a comfortable position on the plate where there's the right amount of spring tension and velocity for kicking and going into the head. I just flutter my ankle to get the 16th notes that come out. That's why everybody thinks I'm using a double pedal, although you don't need one to do it. Obviously there are things that you can do with two pedals that you can't do with one. But there are a lot more things that you can do with one than most people

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think."

Due to his previously mentioned ambidexterity, Jonathan doesn't hit his crash cymbals as a right-hand dominated player would. In fact, his propensity for switching things around has opened up his playing considerably. "That was the result of the influence of those drummers I mentioned, like Phillips and Cobham. When I decided to change, I worked out a lot of things I did as a right-handed player, but leading with my left hand. That leaves me open to do a lot more with my left. Whereas most drummers are going to come up with their right hand to crash, I'm going to use my left hand. That leaves me room to expand a lot. Ninety-nine percent of all drummers go left to right in their fills, from high tom to low tom. With left-hand lead, you can go right to left up the toms, and it won't screw up your stickings. You can also move around the kit in different directions. The first incorrect thing that most drum teachers tend to teach is to always use right-hand lead: You start your rolls, paradiddles—everything—with your right hand. But in reality, your left is just as important as your right."

Being ambidextrous also helps Jonathan's hi-hat work. "For example," he says, "A lot of people who play the 6/8 shuffle will lead with their right hand while crossing underneath with the left. I don't have to do that. I'll lead with my left, and that leaves my right hand free to go around the kit. So depending on what the groove is, I'll lead with my right or left hand on the hi-hat. It also has a lot to do with the Dennis Chambers type of 'double two-handed riding,' when he puts one hand on the ride and one hand on the hi-hat. I can do the same thing: I can start a lot of my figures on the hi-hat instead of on the ride, using the ride for the fill-in notes. Most of the time, drummers play a groove, and while the ride line is going along with the tune, everything else is holding it down and filling it in. I'm doing the same thing, but with different voices. There are so many different voices that people never explore. Manu Katche uses different textures of his drumkit and splash cymbals to play off of. And if you pick up a *Zappa* record you'll hear Vinnie hitting rims and using a cowbell and the hi-hat at the same time. That's something I got from Chaffee: using all the textures and voices dynamically from every available part of the drumkit. Many people in rock bypass that approach. A guy like Andy Newmark gets more out of a four-piece kit than some of these guys who are playing four bass drums."

Gary Chaffee was also an influence on Jonathan's style of hitting, which is very much of a snapping motion. "That goes back to Gary's down/up technique," Jonathan explains. "It is actually a snapping of the drumstick. Most drummers start with the stick down on the drum, then they lift it up and then down to strike it. Gary starts you off in the air so that it's half the energy and effort, and half the time to strike if. I

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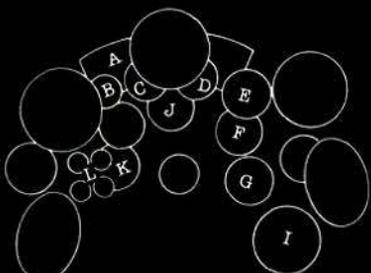
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use that technique on the cymbals and the drums."

Besides the previously mentioned area of ambidexterity, another area Jonathan feels drum teachers unnecessarily shy away from is odd times. "Teachers only tend to show students all the even counted beats: 2/4, 3/4, 4/4, and 6/8. They stay away from five, seven, nine, eleven—all the stuff that has a tendency to scare students. They think the odd times are weird or taboo because they're not even. Of course, that's not true. I tell students that those time signatures should not be considered as odd. Take a measure: what you have is point A to point B in which to do a certain number of notes in a certain amount of time. Say it's seven notes: It's still seven notes played evenly, even though you're playing in seven time. Same thing as when you play in 15/16 or 19/16. Instead of having four quarter notes, you have 19 16th notes that still have to be played correctly and be evenly spaced. Students seem to understand that and the way it's subdivided, which takes away a lot of the strain and misconceptions about how difficult it is to play odd time. Once they have that figured out, then polyrhythms are much easier because you're basing one rate of time in a rhythmic grooving against another.

"I think I had a head start because I grew up listening to the music I did—progressive, odd-time, 'out there' music. So I didn't distinguish between odd and even time. When I first started playing by ear I just played everything. If it was in 11 it didn't matter to me. When I learned what everything was, it was that much easier for me to be comfortable in playing the straight stuff as well. If you start out in 4/4 and then someone says, 'Tackle this tune in nine,' you might be daunted. It's much easier to take two steps further and then have to take two steps back."

Mover has been primarily playing instrumental fusion music lately. In addition to his work with Satriani, he recently appeared on bass player Stu Hamm's solo effort, *Kings Of Sleep*. Does he have to creatively psych himself up for these similarly formatted projects? "Well, it's more of the mentality where you have to look at every gig you do in terms of professionally pleasing the person you are working for," he comments. "I'd like to always please myself as well, but that's not the main objective. Working with Joe and Stu on their projects, a lot of direction comes from them, so you have to work around it to get your little bits and pieces in where you can. Sometimes they don't like something I'll do because they wrote it with something else in mind. Sometimes they don't notice, and sometimes they do like what's thrown in. It's a give and take, feedback type of thing. But with instrumental music it's really easy to get lost in what's going on, because a lot of times it's pretty much the same beats, and you're not following a vocal line or lead track because you're just recording your rhythm

track. So it's up to you to keep it from getting dull, even if it means just adding or subtracting a bass drum, or breaking from the hi-hat to the ride, or maybe using an alternate accent on your snare drum just to enhance it a bit.

Mover is also making inroads with production work, having produced a host of Boston-based bands in the past few years. "I do most of my production work in Boston. I've done about a dozen projects, everything from acoustic rock to pop/funk sessions to heavy metal things. I want to be able to get my hands on everything, and I usually play on most of the stuff I produce. One of the things I like about producing is that you're helping someone to create an end result, which is radically different than going into a session just for three minutes, then leaving it to somebody else to take it forward. This way, I get to work with vocal harmonies, melodies, arrangements—all of which is so satisfying to me. It's another way for me to express myself. I don't think that I'm ready to tackle a Top-40 project at the Power Station—which is the level I'm hoping to get to someday—but the feedback on the things I've done in the Boston area has been overwhelming and very encouraging. I'm grateful that I seem to have an ear for producing."

One project Jonathan worked on was the theme song for the Special Olympics. "I have been working with a guitarist named Paul Julian on and off for the past few years. I produced and arranged 'Special People' for him, which was the 1988 and possibly will be the '89 theme song for the Special Olympics. The results from that were so positive that it led us to work together on another theme song for a charity called 'Heaven's Children.'"

Another composition that Jonathan wrote, produced, and performed on premiered in *MD* in the form of a flexi-disc. Entitled "Put Up Or Shut Up," it was also received positively. Has he considered working on a solo album? "The reason I did that in the first place," he answers, "is because several record companies who saw Joe Satriani out on the road last year approached me and said, 'The other two guys in this group have solo albums out. Why don't you do the same?' So after hearing that several times, I decided to put some live stuff down on tape to see what I could do with it." He plans to continue working on his own material whenever time allows.

In addition to his own projects and backing up more progressive artists like Satriani, Jonathan has also worked on some more straight-ahead gigs. Last year, he gigged with blues singer/harmonica player James Montgomery. "It was great," Jonathan enthuses, "It was just for a couple of gigs that I did after I came back from Paris with Satriani. We did all the traditional blues and R&B standards, some Blues Brothers tunes, and some of his originals. Montgomery's been around for ages; he's legendary. It was a completely different type of expe-

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rience for me, and it was really fun to do. Hopefully, if I have the time, I'll do more things with him here and there."

Jonathan has also been playing New York clubs with a band aptly called the Blue Suits (who, with the exception of Mover, give new meaning to the phrase "corporate rock," since the band is comprised of business executives). "It's a lot of soul stuff as well," he offers, "so I've been listening to some old Bernard Purdie stuff and the songs that Steve Jordan did with the Blues Brothers. It's really a blast. I play a four-piece kit, and I don't take a solo; it's just groove playing all night." Jonathan also recently did a seven-week tour of Russia with a group called Skollie, subbing for the group's regular drummer, Anton Fig.

With Jonathan getting the chance to be creative in so many areas at a relatively young age, which way does he wish to navigate his career? "There are three avenues that I want to take," he begins. "One is playing with people in the music industry who I respect, whose music I enjoy, and who I want to work with, like Frank Zappa, Roger Waters, Peter Gabriel, or Carly Simon. There are lots of people in that category. On the other hand, I also want to pursue my own writing and playing side as well, and get involved in a band project if the right elements are there. Finally, as we've discussed, the producing side of music is definitely a goal in a long-term sense. That's the third side that you'll see coming from me, but you will see all three, I'll guarantee that."

Does Mover see himself taking the studio route, or is he inclined to continue touring and recording? "There's still a part of me that loves and needs to tour. So, eventually, I think getting to the point where I'm recording maybe a dozen albums a year with different artists and still doing three to six months of touring would keep me balanced. It fluctuates, too, because if you're on the right tour, you may want to hang out longer. Then again, if you're really doing some great studio projects you might only want to go out with somebody for a two-month tour. To have the choice as to where I want to balance recording and touring—as well as producing—is the point at which I'll be most comfortable and happy. It might take me a little time to get to that spot, but that's okay—no complaints. I'm only at the beginning of my career. I haven't played with *that* many people, because I've always been thought of as a band player, which is one of the myths that I'm trying to break right now.

"You come off the road with someone like Satriani after four months, and people think, 'He must be taking a break,' or 'He must be busy recording the new album.' That's not true. I want people to know that when I'm off the road, I want to work with other artists. That's one of the main reasons I moved to New York—to be in the middle of what's going on. It seems to be going in that direction."



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by Joe Morello

Transcribed by Keith Necessary

# The Drori Exercise



Photo by Rick Mattingly

### MUSIC KEY



This is an exercise I gave to a student of mine named Drori Mondlak. He came up with an interesting variation, so I named it the Drori Exercise. This exercise is also based on pages 5, 6, and 7 of George Lawrence Stone's *Stick Control*. It should be practiced at the drumset.

In the original version of the exercise, your right hand plays the jazz-time beat on the ride cymbal, with 2 and 4 on the hi-hat.



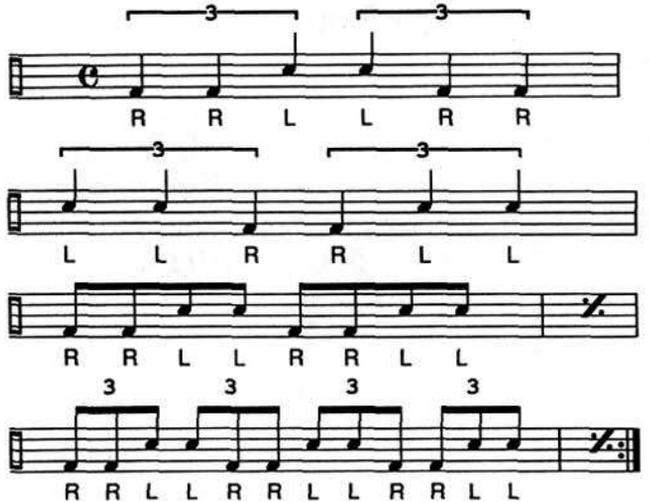
Now read through the Stone exercises, playing all the rights with your right foot on the bass drum, and all the lefts with your left hand on the snare drum, while still playing the jazz-time beat. Here are a few examples.



Play the exercises as written for three or four bars, and then step the notation up to 8th-note triplets, while retaining the same stickings.



Drori played the exercise adding quarter-note triplets, before the 8th notes, using the same sticking patterns.



Start at about quarter note = 60. Play two to four bars of each exercise of *Stick Control* (pages 5, 6, and 7), going from quarter-note triplets, to 8th notes, to 8th-note triplets as described above. The exercises get more difficult as you proceed down the page. You may want to take two or three at a time at different tempos until you can play all 72. If you're still having problems, *write them out* so you can see them.

Drummers like Roy Haynes, Jim Chapin, and Max Roach have mastered this technique. Be patient. Some of these exercises can be very difficult. But with practice, they'll really improve your independence.

Here are two more variations on this exercise:

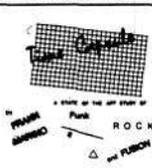
1. Play the jazz-time beat with your right hand on the ride cymbal, and your right foot on the bass drum lightly on 1, 2, 3, and 4. Then play all the rights with your left foot on the hi-hat, and all the lefts with your left hand on the snare drum.

2. Play the jazz-time beat with your right hand on the ride cymbal, and a cross stick on 2 and 4 with your left hand on the snare drum. Then play all rights with your right foot on the bass drum, and all lefts with your left foot on the hi-hat.

Any questions on this series of articles may be directed to Joe Morello c/o Modern Drummer Magazine.

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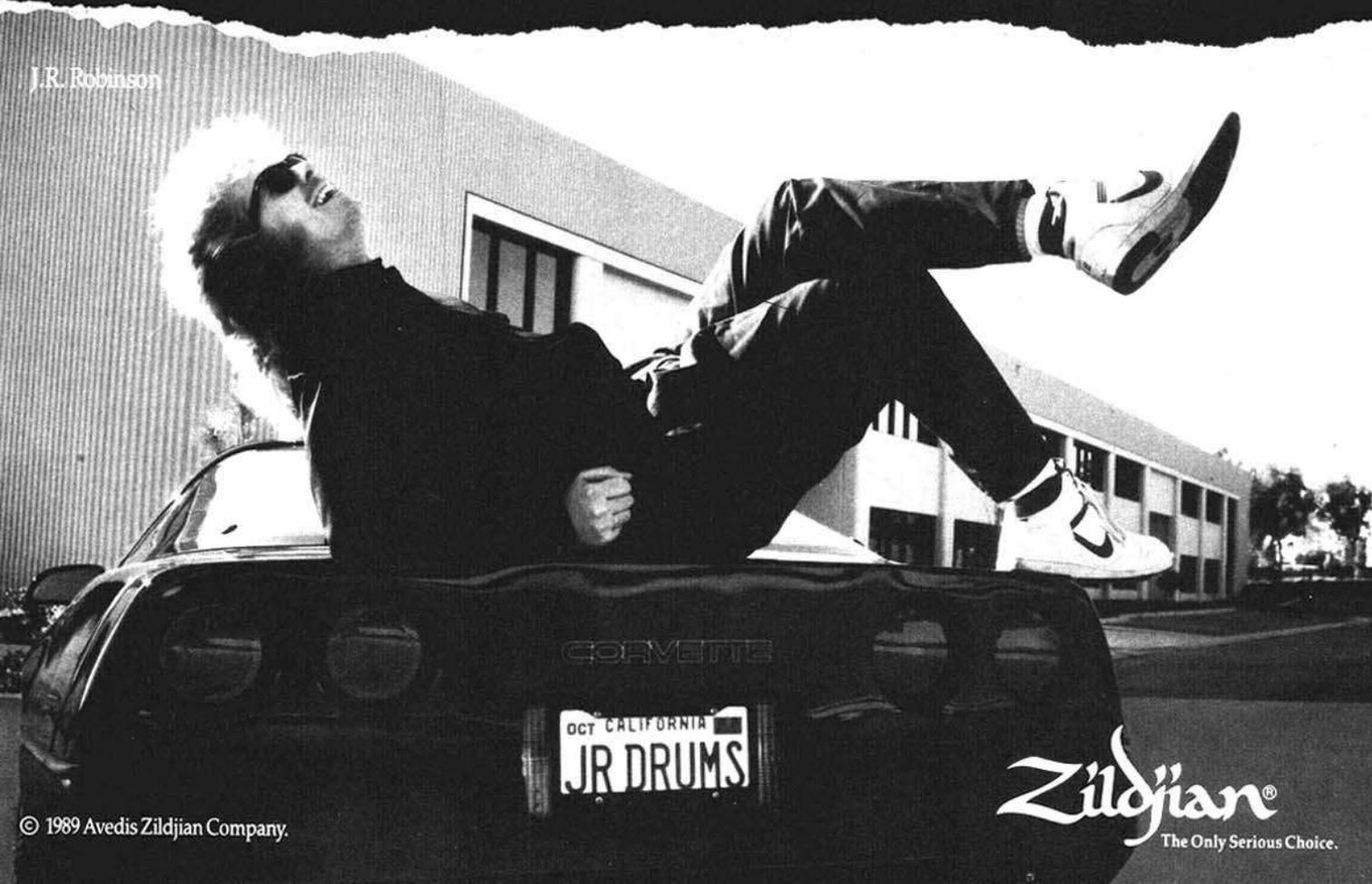
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by John Clarke

# Simple Remedies For Tired Drums

Even though you've cleaned them regularly, and looked after them in a manner any instrument deserves, have you ever considered that your drums may be suffering from *gig lag*? This condition can be found in any drum, irrespective of the logo it wears, or any claims of longevity by the manufacturer.

For our purposes, the drums in question should be structurally sound and not in need of work to restore the bearing edges. If this isn't the case, I strongly recommend you get hold of the October '80, December '80, and February '81 issues of *Modern Drummer*, where author Frank Kofsky covers more major drum repairs in great detail in a three-part series entitled, "The Care And Feeding Of Drums." What we'll be dealing with here are wood drums that have suffered the expected ravages of time and other influences that can adversely affect their performance, but that require minimum skills and materials to fix.

## Tension Bolts

The first thing to do is remove all tension bolts. Using a flat surface (glass is ideal), roll each bolt and look for any that are bent or in any way damaged. It's essential that you replace any that look doubtful, both in the interests of accurate tuning and the prevention of damage to lug inserts. At the same time, you may be surprised at the amount of dirt and grime you'll find in the threads. Soapy water and a small brush will make cleaning easy, but don't forget to dry them and apply lubrication.

## Counterhoops

Next in line for attention are the counterhoops. First, clean away the dirt that gets trapped between the hoop and the drumhead. Then, using that piece of glass again, place the hoop on it in the same manner as you would a drum. If it doesn't lay flat and it rocks back and forth, this is another item you'll need to replace if you want to get a decent tuning. Trying to straighten out such a distortion is really a waste of time, since the metal will be suffering from fatigue. It will only give out again under tension. Naturally, this condition is rather uncommon on die-cast hoops, but it's something to definitely look for on cheaper or older pressed steel types. On to trial number two.

Place both the head and the counterhoop in position on the drum, minus the tension bolts. Then look down onto the drumhead and check to see that the counterhoop is in round. There should be an equal distance between it and the shell all the way around. If the head hoop appears too much from under the counterhoop in one or more places, this is an indication of trouble. Mark any such spots on the counterhoop where you see too much head hoop. Move the counterhoop and head around the drum independently, and be sure that it occurs at these same points on the counterhoop every time. Keep in mind that there is no guarantee that the head hoop (or the drumshell, for that matter) is 100% *true*, so take care on this one.

## The Internal Shell

Once your tension bolts and hoops are in good condition, it's time to look at the heart of the instrument—those wood plies that respond and resonate to the creative pounding from above. What effect have temperature changes, humidity, and that muffling material (in the case of bass drums) had on the shell? Perhaps not a lot visually, but after a number of years, the shell sealing material could well have deteriorated.

Should there be any surface damage to the internal plies, you'll need to work with various grades of sandpaper to prepare the surface. I have yet to find a better way of refinishing the inside of a drum than a method passed on to me by Rex Webb, formerly of Premier Drums. Rex has done quite a bit of research on the subject, and *clear boat lacquer* is the item Rex swears by. It's impervious to moisture, temperature, and vibration, and clearly meets the demands of a drum in terms of durability. The resonating properties are not impaired, and some drummers claim that the sound quality is definitely improved by its application. My only comment, after treating an old set with boat lacquer, is that it sounded livelier and fuller, with a noticeable increase in volume.

Remove all hardware from the drum, and plug all holes with a suitable material to prevent lacquer from getting onto the external finish. Two or three thin coats should be sufficient to achieve optimum results. Leave 24 hours between each coat for

proper drying. If time is your enemy, do it on a "one drum at a time" basis. I've known less industrious individuals to undertake this work with hardware still in place, going right over nuts and bolts as well as the shell with lacquer. This is certainly not the best method, but even this is preferable to leaving the wood unprotected.

## Bass Drum Hoops

Bass drum hoops tend to collect their fair share of battle scars, usually as the result of guitarists convinced that they were designed as foot rests! But there are also a few foot pedals around fitted with rather vicious clamps, which can really chew into a hoop. A good way to repair this is to progressively fill the hole with layers of resin glue until it's level with the surface. Following this, it's a good idea to cover and protect the repair with a thin but hard rubber strip placed over the clamp area. This will also assist the pedal clamp to grip the hoop without damaging it. Most wood fillers are not designed for such work. They'll usually crumble out once clamp pressure is applied.

When refinishing the hoops, you first need to consider the color inlay that may be inset. When it's only glued or stapled lightly in place, this inlay can easily be removed and replaced. On the other hand, if it looks to be fixed pretty solid, and the finish of your set is no longer available, it would be safer to mask the material with auto tape. This allows you to paint or lacquer the hoops without risking irreversible damage to the color insert.

Metal bass drum hoops can often present a problem. As the saying goes, "When chrome is gone, rust will surely follow." In the event the chrome is in poor condition, one option is to remove the remainder, taking care not to injure your fingers. Better yet, have it done by a shop. It would then be possible to prime the surfaces and paint the hoops to either match or contrast with your outfit. Or simply replace them with wood hoops, as most people prefer to do.

If you have an older but good quality set, or an individual drum that's getting a little tired, these suggestions will help to preserve the instrument, put some life back into the sound, and improve its appearance in the process.

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# Alternative Practice Ideas

While keyboard, bass, and guitar players can pack their instruments and take them virtually anywhere to practice, drummers often find themselves in a much more compromising situation. We have the unique problem of playing an instrument that neither lends itself to portability nor to space-consciousness, and that also promotes its fair share of annoyance among family members and neighbors. Let's face it, our instrument is just too loud for the average person to endure for any length of time.

If you live in a house, you might be lucky enough to practice in the basement when nobody's at home. If you live in an apartment, well, don't even tell your landlord you're a drummer! If you're constantly on the road, and your kit is always set up in clubs, you know the problem here, too. Barring some sort of ideal situation, you're inevitably faced with the problem of having nowhere to practice, an obstacle drummers must learn to overcome.

Obviously, the most effective means of practicing is working out right on your kit. But what you don't want to do is let the lack of accessibility to your kit govern your practice time. There are many things you can do every day to enhance your drumming skills. There are exercises you can do while sitting in front of the TV, riding the bus, or even while walking down the street.

If you don't own a practice pad, perhaps it's high time you got one. A practice pad is an invaluable asset you can bring anywhere, and most importantly, it's relatively quiet. I prefer the tunable models with real heads. Though the gum rubber models are definitely quieter and less expensive, their feel and response is far less

true to that of a real drum. Try out different models and find out what you're most comfortable with.

Perhaps you've never considered a practice pad because of their less-than-attractive sound or feel. Or maybe you've never thought that working out on a pad is worth the time. It's easy to feel that if you can't work out on your kit, you're not going to work out at all. However, you'll be pleasantly surprised at what 60 minutes a day on the pad can do for your drumming. So dust off those old books, get to work on some fundamentals again, and start to generate some new and fresh ideas. Use the opportunity to work out those old sticking patterns you've been having trouble with, or the new ones you'd like to master.

There's plenty you can accomplish without having to be on your kit—if you use your imagination. A makeshift setup of any or all components of your kit can always be assembled. For example, try placing your pad on a chair with a back. Use the pad as your snare drum, the back of the chair as a ride cymbal, and tap the floor with your feet. If you need to work out patterns that involve tom-toms, spread out some books or binders on a bed or couch and use them as toms. Pillows also work well, with the additional benefit of what practicing on such soft, non-responsive surfaces will do for your technique. The important thing is that you're working on something that you would otherwise be neglecting. Come up with some of your own ideas to accommodate your situation, and don't be afraid if it looks silly. If it's an earnest attempt to improve your drumming skills, it's never silly!

One of the most common complaints among drummers who don't have ample access to their kits for practice is the inability to work on foot development. Again, you don't necessarily have to be on your kit to work on foot technique. Find something to sit on that's basically the same height as your drum throne. Sit down, place your feet on the floor, and execute the exercises you need to work on. You'll be very pleased with the results you can achieve in this manner.

Of course, some drummers will always complain that it doesn't feel anything like a real bass drum, particularly if they're "heel-up" players. The point is, even if you are a heel-up player, the muscles being

utilized with this method of practice are still very much a part of the muscle function used in heel-up playing. Of course it won't feel like the real thing; nobody ever said it would! But the overall strength of your drumming is determined by your weakest limb, and that just might be one of your feet. The best part is that you can work on your feet just about any place at any time.

Keeping in good physical shape is also very important. Don't expect your body to suddenly react perfectly when you play if you don't get some kind of physical exercise in between. Your body is a physical instrument that requires some degree of physical conditioning. If you really don't like to engage in one of the more formal types of exercise, at least try to walk as much as possible, or try some safe calisthenics.

Another valuable alternative method is practicing mentally, without any physical motion at all. Every physical move you make on your drums originates in your brain. You can't expect all the muscles of the hands, wrists, arms, ankles, calves, and thighs to react in the appropriate manner if you don't fully understand how they're supposed to move. Patterns and fills must be crystal clear in your mind before they can be executed correctly. Try going through a beat or a fill in your mind without moving your hands or feet. Close your eyes and imagine yourself on the kit executing the desired pattern. Obviously you can do this type of thing anywhere—and you'll never get evicted for it! This is a procedure many top athletes follow. Gymnasts repeatedly go through their routines mentally, making them progressively clearer in their minds, thereby enabling their bodies to more accurately execute the routines. It's really not all that different from what we need to do.

By no means am I suggesting that any of these ideas be used to replace the time you spend practicing on your kit. These are nothing more than alternatives. If you question the validity of practicing in this manner, weigh it against your other alternative—doing nothing at all. Use your imagination, experiment, and most of all, have fun with whatever alternative practice methods you come up with.

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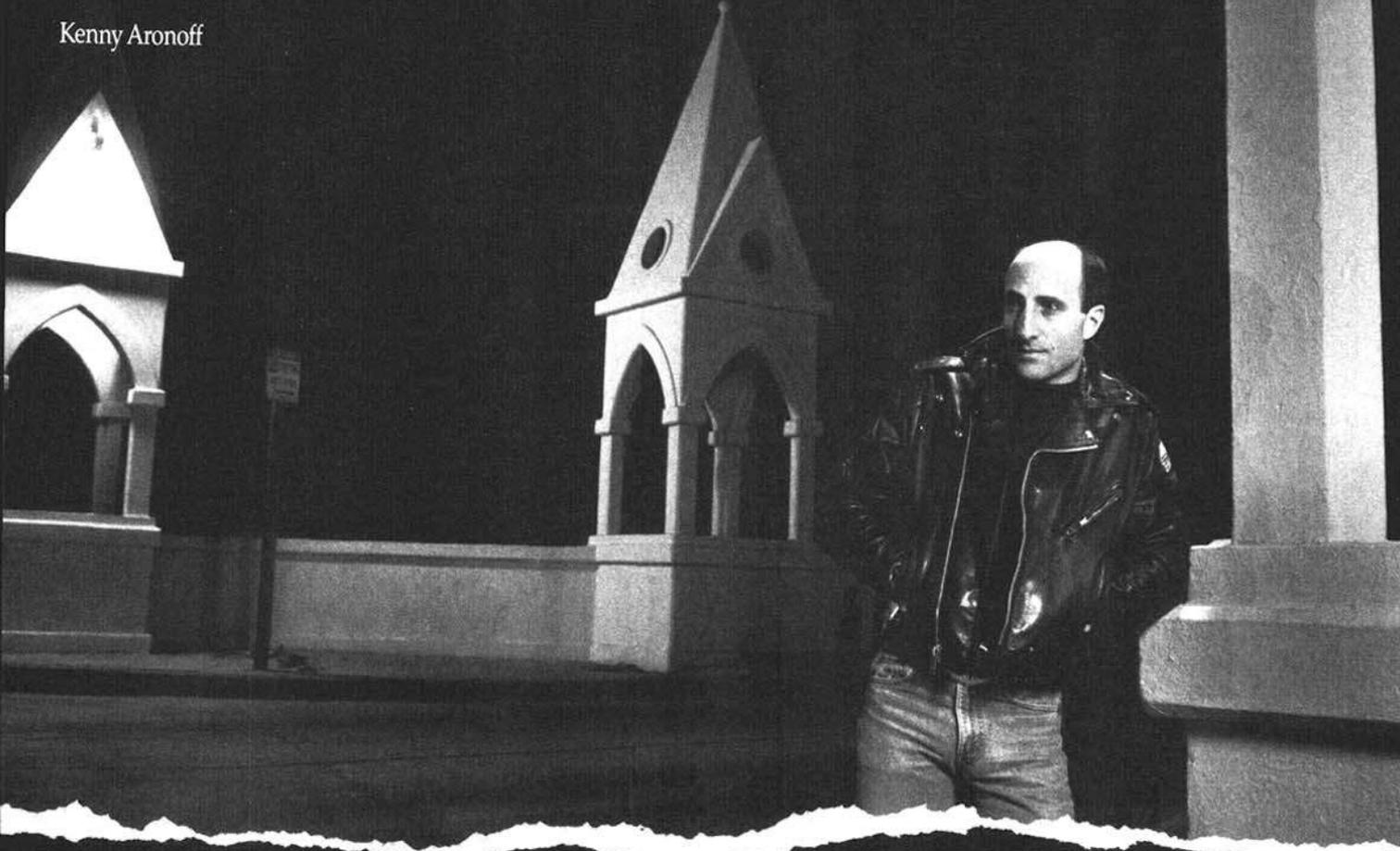
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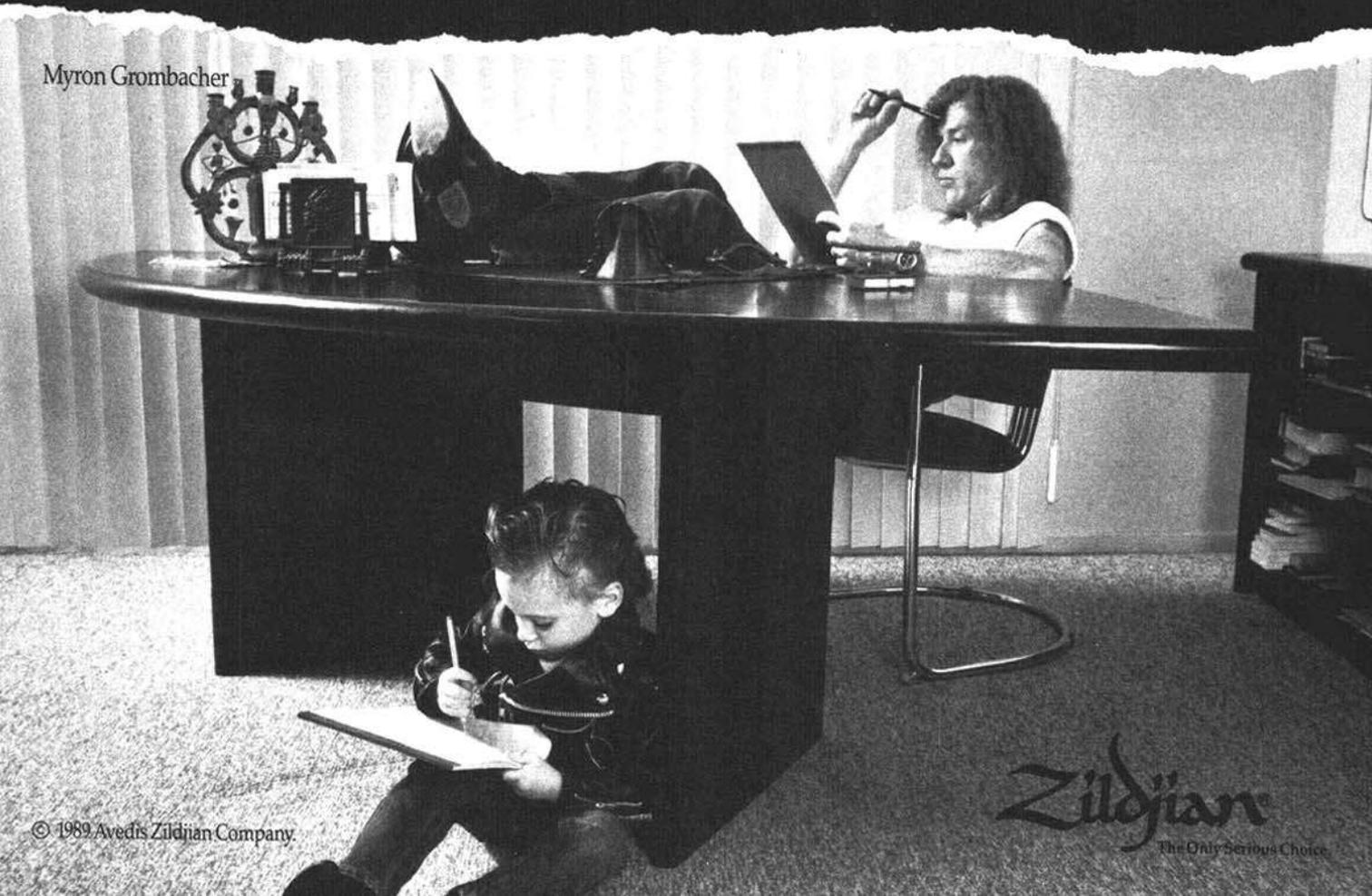
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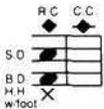
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## Bun E. Carlos: "Don't Be Cruel"

### MUSIC KEY

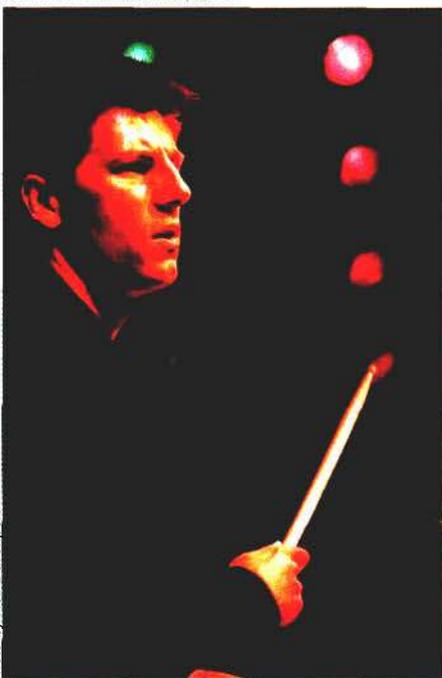


This month's *Rock Charts* features "Don't Be Cruel," from Cheap Trick's highly successful *Lap Of Luxury* release (Epic 40922). Bun E. Carlos gives a faithful rendition of '50s-style drumming, and what at first glance seems to be a bare-bones style actually provides the listener with something rarely heard today: dynamic contrast. To get a fix on the feel and sticking of the verse pattern (which appears at letters A, C, D, and G), play the accented backbeats loudly with one hand. Observe that the 8th-note notation is to be interpreted swing style, with an underlying triplet pulsation. Also note that during letter A, Bun E. applies a two-beat feel (see the bass drum), whereas afterwards, it's in four (quarter notes on the bass drum).

♩ = 160



Photo by Neil Davenport



Linda would join us when there was any singing to be done. Sometimes they needed an extra voice. But the other musicians in the band have been chosen for their singing as well as their playing ability, so I'm backing off in the singing department. I think I've got enough to do. If it gets closer to the tour and we find we need an extra voice for certain things, I might do it, but

I'd rather not. I used to sing when I was with Julian Cope, but a lot of the drumming was much more simple.

The first item on your resume is The National Youth Orchestra of Wales. So you had a classical training?

**CW:** That's right. I started having percussion lessons—mainly snare drum—when I was 11 years old. By the time I was 14 I was reasonably good. We were living in Wales at the time, and the chance to audition for the orchestra came up. I went along not expecting to be accepted, but I was. You get to play with some extremely good people. They often have professional soloists, and the conductor when I did it was Arthur Davison, who was world-famous. Most of all it gives you the taste of a professional life. They come down on you like a ton of bricks if you miss your entrance. People were often reduced to tears. It was good fun. I never was a virtuoso classical percussionist. I couldn't handle the tuned percussion; I used to do the snare drum and tambourine, and occasionally I'd have a go at the *tempani*.

I really enjoyed it, but when I was about 16 I had to make a decision: Was I going to become a classical percussionist or was I going to play pop music? And I decided, probably to my parents' dismay, that I was going to concentrate on pop music. I thought that I had more ability on a drumkit than I did in the percussion section of a symphony orchestra. I wasn't sure how far

I was going to be able to take it, but I was pretty certain I wouldn't get to the top as a classical player. Within a couple of years I was sure that I'd made the right decision. I enjoyed playing drumkit; I enjoyed playing in bands. After that I didn't give it another thought.

**SG:** You mentioned earlier that you were pretty nervous when you did the "Rupert" session with George Martin and his arrangements. Presumably, with this classical background, your reading must have been very good at one time.

**CW:** Yes, it was pretty good. After doing all that classical stuff, I went to Leeds College of Music for four years, and I had to do a lot of reading there. But then I turned professional in 1980 and did nothing but pop sessions for about seven years, and I *never read a note* in all those years. By the time I got to work with Paul I was quite rusty. I know that I should have kept at it and practiced, but... I use music quite a lot myself to jot down rough parts when I'm doing a session, so that I can get a number right on the first or second take, but I do it in my own shorthand. I don't write out drum fills and things, but when you're working with someone like George Martin, he will. He'll give you everything: tom fills with each individual drum marked—the lot. Although I could look at it first time and see what it was going to be, to actually *play* and read it first time it didn't gel. It took me a couple of goes so that I knew

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what he wanted, before I could take my mind off the part and concentrate on playing the drums. A lot of the American drummers are very good at doing that; they'll read a part for the first time and play it so that it sounds perfectly natural, but I'm too rusty to do that at the moment.

**SC:** It's odd, because about 20 years ago this used to be the prime requirement for a session drummer. You had to be able to read the proverbial "flyshit." Why do you think this has changed?

**CW:** It's because of the producers and arrangers who are around now. They've been pop musicians themselves. They haven't come out of music schools. In earlier decades, people like George Martin were all classically trained and they'd write everything out. Now it's all done by ear or done with machines. A lot of the things I do, I find they've already got a guide track on a drum machine, and I replace it and add something of my own to it. I don't do jingles or movie soundtracks. For this you *do* have to read. I could get back to that standard if I wanted to, but I prefer doing people's albums. I think I get hired because people want me to put some input into the music, rather than read what's been written.

**SC:** In 1979 you spent a year in New York. What were you doing?

**CW:** It was just after leaving college. At that stage in our lives all our heroes were Americans, especially New York session musicians. I thought it would be a good

idea to go over there and see what was happening, but it was much more difficult than I expected. I never went expecting to get work as a professional drummer, but I thought I'd be able to survive and soak up some experience. I didn't have a work permit, and I didn't want to break the law, but in the end I met up with a guitarist and a bass player. We wrote our own material and did some gigs just for the fun of it. We played some of the old punk clubs like CBGB's and Max's Kansas City. In 79 it was only a couple of years after people like Blondie, the Police, and Talking Heads had been playing in these places, so there was a great atmosphere. We didn't make any money though. Surviving was a problem. I

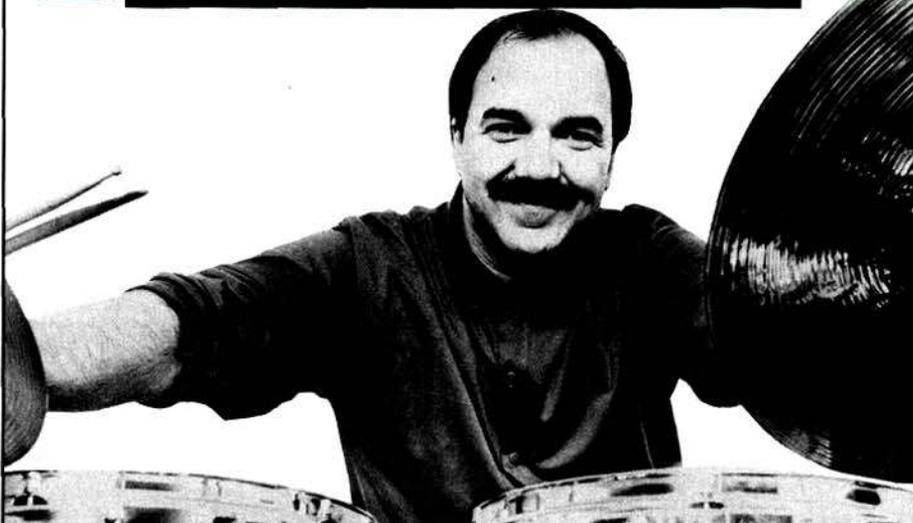
was working in a restaurant making sandwiches.

I managed to see some good musicians like David Sanborn, and the 24th Street Band with Will Lee and Steve Jordan. I wanted to meet some of the amazing drummers over there, but I never got to do that. It's probably because I wasn't pushy enough; I just couldn't see myself going up to Steve Jordan and saying, "Hi, I'm a drummer, can you tell me...." But it was good experience. I know my way around New York, and I don't look at it through rose-colored glasses, which I think a lot of people over here do.

**SG:** Who have been, and perhaps still are, your biggest heroes and influences?

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**CW:** Andy Newmark, particularly recently. When the *Avalon* album by Roxy Music came out, I thought that it was absolutely consummate session drumming: It was very tasteful with a great sound and a great feel as well. After hearing that I rediscovered Andy Newmark's playing with Sly & The Family Stone, which was a lot more loose.

I did a couple of Italian albums with Jerry Marotta, and that was a great experience. That *really* taught me how to play in the studio. I didn't have much of a concept of studio drumming until I worked with him. There's a certain know-how: play simple, get the sound right, try to get the sound right as early as you can so that you can capture the live feel. He was a big influence on my career.

Earlier on I was into Billy Cobham and his playing with the Mahavishnu Orchestra. Then I got into rock drummers. I thought that Prairie Prince, the guy with the Tubes, was the greatest rock drummer around at the time. I got into Steve Gadd for a while. I always thought he was an incredible drummer, but it isn't really my taste. I'm more into the basic "wood chopping" approach. Steve Jordan is a favorite, but I find that a lot of the great drummers around at the moment like Dave Weckl and Vinnie Colaiuta are known for their technical ability. That puts me off a bit because I don't particularly like listening to complicated drumming. I admire their ability to do it, but I prefer something simple and straightfor-

ward.

Since working with Paul, I had to look to somebody for the old rock 'n' roll style. So I listened to Ry Cooder and people like that and got into Jim Keltner's playing. He's got a great feel; he's been quite an innovator. He plays a lot of simple patterns.

**SG:** You said that you did some work with Jerry Marotta in Italy. Was this two-drummer stuff?

**CW:** No, not playing simultaneously. When they do pop albums in Italy they often like to get someone famous in as a "guest" musician. This could mean that I would do five tracks on an album and then they'd get someone like Jerry in to do the other five. On other occasions I would do all the drumming, and then they'd get a famous saxophone or keyboard player in. When it was a famous drummer, I could just sit there with my mouth open and take it all in. [laughs]

**SG:** You had obviously broken into the session field by this time. What do you think were your shortcomings, before you were able to observe Jerry Marotta?

**CW:** I knew what I had to do, but I didn't know how to achieve it. The main thing that I learned from him is the importance of your sound in the studio. Getting the right sound is a two-fold thing: You've got to get the right drums with the right heads and have them tuned properly; then you've got to play it properly. It's like the guitarist: It's all in his fingers. Jerry really hits hard,

and all his snare drum work is rimshots. I'd been playing the snare in the middle of the head all the time, and it wasn't the sound I was after. There are plenty of drummers who do it that way and it sounds fine, but it wasn't my sound. As soon as I heard him, I said, "That's the sound I've been looking for all the time!" and I adopted that sound. It took a few months to get it right, and I had to start retuning the snare drum to get it right using that style. It was probably about a year later that I started being particularly pleased with the sounds I was getting in the studio.

In Italy it isn't such a high-pressure scene as it is in London or New York, so you've got a bit of leeway to make mistakes. I did make a few albums and the drum sound was okay, but it wasn't nearly as good as I'm getting these days. The recording I was doing in London at the time was demos and people's first singles, nothing for anybody famous. Fortunately I was able to work with Jerry fairly early on, so by the time I came to work for some of the top producers I'd got my act together.

There are a lot of very good drummers who don't get on in the studio because they fail to think beyond the drums. All the artists want is a drum part that is going to suit their songs and turn them into great records. That's what a lot of the Americans are so good at: They play exactly what the artist wants and make it sound like a great drummer playing from the heart. That's what

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I try to do. I don't think, "Can I put this clever fill in here?" or "Can I use five toms on this track?" I won't use any toms at all if the engineer wants to get a clean snare and bass drum sound without any ring. Quite often I've had to do the snare and bass drum on their own, and then overdub the hi-hat. You've then got to make it sound as if you're playing the whole thing at once, with a natural feel. That takes a bit of getting used to.

**SG:** This business of getting your act together enabled you to land some sessions with name acts.

**CW:** I found myself in the pleasant position of being one of the rock drummers in London to make an album with. After doing an album, I'd often be invited to tour with the act. That's how it happened with The Waterboys and with Julian Cope. I'd always been into black American funk, and here I was playing all this white English pop. It wasn't really my "cup of tea," but I suppose it is now. That's what I'm known for. They call it "Post New Wave" in America. I didn't know that much about it when I started, so I had to do a bit of research. I spent three or four years playing that type of music; but after the Julian Cope tour it was definitely time to move on. That was another reason why I was so pleased to play with Paul McCartney: It allowed me to keep developing.

**SG:** Can we talk about the album you did with Edie Brickell & The New Bohemians: *Shooting Rubberbands At The Stars*? First of all, how did an English drummer get on an album with a band from Dallas, Texas?

**CW:** They hooked up with a British producer called Pat Moran, and he got them over to record the album in Rockfield Studios in Wales, which is one of his favorite studios. They came over as a band, but without a keyboard player. First Pat got an English keyboard player, Wix—who coincidentally has joined Paul McCartney's band for the tour—to come in and play with them. Then Pat decided that their drummer wouldn't be able to do justice to the material in the studio, and persuaded the rest of the band to replace him for the album. Pat phoned me up; I'd never worked with him before and I was really busy at the time. It was fairly early on with Paul, and we were doing the promotion for the *All The Best* album. First of all I told Pat that I wouldn't be able to do it, but he sent me the demos anyway. It was the first time that I'd put on a band's demo tape and been really taken with it immediately. I definitely liked the material, so I got some time off from Paul and called Pat to say that I'd do it.

I didn't have long, so we just banged off the tracks as quickly as we could. I enjoyed it, and I was very pleased with what I'd done. The drummer in the band had been blown out of the recording, so he wasn't too happy. There was a slightly peculiar atmosphere, but I got on well with the band, and they were pleased with the results. I suppose the producer has been

justified now, because the album sold two million copies.

**SG:** To me, some of the songs on the album are lacking in substance, but they all come together with imaginative arrangements and some very nice drum parts. Did you think these up, or were they presented to you?

**CW:** It was on the demos. They are a very inventive band, and they'd come up with some very good drum parts. I don't know whether this was the drummer or somebody else working with him. They were good parts, but a bit unworkable in places. They could be a bit too complicated, and therefore messy. I think that my input to the album was to simplify the parts a bit, and make them work in a pop context. I think

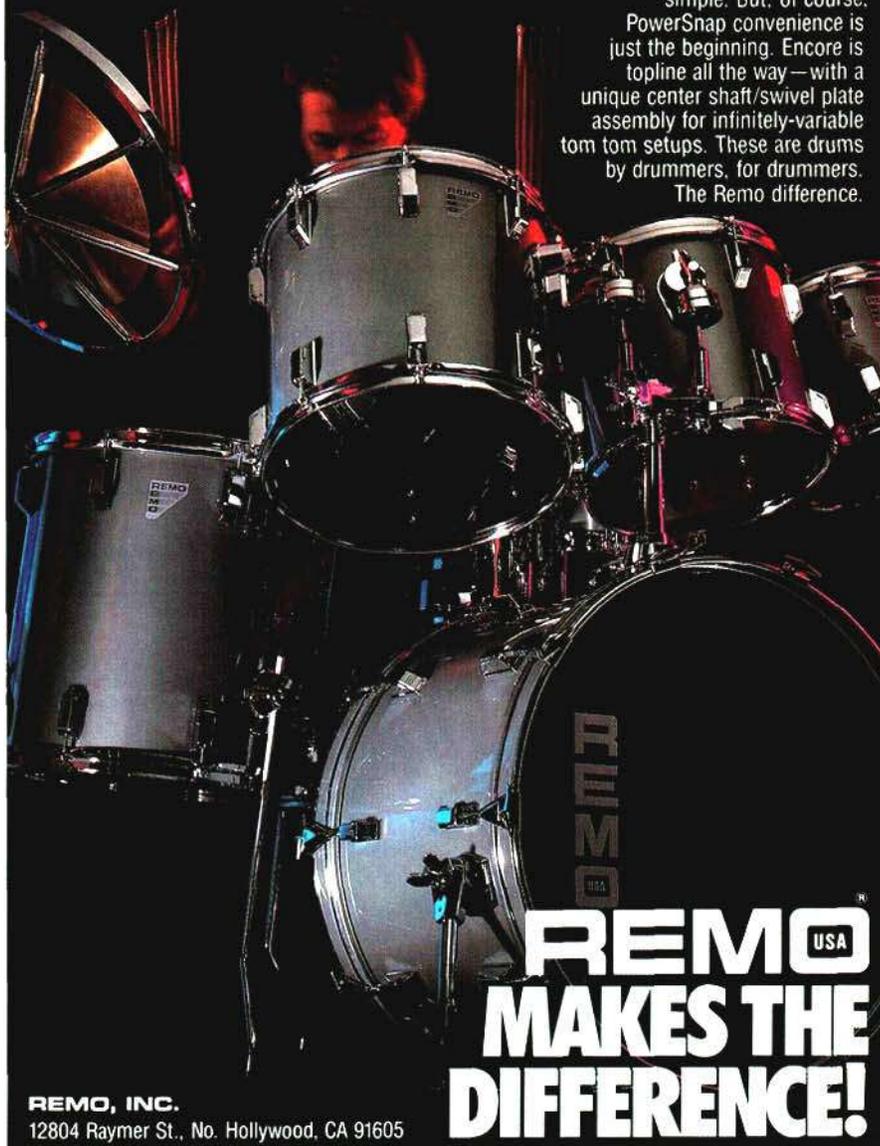
that the other drummer had come up with some great drum parts, but he didn't have the experience to make them work in the studio. They've got another drummer now, and I reckon that when they do their next album, they'll be working with him.

**SG:** Complete change of subject now: You must be the only drummer at the moment outside America with a full Noble & Cooley kit.

**CW:** Yes, I think I probably am. Around the time I first started working with Paul, I was in something of a quandary about drums. I wanted to use the RIMS system, but I couldn't get anywhere with the regular drum manufacturers when it came to asking them to supply drums without the mounting fit-

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tings. Then I saw an article in *Modern Drummer* about Denny Carmassi from Heart, and he had a Noble & Cooley kit. I'd already had a lot of success with the 5" snare drum. I'd had it for a couple of years. It was my favorite drum, and whenever I put it up engineers would be freaking out about what a great sound it had. I realized that the problem was solved. In the same issue of *Modern Drummer* there was an advertisement for Noble & Cooley, so I picked up the phone and called them then and there.

I said, "Look, I've just got to get hold of one of your kits," and they gave me a number to call. It turned out to be a shop called Creative Music, which is run by Bob Gatzen, who also designs the Noble & Cooley kits. We arranged that I would buy a kit through him. But I had to wait for over a year, and when the kit came it was in dribs and drabs. There was a bass drum and a couple of toms first, then a couple more toms. I didn't get the full kit until February '89, so for most of the recording of *Flowers In The Dirt* I used a mixture of Yamaha and Pearl drums with the RIMS system on them, and the tom mounts stripped off, which was a pity; but I used the Noble & Cooley snare drum.

In August of '88 I was in America, and I went to see Bob Gatzen in his shop. He showed me one of the new *Star Series* snare drums, which he designed to be slightly out of tune with itself, so you get a "ringy" rock sound from it. That was impressive

and it was a step forward in snare drum design, which is always interesting. It's good to have new breakthroughs. I bought one of those, and then I tried out a Noble & Cooley kit that he had in a soundproof room in the back of the shop. Bob was trying out the new Evans heads at the time, so he had a different gauge head on every drum. I played the kit and thought, "Oh no, have I made a mistake?" I wasn't sure if I liked the sound at all! All the toms were shallow; the deepest one was only 8" deep. As a rock drummer, I didn't know whether I'd have the right sound for my style. I didn't say anything to Bob, though, and he suggested that I visit the factory—which I did.

It's an incredible place. It's in the middle of nowhere in Massachusetts. There's a duck pond in front of the factory, which is in a 19th-century wooden building. I met Jonathan Jones, who owns the company, and he took me around. It was very interesting to see the people building the drums with their bare hands, rather than on a production line. It made me appreciate the snare drum I already had even more, after I'd seen the love that goes into making them. They said, "We've nearly finished your kit; you should have it in a couple of months," but as it turned out it was nearer six.

**SG:** Did the doubts you'd had in the shop disappear as soon as you were able to set up and tune your own kit?

**CW:** It's such a different thing to a normal drumkit. You have to be very careful with the tuning, because it's such a *live* kit. If you have anything slightly out, it shows up. It's difficult to tune at first; but like anything, it's okay once you get used to it. It's a different prospect to one of those Japanese kits.

Recently we've been doing a TV film for the BBC, and we recorded the band playing in rehearsal. It's all in one room, so the drums are spilling into the vocal mic's and the guitars are all over the drum mic's; but the kit sounds great, the quality and depth is incredible. Even Paul said how great he thought it sounded, and he has seen and

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heard a lot. Noble & Cooley has given me a sound that nobody else has got at the moment. The open sound suits my style. They are loud, but they sound like high-quality instruments as well. It's almost as if they've been through a studio desk already, they've got such a clean, rich sound.

Adam and I put a lot of thought into the setup; we put a lot of effort into getting it right. We now believe we've got the best of everything: We've got a Pearl rack, which has been customized by Adam so that the mic's plug into sockets that are built into the rack. All the drum mic' cables come out of the rack by means of a couple of multicore cables. We've got Noble & Cooley drums with RIMS and Evans heads, Pearl hardware with a DW double bass drum pedal, and Zildjian cymbals. We haven't gone for endorsements; we've chosen exactly what we want. I decided that as I'm getting paid a reasonable amount, I might as well buy the things that I know I like, rather than being sponsored by a particular company and having to use all their equipment to the exclusion of everything else.

**SG:** You've got an endorsement with Zildjian, haven't you? They did a special "Ringo ride" cymbal for you.

**CW:** Yes, that's true; I've been with Zildjian for some time. That "Ringo ride" is an 18" K Heavy Ride with rivets, so that I can get the same sort of sound that Ringo got when we do Beatles songs.

**SG:** That wasn't a rivet cymbal that he used, though.

**CW:** No, it wasn't actually; but what you need for that is a splashy sort of ride sound. The rivets help to get that. Another point is that Paul has got an Avedis ride cymbal with rivets that *he* uses, and a sizzle sound goes well with his music.

**SG:** You favor K's all around, which is slightly unusual for a rock player.

**CW:** I've always liked the K rides. I started using the crashes after I found that the Avedis ones were slightly loud for some of the studio work I was doing. The people at Zildjian recommended K's because they are mellower.

**SG:** Have you ever been heavily involved with electronics? It must have been at its height at the time you started working in studios.

**CW:** That's right, but I've never been particularly involved with programming machines. I had a cursory knowledge of *LinnDrums*. I tried to get involved with Simmons kits, but I never really got on with them. I don't think they suited my style of playing. I think a lot of them are very good: I've played the new ddrum kit, and that's incredible. But I prefer acoustic drums. When I was touring with Julian Cope, I used to trigger sounds off all the drums through an Akai sampler, which is something lots of drummers do; but I've decided not to do that on this tour. I really want the *pure* sound of the drums to come through. I've gone to all this trouble to get those drums, and I don't see the point of having a

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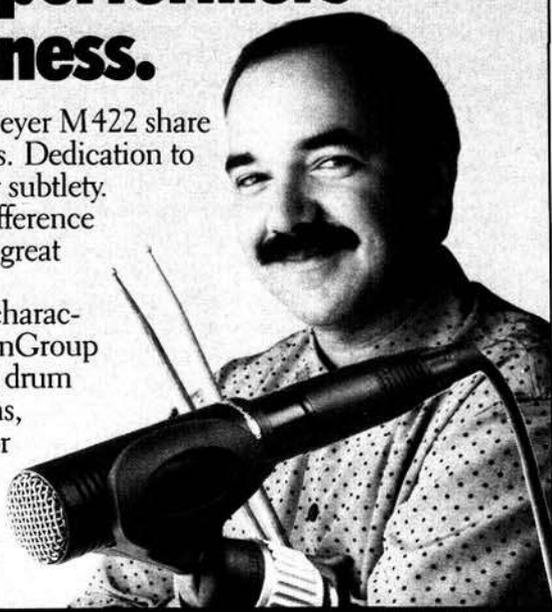


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I think that if a producer wants electronic drum sounds, he'll get a drummer who specializes in electronics; if he wants real drumming, he'll get someone like me. But along those lines, one of my specialties has been to play with drum machines. That's either blending real drums with drum machine parts that they want to use on the record, or actually replacing a drum machine part with real drums. I enjoy that; I often find it easier than playing on my own, or with a band. My formative years were spent with a pair of headphones, playing along to other drummers on albums. I think that gave me an aptitude for playing along with pre-recorded drums or drum machines. I think that drummers who've always practiced in a room on their own, and then gone out and played with a live band, are not always so capable of playing with machines.

**SG:** What about the future for you?

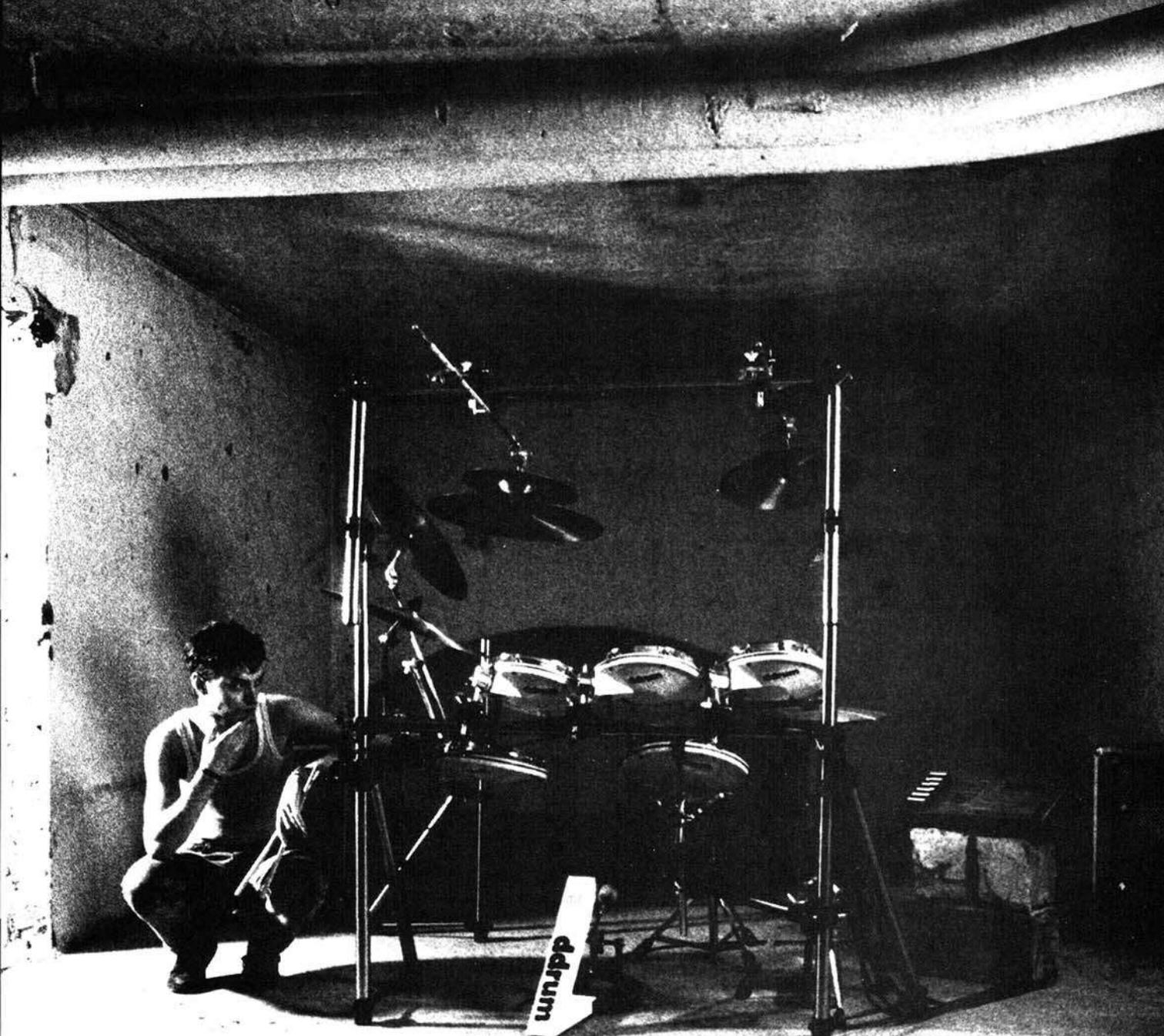
**CW:** The immediate future is the tour with Paul. At the moment we don't know how long it will go on for, but I'm hoping it will go on as long as possible. The first night of the tour—walking out on stage with Paul McCartney—I can't imagine what it'll feel like. The audience reaction is likely to be incredible. We've done some TV shows with small audiences, and they've gone absolutely bananas, so I don't know what it'll be like with ten thousand!

Paul is really into having a band, and he likes playing with us as a band. I think he would like to record another album with us straight after the tour—work on the material while we are on the road, and come in and do an album fairly quickly.

I don't see myself working with Paul until the day I retire. It's a great honor to work with him, but things don't happen like that. So I reckon the next career move will be to go back into the studio scene. I do enjoy working with different people; it keeps you on your toes. It introduces you to other styles and gives you challenges. Working with one band all the time can become *too* cozy: You get to know what they like and just stick to that.

I suppose that if I have an ambition it would be to work in the studios in America. I realize that there are a lot of great drummers over there already, but I'd like to have a crack at that. People keep trying to persuade me to become a producer, they say that it is the obvious career move for me, but I really enjoy playing drums. It's been a great honor to be able to play drums for people like Paul, The New Bohemians, and Swing Out Sister. There are a lot of other artists out there that I'd like to play for. If I could be successful writing songs or producing records, I'd probably make more money; but I think I'm better as a drummer. I want to be known for doing something that I'm good at; so I'm quite happy to be playing drums.





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## Portraits In Rhythm: Etude #20

Etude #20 provides an opportunity to discuss the subject of metric modulation. Modulations are used when making a transition from one key (or mode) to another. In percussion music, metric modulations are used to describe passages from one tempo to another.

In this example, the composer allows the previous half-note value to equal the following quarter-note value.



Instead of changing tempo by increasing or decreasing the speed of the notes, it is adjusted by allowing one note value to become the value of another. In this example, the value of the half note in 4/4 time becomes the value of the quarter note in 3/4 time, which causes the tempo to become half as fast; cue notes between the measures indicate this change. In the preceding example, the half note is listed first, then the quarter note. The following example is also common; the quarter-note value can be listed first:



Another, more involved example shows the value of the triplet 8th note in 2/4 time becoming the value of the quarter note in 4/4 time, which causes a three-fold increase in tempo.



The use of superimposed rhythms (those rhythms that do not divide equally over a beat) provides an even more complicated example. The value of the 8th note in the quintuplet rhythm in 4/4 time becomes the value of the triplet 8th note in 2/4 time. The

tempo is slightly increased.



A method of changing tempo (or pulse) by adjusting the speed (or time value) of a given note has just been discussed. The speed of notes can also be adjusted without changing tempo (or pulse) by allowing the tempo of one time signature to become the tempo of another time signature. The following example is taken from line three of Etude #20.



The cue notes tell us that the value (or tempo) of the quarter note becomes a dotted quarter note. This places six 16th notes within the space of four 16th notes. The speed of the 16th notes is, therefore, increased. The tempo (or pulse) remains the same.

Instead of a metric change, triplets can be used to increase note speed (in this example). Both methods accomplish the same goal: They increase the number of notes per beat.



Although the speed of the notes is increased by the same ratio, a change in phrasing occurs when using triplets. Play the first example of line three as originally written; then play the above example. Can you feel the different phrasing? It is important for composers to take this into consideration when using these techniques.

### Observations

1. The tempo marking is listed as 72 to the dotted quarter note. Although metronome markings do not always coincide with phrase groups, in this case, the dotted quarter-note pulse should also become the phrase emphasis. In order to properly phrase the music, place a slight accent on the beginning of each group of notes.
2. Remember, in the second line, the tempo stays the same—only the note values change.
3. A series of grace notes (flams, drags, four-stroke ruffs, five- and seven-stroke rolls) begins at the end of the third line. I suggest ending all figures with the strong hand, keeping the sound consistent.
4. Be careful of the 16th-note value at the end of the ninth and tenth lines. There is a metric modulation between these lines, and the 16th values are different.

### Interpretations

1. Treat both *crescendo* markings in the third line the same. Start the third line at a *piano* marking to coincide with the second measure.
2. I encourage creative liberties when performing solo literature. Look at the end of line four; place a short comma or *pausa* after the seven-stroke roll. This momentarily holds the tension from the *fortissimo* ruffs and sets the following *piano* section apart.
3. Phrase each group of three beats with a slight natural accent throughout the entire fifth, sixth, and seventh lines. This will change the emphasis, especially in the sixth and seventh lines. In the sixth line, the emphasis will shift from the beginning of a group of notes to the middle and end, as follows:



The seventh line also has changing emphasis as the rhythms shift around the beats.



4. Right-handed players should use the following sticking for the last line so the final note of all patterns ends with the strong hand (reverse for left-handed players).



Edited by Josie Cirone.

Larghetto  $\text{♩} = 72$



$\text{♩} = \text{♩}$  The beat is always steady.



Music © 1968 Belwin Mills/Columbia, Hialeah FL. Used with permission.





Photo by Rick Melkin

the area, doing some originals and rearrangements of covers like "I'm A Man." Greg Murphy had left, and Dave Shogren was on bass when they played a concert in San Mateo, California, where the guitar player in the opening folk duet was Pat Simmons. "He fingerpicked, played flute and banjo, and sang," John recalls. "I thought, 'We have a power trio. If we add a little bit of class to it, it could be interesting.' To make a long story short, we finally talked Pat into it. About the same time, Skip had found this production place in San Mateo and called us up. We auditioned, they said okay, and we signed a contract with Captain America Productions. They went to Warner Bros, with some of the original stuff on demos that we had done with them. Warners came up four or five times to evaluate us, and we ended up doing our first album.

"The first album was a joke," he says of their self-titled effort. "One reason was because, no offense, but Lenny Waronker, who was a staff producer at Warners, and Teddy Templeman, who was just coming on as staff producer, produced the album together. We were real raw and real loud, and Lenny likes a quiet, mellow kind of Carly Simon sound. So we were trying to mellow it out with more acoustic guitars, Ted was saying, 'Let's throw a little of this in,' and Lenny was saying 'No.' It was back and forth. They wanted to do a Randy Newman song, 'Beehive State,' and we absolutely massacred it. Some of the stuff came through, like the harmonica, but when the album came out it kind of fizzled."

One of John's favorite recorded songs, "Slippery St. Paul," is on that album, however. "'Slippery St. Paul' is kind of neat because there's a bass drum pattern in there that two producers couldn't figure out how to get the right sound and impact on. I took the beater off of my pedal and wrapped it in tape on the shaft side, and I played the

bass drum pattern with my hand. If you listen carefully to that song, you'll hear an effect in there that sounds like a bottle, which is me hitting a bottle with a drumstick.

"I love the first album because I remember the craziness of the production, Skip Spence running around going, 'You guys are incredible,' and just the experience of youth and finally realizing, 'My God, we're doing an album!' We actually heard it played on the radio a couple of times and we went crazy."

By album number two, *Toulouse Street*, they had asked Michael Hossack to join as a second drummer. The idea, according to Hartman, was to create an incredible wall of sound. Ted Templeman took over the entire production and the band's more mellow aspect disappeared. "We put an edge to it and got the guitar sounding big and razor sharp and incorporated Pat in there more," says Hartman. "We instituted the percussion, which added a lot, and put drums and percussion together, and even dual drums from time to time.

"The trick with double drums is, because recording is such a clarity of audio, the best thing to do is take a single drumset and segment the second drumset to it, and then augment with percussion. Until about '74, we were doing duals. One of us would play the set, and there were a lot of places with double hi-hat, double snare hits, double bass drum hits, together and syncopated, and there were several completely dual drum tracks. 'Road Angel' and 'Without You' are a couple. 'Wheels Of Fortune' [from *Takin' It To The Streets*] was me and Richie Hayward at a session where Keith [Knudsen] didn't show up. Richie happened to be there and it was a gas. The part was syncopated, and we just sat down and I said, 'I want to do this,' and Richie said, 'I want to do this.' We just played it, and about the third take, we had it."

The second album spawned two hit singles, "Listen To The Music" and "Jesus Is Just Alright." In a past interview, Pat Simmons said that it was time to devise some new ideas to make the music more exciting, citing running John's drums through an ARP Synthesizer as one such technique.

"We were one of several bands to start using synthesizers," John explains, "and we were running some of the drums through them as a background effect to augment the primary acoustic sound. We were phasing things. In 'Jesus Is Just Alright' at the end you'll hear phasing. Phasing has kind of gone by the wayside, but it's a unique thing if you're working with stereo headphones."

Another of Hartman's favorite recordings is "Daughters Of The Sea" from the *What Were Once Vices Are Now Habits* album, because of the extensive percussion on the track. "I was using timpani and several types of Indian, Chinese, and Buddhist bells and triangles. We did a lot of intricate percussion on some of Pat's tunes. My favorite songs are the ones with a lot of percussion on them. To me, they evoke a lot of emotion."

John Hartman's name is on the *Livin' On The Fault Line* album, but by then, his heart just wasn't in the band anymore. It makes him angry, though, that for the past ten years journalists have been asking him about an erroneous report in *People* magazine stating that he left the band to become a veterinarian.

"After I left, Tom Johnston and I were going to jam with Tiran's [Porter] band in Santa Cruz in 1986, and on the way down there, we talked about the old days. Johnston turned to me and said, 'You know, I had to get out. I got lost. I didn't know who I was, I didn't know where I was, I didn't know why I was,' and I said, 'That's exactly where I was at.'"

During the time away, Hartman worked

with other musicians as a studio drum advisor or live with Johnston, where he alternated playing drums and percussion with Jim Edison in a single-drum situation. He also went back to college to take some general education, pre-nursing, and law enforcement courses, becoming an emergency medical technician as well as a full-fledged firefighter, which he did on and off for six years. He learned a lot.

"As you mature in life, there are certain things that you need, like being able to drive a car and knowing where you live. When those things got lost, I re-evaluated. I also worked with different producers and different styles and ways of approaching things, and I got to see how different people think. I also went to a lot of concerts. When you're stuck in a band, you only go to one concert, and that's yours. I got an overview that I had never had before. This time, I have control over my equipment, I know what's going to happen and what should happen, and I'm into publicity because I know the value of that. I have good control over my situation, which I never had before."

Michael Hossack is also happy to be back in the Doobie Brothers. "After you lay off a situation like this for a while, and after you've had a chance to mature a little, you realize what a great opportunity something like this is. You get to play music, you get to go into the studio and record, and you get to play in front of people and have

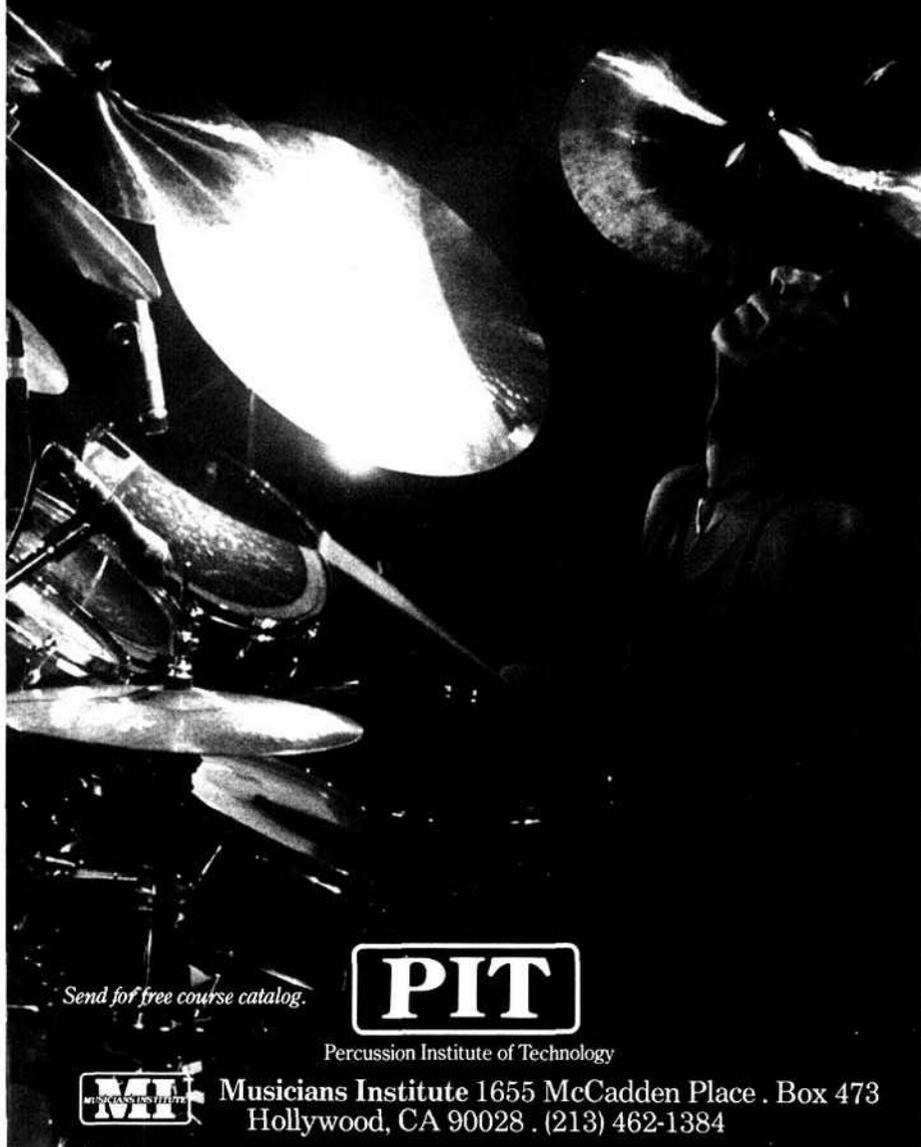
them feed you full of all this positive energy, and on top of it all, you get paid. It's the greatest job."

And it was what Michael wanted to do from age 12, when he joined the Boy Scout drum & bugle corps. "They gave me a pair of cymbals, and I went home with them. My mother flipped out and said, 'You can't have those in this house. Get something more musical.' So I went back and they gave me a horn. I brought the bugle home and started blowing that. Of course, she went nuts again and said, 'Can't you get something more quiet than that?' So I said I'd try, and I went back to the drum section. At that time, one of the guys in the corps had a dad who had a metal shop, and he had made up drum pads for every-

body to play—half-inch steel with quarter-inch rubber on both sides. So I saw that and asked if I could try it out, and the drum instructor said, 'You're a natural, kid; here's a pair of sticks, take a pad, and go home and practice.' He showed me some single-stroke rolls and double-stroke rolls to practice, and that was it."

Michael says Passaic Valley Regional and Vocational High School in New Jersey was a great place to be in the marching band and orchestra. "Our department allowed us to check out instruments, and every percussionist had to take one other melodic percussion instrument to remain in the band, so we had to take vibes, xylophone, or piano. We also had to have theory and everything, so it was pretty intense for a

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high school."

After high school Michael worked for E.F. Hutton, and it drove him so crazy that he "couldn't think of anything better than to join the Navy." For the two years he was in the service, he continued to play, although he wasn't a Navy musician, and when he returned to New Jersey, he joined a group called Morning Rain. The band changed its name to Roadhouse, and in 1969, when they moved back to San Jose (where they were originally from), Hossack went with them. It was then that the band signed with Captain America Productions, "which had another band signed. They had a really funny name," Michael pauses. "The Doobie Brothers. When my band broke

up, the Doobies, who had heard me play in the studio, asked me to join the band. They gave me an address, and it was a nightclub. They were setting up when I showed up, and it turned out to actually be a gig. It was a live radio broadcast, too, with the Jefferson Airplane and Santana. They said, 'Ah, don't worry, it's just rock 'n' roll.' I guess it sounded good, because they kept me."

It seems that Hossack's favorite place to be is in the studio, where he says in the early days there would usually be one song per album that was actually recorded with double drums, John would do a couple of tracks by himself, and Michael would do the rest. Michael cites "Without You" from

*The Captain And Me* as one of his favorite double-drum songs.

"I like the real high-energy stuff," Michael says. "I enjoy 'China Grove' and that stuff too, but one of my favorite songs that Tommy did was 'Another Park, Another Sunday' [from *Vices*], which didn't get a lot of play, but I thought it was a great song. I love Pat's 'South City Midnight Lady' [from *The Captain And Me*] and 'Black Water' [from *Vices*]. 'Black Water' was a real bear. Because of the way the schedule was in those days, not everyone was at the studio at the same time. That was one of the first tracks they tried to record to a click. They thought they would be real slick using the click track, and all I would have to do would be come in and lay the drums on top. Well, unfortunately, the click track didn't really matter that much to their time, so they played whatever they felt, and I was left with this track that had a straight click all the way through and a music track that went on a rollercoaster ride. They handed that over to me and said, 'Here you go pal, put some drums on that and let's see what you're really made of.'"

The rather off-the-wall intro to "Down In The Track," from the same album, had an interesting genesis as well. "I use this warm-up pattern where my hands keep going in a straight right-left 8th-note pattern, and I just switch my foot around to different patterns that go on the beat and then off the beat," Hossack explains. "It's just a pattern for independence. There's one section that sounds like a 6/8 part, and Teddy heard me practicing one day and said, 'Hey, that would be cool to put on the front of this song we're doing called 'Down In The Track.' So he came up with a really bizarre altered version of this practice pattern that I was doing in 6/8, and if you listen to that song, it's this strange thing that sounds like there's no time there at all, but the whole thing is based off a 6/8 pattern. For years people said, 'What the hell was that?' Lately I've been changing it to a much simpler, more understandable pattern because



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people would look at me like I was crazy, and a lot of times I'd lose the band."

just to clear up confusion, that is Hossack on the *Vices* album, even though he's listed under "special thanks" and did depart immediately following the recording of the album due to a hectic touring schedule. "Keith's picture is on the record," Michael says, "but I did the drum work. That's always been a misconception that people have."

Post-Doobies, Hossack had a band called Bonaroo (that Bobby LaKind was also in), which lasted one record and a tour. Then he headed Chateau Recorders in L.A., which primarily catered to a jazz clientele such as George Benson, Chick Corea, and Stanley Clarke. He joined a group called DFK—Les Dudek, Mike Finnegan, and Jim Kreiger—which sounded better on paper than in actuality, and did some production work in Dallas and Pittsburgh until 1986, when he moved back to California and was contacted to do the reunion tour.

For Bobby LaKind, the Doobies reunion was a lifesaver. He was at his lowest when the call came through from Knudsen. "There were some pretty lean times after the band broke up," LaKind admits. "The money lasted from '83 to '85, and I was always thinking, 'It can't stay like this.' Not only did it stay like that, it got worse. It really bottomed out in about '86. I lost everything. I worked in a grocery warehouse in Van Nuys, and it was unbelievable. I'd be in the refrigerator where they keep the milk, freezing my ass off, and I'd hear 'Minute By Minute' on the Muzak. It was near suicide. I eventually got fired because I wasn't any good at it." But with Bobby, it seems as if the rewards have always risen from ashes....

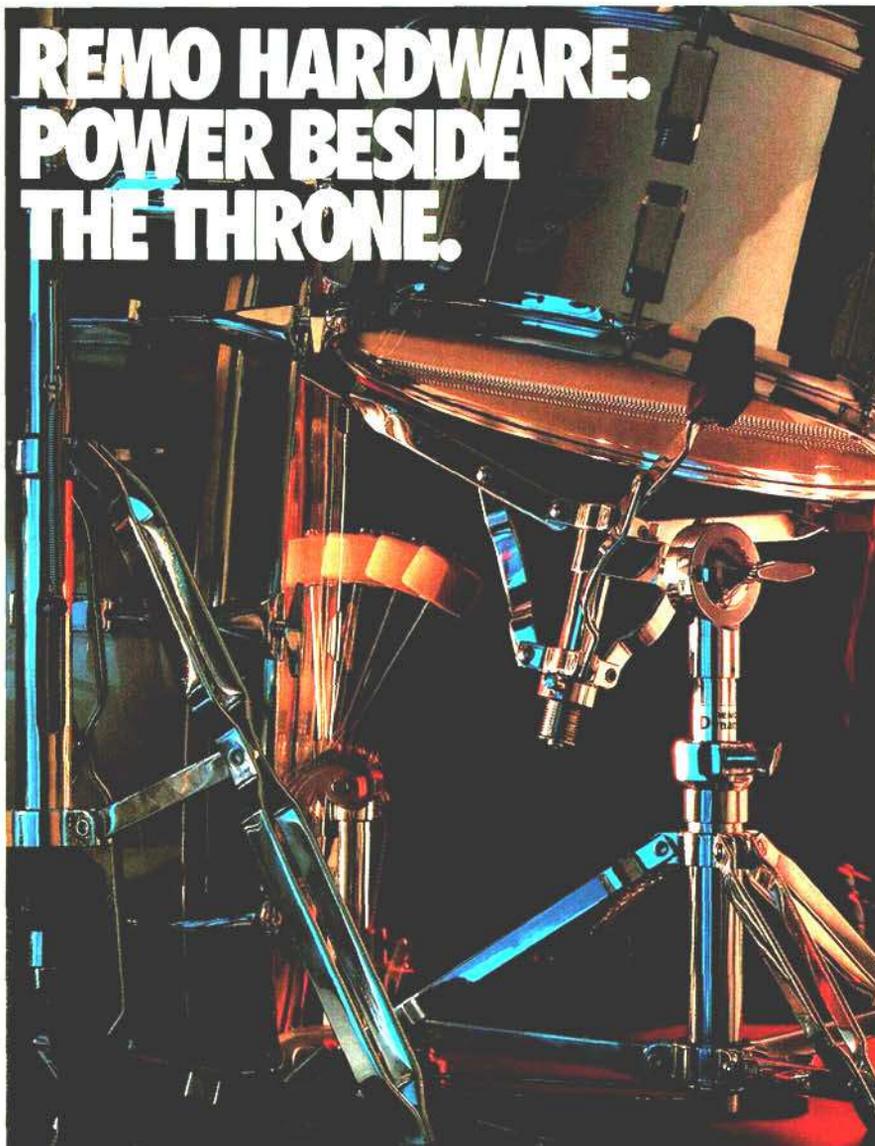
After sending his mother in New Jersey his diploma from law school at the University of Maryland, LaKind settled in Boulder, Colorado, having decided he had more of an affinity with percussion than with law. In 1974, he met Marty Wolf, a lighting

designer for the Doobie Brothers.

"I was not making a hell of a lot of money at the time, and my wife was sewing tents," Bobby recalls. "Marty said to me, 'How would you like to go on the road as a roadie? You will have the worst job, coiling the cables and having to climb up on the scaffolding,' but I said I didn't care, it would be fun to go on the road. I remember loading a truck and driving a rental Ryder to Detroit. We had been driving all night, and I remember walking backstage and seeing Tommy, Patrick, and Keith walking to the dressing room after soundcheck, and they looked *great*. These guys looked like rock stars, and they looked like they were having a good time. I said to myself, 'This is it!'

"Two days later, we were in Chicago and I was up on a scaffolding. At the end of 'China Grove,' they'd have these flash pots explode right in time with the music. Well, two of them didn't go off during the song. The show was ending, and there were still 15,000 people in the place. I climbed up to where the pots were, and the last thing I remember was seeing a spark. I don't know how, but this thing went off in my face. It was my third day on the road, I was 30 feet in the air, and I was holding onto this thing, thinking, 'I'm blind. Don't fall off.' The thing that scared me the most was I couldn't see. I could hear people in the audience going, 'Oh my God,' so I was thinking that maybe it blew my face off.

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"They brought me down, the ambulance came, and my sight started coming back. They wrapped me like a mummy, and they wanted to send me home. I wouldn't go home, and the next day I worked, wrapped like a mummy. John Hartman said, 'We should give medals for above and beyond.' So I went from being a nobody—no one knew who I was—to three days later everyone knowing who I was, and it solidified a certain thing. The fact that I stayed to work amazed everyone. I remember Patrick Simmons saying to me, 'You'll always have a job here, forever.' Then they fired a stage manager and asked me to stage manage the band.

"At about that point, Patrick heard me play and suggested I play a couple of songs on the next album. So I played on *Takin' It To The Streets*, and during the live shows, I would play that song and a couple of other things while I stage managed. I finally said to the manager that I couldn't do both, so I became a Sideman, moved to L.A., and finally became a member of the band."

As a Sideman, Bobby played on Doobies records from *Takin' It To The Streets* through *Minute By Minute*, only becoming a member in 1980. "During *Minute By Minute* we were doing a tour in Japan, and the record was doing real well, so I thought, 'Geez, I played on all these basic tracks all these years,' so I asked them for a bonus of a quarter of a point. It was not voted for, so I quit. I had some good friends in the band but there were a couple of guys who...well I'm not going to name names. So I left. In retrospect, it was a dumb move. You don't leave a band that big, whether you're a Sideman or not; I could have suffered through it, but I was hurt and it seemed like the right thing to do at the time. I realize now that it resulted in poverty. The sessions kind of trailed off because the synthesizer thing started coming on strong. Conga players and percussionists were the first to go. With the Linn machine it was, 'Who needs these guys?'"

Up until that bleak period, Bobby had also done session work outside the Doobies,

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including sessions for Chris Hillman, Little Feat's *Hoy Hoy*, the Nitty Gritty Dirt Band's "American Dream," and an album with Rick Nelson produced by Al Kooper that remains unreleased. He also produced Yazawa with Paul Barrere (of Little Feat) and did live work, including a month with Nicolette Larson and a two-week tour with Randy Newman.

*Living On The Fault Line* is among Bobby's favorite recorded work. "I think we broke a little ground on that record," he says. "The music was a little more than thoughtful on that record. I always had a good time playing on Doobies records, though. They were always real rhythmic and always lent themselves to percussion."

*Minute By Minute*, although hugely successful, was the most "un-fun" recording time, according to LaKind. "I guess the handwriting was on the wall. People were starting to get unhappy with it, which was just a shame. Keith and I felt like there wasn't anything we could do to please Michael [McDonald] as far as the drum tracks were concerned," says LaKind, who subsequently worked on McDonald's first solo album. "I don't know if it was accurate or not, but we definitely felt what we felt. It was a great record, but not a fun period in the band's existence. I think part of the reason was that it seemed like people were in it, at this point, to further their careers, rather than the Doobie Brothers being the number-one reason they were around. That's not fair to say 'everybody,' but Michael and Pat had solo deals at the time and it felt like, 'You're going to do a solo record? Well then I'm going to do one!' I tried to get a deal myself. I put millions of demos out and never got the deal." Bobby says that getting people to believe a conga player can be a songwriter

is difficult. While he has three compositions on the current album, in the early days there were so many writers that it was hard to score a cut. He did, however, co-pen "One By One" on *One Step Closer*, the last studio album before the reorganization.

"*Minute By Minute* was so successful that we thought, 'Boy, this next one is really going to go into the stratosphere.' And it didn't. It was a good record, though. There wasn't a record that this band made that didn't have good songs. Everybody in this band has always given it their all," in fact, so much so that LaKind, even as late as this year, has been sporadically studying along the way. While he took earlier les-

sons from Jerry Steinholtz, Bobby recently studied with Luis Conte, who helped refine his knowledge and worked with him on the shekere, which he used quite a bit on *Cycles*.

With the quest for knowledge comes a new perspective towards the future and a renewed commitment to the band. Like when he refused to be sent home with his bandaged head, again Bobby took a stand when he was offered an audition for a role on *Cheers*. Acting had been a pursuit during the hard times and could have finally paid off, but he was working on *Cycles* when the call to audition came through.

"Some of the guys in the band thought I was nuts to turn it down," Bobby says.

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"Hossack said, 'Take a day off and read for the part.' And I said, 'Suppose I get it? Then do you care if I take a couple of weeks off?' The guys in the band would have ultimately wondered, 'What does he really want to do here? Is he into the Doobies or is it just a thing from the past?' I had to make a statement to the band and felt real good about sticking to that commitment. I have this thing now, and it means a lot to me."

The stage is overrun with Doobie Brothers striking a committed pose. The front line consists of Patrick Simmons and Tom Johnston on guitars and alternate lead vocals, with bassist Tiran Porter in the middle. Behind them to the left is Cornelius Bumpus on keyboard and sax, and an auxiliary keyboardist, Dale Ockerman. In the far back is the drum riser with two sets and the percussion in the middle. As they go into "Echoes Of Love," it is apparent that the dynamics I just witnessed of the percussive threesome sitting around the table are akin to those on stage. Bobby LaKind is eager to add whatever he can to the conversation, Michael Hossack seems a tad reticent, albeit straight-ahead and direct, and John Hartman takes control on stage much the same way he did in the interview.

Facing the stage, Hossack, on the left,

has a compact white Pearl kit on which he lays it down. In the middle are LaKind's congas and percussion, and he's playing and singing his heart out (a double duty he says has always come easy), and to the right is Hartman flailing away on his more spread out black Sonor kit. Thus far, there are no electronics live, although Hossack is considering adding some for special effects.

"Playing a live performance is a gratifying thing in itself," Hartman had told me earlier, "but you have to deal with the monster, which is all these things that surround you, like the lights, the PA, the size of the hall, the distance of the slapbacks, the breaking of equipment, the reverberation on stage, which is why we wear headsets. Even though we're close, with the sound level on stage, and because the sound goes every which way and we're behind the amplifier line, we can't hear the precision that we have to have to play dual drums. In certain halls, there's so much ambient noise coming back at us that we just can't tell where the beat is. We can't tell if the reverberation slapback is the real one, or the one before or after it. That's when the headphones come into play. In halls where the acoustics are good on stage, I just use a monitor because the feeling is

better. Once you put a headset on, you hear every off beat. If I play a fill, I'm going to come back a little ahead or a little behind the beat, which is natural, and usually the second beat into it, you pick it up. It's exactly the same thing with Michael, so

I'm playing straight, right on the money, and he does a fill, he's behind the beat or he's ahead of the beat, and I hear that in the 'phones, which can drive you crazy. But in the audience you don't hear that because the monitor is so awesome that we blend it." Sometimes John and Michael play together, and sometimes they play counterparts, like on *Cycles* "One Chain." Then on "Take Me To The Highway," Hartman relinquishes the drums to Hossack and plays the percussion setup to his right.

Watching these guys and hearing the familiar gems like "Black Water," "Jesus Is Just Alright," "Dependin' On You," and "One Step Closer," you know that LaKind is right when he says this band is a whole greater than the sum of its parts. No one's solo project has done as well as a Doobies joint effort, and you know, even with all the difficulties one must experience living with the same people for so many years, there is a musical chemistry that creates magic.



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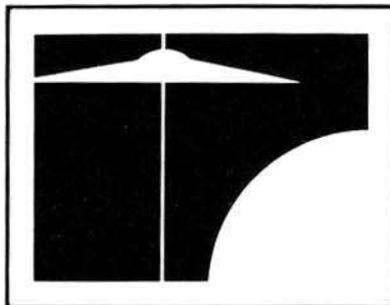
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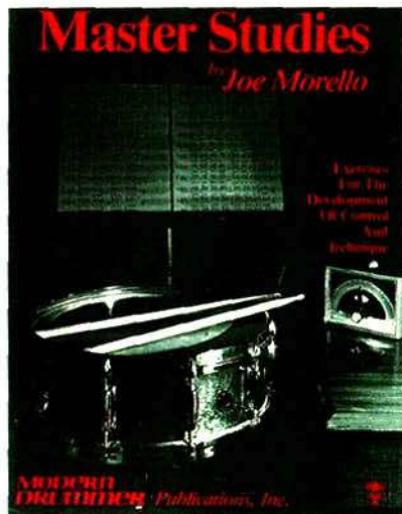


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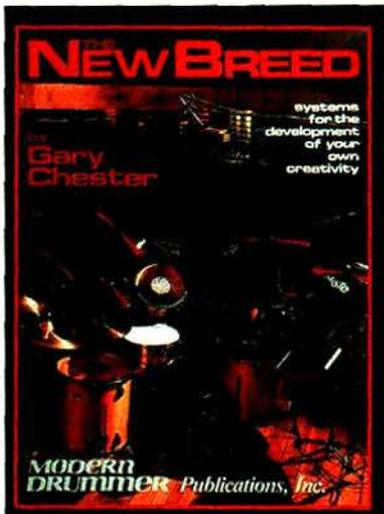
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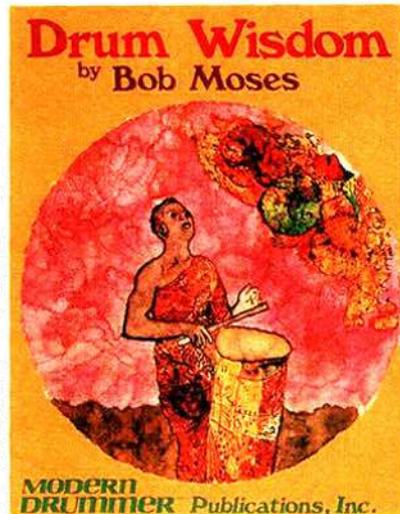
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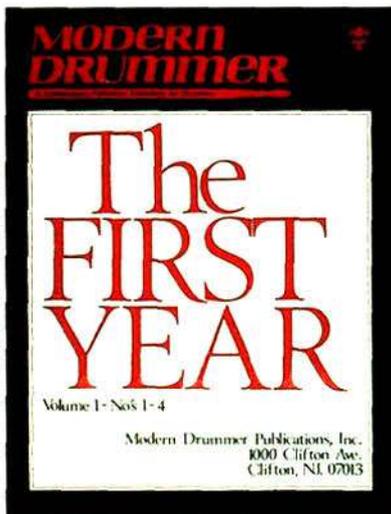
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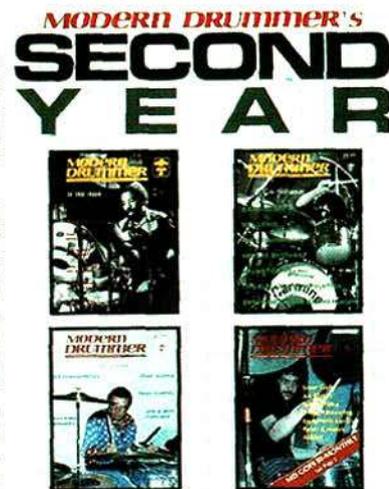
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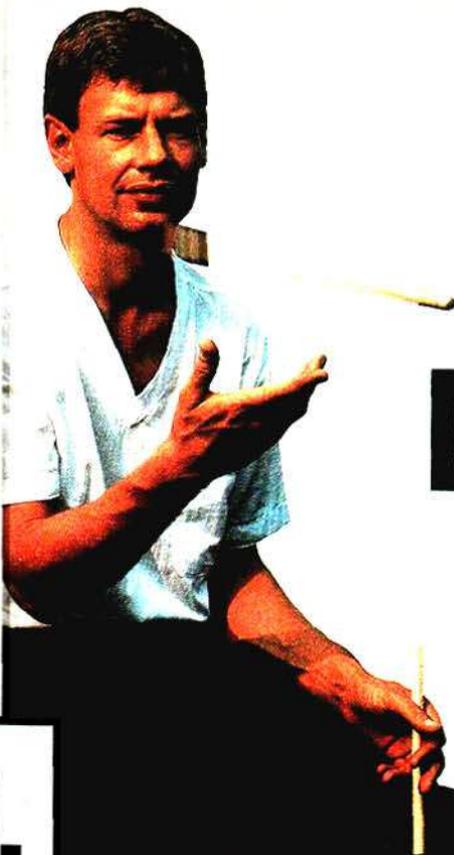
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Charlie Watts

not sure if drummers are aware that they are available in black. The black is very striking, and we are going to be using it on our new *NE* series of drums."

At the beginning of this article it was mentioned that PureCussion has two main products. The first is RIMS; the second is their own line of drums. These remarkable-looking drums have been around for a few years now, but not until recently have they become a truly reliable instrument. Johnston discusses their evolution: "When they were first introduced, they were called the *Headset*, which was, in a way, a decent name because it was a drumset made of heads. However, I think it got confused with headphones, and in fact that's what I thought it was before I started here. They're called *PureCussion Drums* now, and they just happen to be single-headed, shell-less drums. Our shell is very shallow; it's only a little tuning ring," Walt laughs. "It acts as both the bearing edge and the shell."

"The idea for the drumset came about after Remo's PTS heads were introduced," Walt continues. "The idea was basically to take one of these heads, which did not need anything to tension it against to get a sound, and attach it to a product we already made—a RIMS mount. The idea worked, and that's basically how the *Headset* was born. But the biggest problem we found with the first version of the *Headset* was the instability of the drumhead material. That's what was responsible for the

*Headset's* demise. There were times when the 12" tom sounded lower in pitch than the 16", and it could happen overnight. Gary Gauger immediately determined that the drums had to be able to be tuned. But the PTS concept was very interesting, and that's where the whole thing started.

"Gary Gauger and an engineer here named Arne Rian came up with the design of the first tuneable set, and Gary made the first crude prototypes still utilizing the PTS head. A lot of the parts became die-cast because of a connection with Tool Products and Minnesota Rubber, companies we are associated with through Quadion. Minnesota Rubber made the little clamps that held the *PTS* head onto the RIMS."

When asked why all of the drums and some of the cymbal stands are mounted off one frame, Johnston replies, "The concept was to make a portable jobbing set, jazz set, or practice set. The more you could fold the drumset up and put it in one little box, the more it would meet a demand that drummers had for something that they could move around easily. We feel that our drums are much more than that now, as far as what the drumset can do. But, it was designed to be picked up and walked away with. That's why everything was mounted together. A drummer can go to a gig with two cases; one for the drums, and the other for the snare drum, cymbals, and other gear.

PureCussion's new drumset, the *NE* series, has many improvements over its prede-

cessors. According to Walt, "First of all, any drumhead can be used on the drums. And getting that to work was an engineering marvel, because of the way the levers lift up the tuning ring into the head, using the new die-cast counterhoop as the anchor. As most drummers know, all heads are not the same. Allowing our drums to be able to accommodate the two major brands of drumheads, Evans and Remo, took a lot of doing. The Remo head has a different kind of collar than the Evans, and the flesh hoops are different. Because of these differences we had to come up with a design that would work for both, and now we have it.

"The ability to use different heads now gives our drums a significant improvement in sound over the previous sets we produced. The sounds that you can get now are much more varied, making the drums sound much better for whatever particular musical setting a drummer finds himself in. And the bass drum, which was always a trouble spot for us in the past, all of a sudden has life to it. And now we have a new feature for the bass drum that helps the sound even more. We now have the option of placing a second bass drum head in front of the batter head, which gives off a much fuller sound with even more bottom. Now it's a very acceptable bass drum sound. And miking it is unreal; you just stick a mic' in between the two heads and you have isolation."

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When asked why PureCussion drums are only available in one bass drum size, a 20", and four different tom sizes, 10", 12", 14", and 16", Walt puts it this way, "Keep in mind that the designer of the set, Cary Cauger, was a jazz drummer. He liked an 18" bass drum. I'm just glad he went to a 20". The four toms were basically all that was needed for what he likes to use. The set was designed for his personal preferences.

"There's really no reason to go to a larger size bass drum, because now that we have our own triggers available, they would take care of any size drum you want. By making the bass drum larger, we would be defeating the whole idea of portability. The more mass we put into it, the less portable it is. We want to stay portable, but we want anyone to be able to use it. I don't really see a 24" or even a 22" size coming. The cost is unreal in making the molds and the counterhoops that we would need now to produce the tuning ring and all of the other components.

"I just went to a little society band affair held in a large ballroom, and the drummer had our regular tunable set there, not our new NE series, and it carried all the way through. He wasn't miked or anything, and it was a 13-piece society band gig. He's on the road with that set. It might not be right for heavy metal without miking or triggering, but it can cover a lot of areas."

One of the most difficult jobs ahead for PureCussion is introducing their new drums to the marketplace. To that point Johnston remarks, "Well, it's an awareness factor. I'll go right back to that. Until we get more people using it—which is very difficult because some of the younger players are only impressed by what they see on stage—people won't be sure about these drums. It might take something like an ad of a famous drummer who appeals to younger drummers saying, 'I'm using it, and I'm using it in this situation.' Actually, Ricki Rockett, Tico Torres, Fred Coury, Dennis Chambers, and a number of heavy-name players have purchased and are using our sets. And while the set has yet to be seen on their stages, it is being used in specific situations.

"I don't see it as a first set for everyone. But, many drummers now have more than one set, and this would be the set that they can take around. To try to get it around to more people is just going to take more diligence on our part through our advertisements—getting some spokespeople out there to use it more.

"At this point in time our drums can be used by anyone. I was afraid to say that before because it had such a small market niche. It used to be only the around-town drumset. 'Don't take it on the road, because you can't get a PTS head for it.' It also didn't quite have the sound. Now it's got a great sound, and we should really begin to see a lot of drummers interested in our drums."

Another exciting development for Pure-

Cussion is its new trigger, which works in conjunction with their new drums. They call it a *Trigger Set*. "When I first came to PureCussion, we were talking about triggering," says Walt. "I said, 'Let's try to bury a trigger or pickup inside the rubber mount.' By doing that I reasoned that we would have something that was uniquely ours, and then we would have a trigger set. But the trigger didn't work inside the rubber mount. Shows what I know about triggers!

"So next, John Haga, our other salesperson and a drummer himself, and Tom Williams, tried hooking a trigger onto the tuning ring. That allowed the trigger to have that full contact with the head. A trigger that you paste onto a head is kind of a drag

and sometimes gets in the way. Our trigger is underneath the drum and not touching the head at all, but touching the ring that contacts all around the head. Because of this it's very sensitive, yet it doesn't double trigger.

"It seems many drummers are interested in triggering. Our distributor in Germany was saying, 'You've got to be able to trigger.' And I guess drummers are doing it even more in Europe than they are here. To be able to play on a head that has the feel of a drum and be able to trigger is an excellent idea. It's quite a bit above what we've had in the past with rubber pads and things like that. So we're giving the person the best of all worlds—an acoustic drum

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and an acoustic drum sound, and 'triggerability.'"

Was Walt a bit worried about entering into the electronics field? "I was concerned. I turn off the electricity when I change a lightbulb," he laughs. "As far as getting into electronics, no, we weren't worried. We had the people from ddrum excited about our being able to trigger their product. Barcus-Berry designed the trigger for us. I'm not worried about it other than that we don't want to sell brains, other than as an accessory item. We're not trying to create one ourselves. We are not going to make our own pickups and things like that. But I think music and drumming is going that way, and we have to be able to furnish what drummers want."

Along with their *Trigger Set*, PureCussion has been experimenting with other product ideas. "We are working on a snare drum," Walt admits. "It works just like a tom-tom with snares on it, with no shell. It's quite amazing. Gary Gauger had already put together two different snare drums. One was a single-headed drum that was very thin, but it never went any further. Then he put a double-headed one together with snares, with a very complicated little mechanism on the bottom head. Dennis Chambers came through town recently for some drum clinics, we got him in our shop, and Gary brought in this new snare drum. Dennis flipped over it. It's got a different sound."

"You've seen the Evans ad, the 'Year Of The Snare.' It seems everyone is making a snare drum now, and they're all \$1,100 or more, and they are all with some different gimmick on the snare. Ours is definitely a different-sounding snare. We're just trying to see if we can come out with a viable product that is a different sound, that people might want in their collection of snare drums."

With all of the improvements and future developments that PureCussion is involved in, it would seem that they are now in a position to move ahead by leaps and bounds. According to Bruce Carlson, "We are working on new advertisements for the future, and we're going to be more assertive on this next ad campaign. I think with RIMS we are going to be more aggressive in terms of trying to get people's attention as to how they can affect their drumset. It's a product we feel all drummers should know about. As for our drumset, we feel we have to show its versatility, and find the many situations that it can now be used in. So we feel we have a lot to say."



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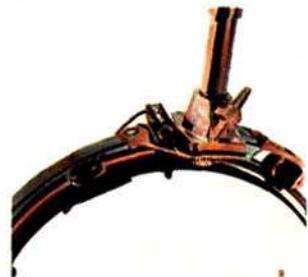
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**Porcaro and Anton Fig**). He also did records for Johnny Taylor and Bobby Blue Bland in addition to co-producing a record for Connie Francis.

**Peter Michael** touring with Stevie Nicks.

**Norm Roper** out with the Monkees, sharing drum duties with original drummer **Mickey Dolenz**.

**Thommy Price** on Michael Monroe's new Mercury/PolyGram record.

**John Mahon** is the new drummer with Windows.

**Tris Imboden** on Peter Canada's new release.

**Danny Gayol** now touring with the BoDeans.

**Ian Wallace** just completed an album with England's The Quireboys and is currently on tour with Don Henley.

**Michael Cartellone** is the drummer for Tommy Shaw's new band.

Look for Sly **Dunbar** and Robbie Shakespeare's new album, *Silent Assassin*.

**Chuck Tilley** on drums and percussion on Lee Greenwood's *If Only For One Night*. He is currently on tour with Greenwood through the end of the year.

Drummer **Eddie Tuduri** is in charge of Musicians for UNICEF, and **Joe Porcaro, Emil Richards, Ralph Humphrey, Vinnie Colaiuta, and David Garibaldi** were involved with a recent benefit by the jazz

chapter. Tuduri is currently on the road with Dwight Yoakum.

**Stan Lynch** on tour with Tom Petty & the Heartbreakers. Lynch also contributed as a songwriter and drummer on **Don Henley's** recent release.

**Frank Colon** has been playing percussion with Flora Purim & **Airto** while Airto plays set. He has been touring with the Manhattan Transfer. Colon also recently recorded Michael Petrucciani's new Blue Note release, with **Lenny White and Victor Jones** on drums on the date as well. He is about to start a project with Wayne Shorter.

And speaking of Airto, he has been working on his first solo album in years for Virgin Records.

**Moe Potts** recently subbed for **Tom Compton** on Johnny Winter's tour while Tom and his wife were expecting a baby.

**Gary Knudtson** has just won the Best Jazz Drummer in Minnesota award for the third year in a row. He recently recorded an album with jazz keyboardist Ben Sidran as well as touring with the Steve Miller Band. Knudtson is featured on Miller's latest album *Born 2 Be Blue*.

**Phil Rowland** on an album by a new band called Mastedon.

**Danny Frankel** has been playing with Bo Diddley, and sidelined in the Disney movie *Blaze* in addition to playing on the soundtrack.

**James Campbell**, Associate Professor of Music at the University of Kentucky, recently returned from a three-week clinic tour of the Orient.

**John Xepoleas** has just completed an album with Keith Gale. He also recently programmed Todd Curry's debut record. He is also working with guitarist Paul Pappas for an upcoming LP as well as doing live dates with The Fundamentals. Also, congratulations to John and his wife Becky on the birth of their son Nicholas James.

**Pablo Batista** has recently been alternating touring with Jeffrey Osborne, George Howard, and Diane Reeves.

**Chet McCracken** has been doing dates with Kim Carnes as well as with his own jazz band.

Our condolences to the family of **Dave Coleman**, who died in Seattle of cancer at the age of 65. He was a former member of the Harry James Band, also having worked with Freddie Slack and Barney Bigard. He was the drummer on the 1946 album *jazz at the Philharmonic* featuring Billie Holiday.

Congratulations to Cindy and **Michael Shrieve** on the birth of their son, Samuel Michael.

Robyn Flans



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## FINGER FITNESS

by Gregory G. and Lorraine C. Irwin  
 Publisher: Banner Press  
 P.O. Box 13359  
 Hamilton OH 45013  
 Price: \$12.95



As the introduction to *Finger Fitness* states, it would seem that exercising the hand muscles has been a neglected area. Musicians and other people whose hands are of utmost importance have never been given a step-by-step exercise method before. The back cover of the book lists several dozen occupations that would benefit from a program like the one the book outlines. Though I can't vouch for majorettes or hair stylists, the exercises that the authors have come up with certainly would help musicians, including drummers.

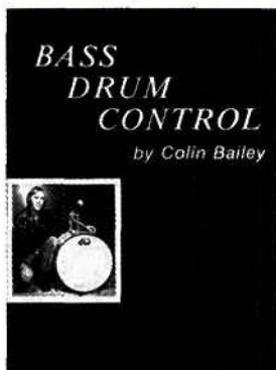
While going through the program, the first thing one notices is that certain fingers have specific weaknesses: They don't move into the positions quite as easily as it looks in the pictures. And that's precisely the point of *Finger Fitness*. The exercises make us see weaknesses we might not have known we had. Almost every combination of "bends," "folds," "splits," and "taps" (as the authors refer to the basic movements) imaginable is discussed, allowing one to limber up, coordinate, and strengthen the fingers in just about any conceivable way.

*Finger Fitness* is easy to follow, comes on good-quality paper, and contains photos of each exercise. The exercises can be done anytime, anywhere, since all you need is your hands. An accompanying film can be obtained by writing to the authors.

—Adam Budofsky

## BASS DRUM CONTROL

by Colin Bailey  
 Publisher: D. C. Publications  
 2489 Charles Court  
 North Bellmore NY 11710  
 Distributed by: Hal Leonard Publishing  
 7777 West Bluemound Road  
 Milwaukee WI 53213  
 Price: \$7.95



Colin Bailey's *Bass Drum Control* is not a new book; this newly released version represents its tenth printing. It is, however, probably the best little book on the subject ever written.

Purely and simply, it is an exercise book. (The amount of actual text required to explain Bailey's philosophy and technique only requires one page.) But then, Stone's *Stick Control* is only an exercise book, too.

The exercises Bailey offers are designed to increase a drummer's control, endurance, and speed. The book is written so as to combine bass drum and sticking patterns in a way that will more fully integrate the bass drum into a drummer's playing *musically*, while developing purely technical facility at the same time. (Not a bad deal!) And since the hand/foot exercises are all written on a two-line format, it's a simple matter to substitute your left foot for the hand line in order to create challenging double-bass drum exercises. (It's simple to read them, not necessarily simple to *play* them.) And if you *really* want a physical and mental challenge, try playing the designated bass drum part with your left foot, and the designated hand part with your right!

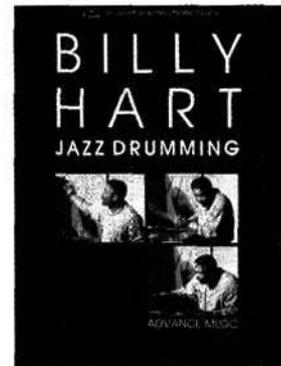
From a purely graphic standpoint, the book is large, with easy-to-read pages of music. The exercises flow logically, and are categorized as to what each one is designed to improve. The real beauty of *Bass Drum Control* is that a beginner can use it as well

as a more advanced player. It's just a matter of how far and how fast you go. But be prepared: The book does get into some pretty daunting stuff towards the end. If you can master this one, you're ready to go on to tap dancing.

—Rick Van Horn

## BILLY HART JAZZ DRUMMING

Publisher:  
 Advance Music  
 Distributed by:  
 Jamey Aebersold  
 P.O. Box 1244  
 New Albany IN 47150  
 Price: \$16.90 (book and cassette)



Combining a drum instruction book with a cassette does a lot to overcome the limitations of each of those individual formats. A book can only go so far in terms of telling you how the music should sound; the music on the cassette can't tell you what you are hearing or suggest what you should be listening for. But together, a book and cassette can give you a lot of guidance towards mastering a particular style of playing.

That is the case with this package. The cassette is divided into two parts: Side one features Billy Hart (accompanied by John Abercrombie, David Liebman, Rufus Reid, and others) performing six jazz compositions of various styles and tempos. Side two features the same thing except without Hart, enabling one to play along with an excellent group of jazz musicians. The book reinforces this by giving you a written summary of each tune, including a basic roadmap showing the tune's structure, as well as transcriptions of what Billy played on side one of the tape.

Side one of the cassette makes for nice listening on its own. Add the educational value of side two and the book, and you have a very nice package that is both instructive and inspiring. There's a lot to learn from Hart's approach to these tunes, but you are certainly not locked in to duplicating his licks. Use them as you will, but throw in your own ideas as well. I wouldn't recommend this for an absolute beginner, as some of the tempos are fairly quick, and some of the rhythms that the rest of the band are playing require that the drummer have a solid concept of where the time is. But for those who want to start moving away from books and towards playing with other musicians, this makes a great transition point.

—Rick Mattingly

## THE BILLBOARD BOOK OF RHYTHM:

The Complete Guide To Pop  
 Rhythm, Percussion, And The New  
 Generation Of Electronic Drums  
 by Steve Savage

Publisher:  
 Billboard Books  
 1515 Broadway  
 New York NY 10036  
 Price: \$16.95



Although the rather lengthy and engaging subtitle of this slim volume appears, at first glance, a bit of the old show business *razzmatazz* and hyperbole, *The Billboard Book Of Rhythm* does indeed live up to its title's promise, providing a detailed analysis of rhythm from four distinct perspectives: Rhythm Basics, The Roots of Modern Rhythm, Drum Beats in Popular Music, and Drum Machines and the New Technology. As an added bonus, unlike a textbook, it is also a surprisingly enjoyable read, as accessible to non-players as

it is to musicians—without losing its focus. And unlike other books in the field, you don't feel like you have to read through a whole lot of what you already know before getting to the goodies.

The book moves as smoothly as a tablespoon through cream, from the primitive hand percussion technique of "Hambone," on through to projections about the future of MIDI, drum machines, and sequencers. Savage (an independent producer/engineer who has several drum instruction books to his credit) keeps the discourse lively by peppering it with numerous examples of percussion's changing role in the evolution of popular music. Examples that he cites of this evolution include the timpani pressed into service by the Beatles in the chorus of "Every Little Thing" and the Rolling Stones' use of vibraphone on "Under My Thumb," as well as references to everything from the jazz stylings of Milt Jackson to "The Dance Of The Sugar Plum Fairy" from Tchaikovsky's *Nutcracker Suite*.

Particularly noteworthy is the way section two, on the history of percussion, works in concert with section three, which offers a wide variety of rhythms written out in thoroughly explained notation. In section two, the author traces the very distinct lines of development of the "Western" (or European) school of percussion and its more pronounced African cousin; by placing the sticks in your hand in the very next section, Savage actually allows you to feel where those lines converge.

The section on drum machines and new technology is essential reading for anyone considering making the leap—before they invest in costly equipment and frustrate themselves trying to learn how to use it.

What's most heartening about *The Billboard Book Of Rhythm* is that it doesn't leave you careening towards the 21st century. Instead, it re-emphasizes the fact that in an increasingly computer-based world of music, the most important role will always be the one played by the musician.

—Danny McCue

## DRUMSET FUNDAMENTALS

by Dave Mancini

Publisher:

D.M. Publishing

Distributed by:

William Allen Music, Inc.

P.O. Box 790

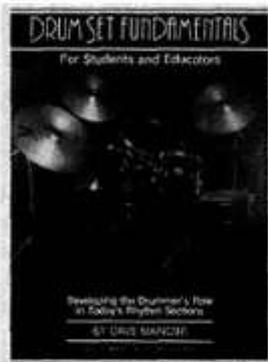
Newington VA 22122

Price: \$15.95 (book and cassette)

Here's an excellent beginner-to-intermediate level book by drummer Dave Mancini. You might be familiar with Dave's playing through his work with Maynard Ferguson and Chuck Mangione a few years ago. In the introduction of *Drumset Fundamentals*, Dave states, "My purpose in writing this book is to introduce the drumset student to three basic styles of music—swing, rock and funk, and Latin—and help the student to develop the necessary coordination on the drumset to play these styles in a variety of musical situations." Dave does this, and a bit more.

In the first three chapters of the book, Dave discusses drum tuning, selecting cymbals, proper drum positioning, and placement of the set within the rhythm section and jazz ensemble, as well as techniques for playing bass drum and hi-hat. He covers these topics thoroughly, with a lot of good, general drumset information included. The points brought up in these sections would definitely get the beginning drummer off to a good start.

The next three chapters cover swing, rock and funk, and basic Latin rhythms. Dave begins each topic with clearly-written exercises that ease the student into more challenging material. Dave covers the basic time patterns in each style, as well as independence exercises and drum fills. One of the best aspects to *Drumset Fundamentals* is an accompanying cassette, which features Dave



playing almost all of the musical examples notated in the book. In a book like this a cassette makes all the difference in getting the point across to students.

The final chapter covers reading and interpreting charts, and this is another high point for the book. Dave includes four charts in this section, covering the basic styles discussed earlier. Before each chart are more examples to prepare the student for playing the chart. The cassette includes a full band performing the charts, allowing the student to hear Dave's interpretation, as well as to play along. Overall, this is a fine work that I highly recommend.

—William F. Miller

## A RHYTHMIC APPROACH TO STICKING

THRU SYSTEM 21

by Jim Green

Publisher:

J.G. Drum Studio

5510 Brandt Pk.

Huber Heights OH 45424

Price: \$7.95

This 42-page book is based on the author's "system" of 21 basic rhythms, which he presents at the beginning of the book. The exercises in this book are based on these 21 rhythms, and can be played rudimentally (with both sticks on the snare), as well as applied to the drumset by playing on a cymbal with one hand and on the snare drum with the other. As for the look of the book, the music notation is very clearly typeset, making it easy to read and understand.

The book is divided into three main sections. Section I has two columns of exercises written per page, and each column is two measures in length. Each page of exercises refers to one of the 21 basic rhythms. The first measure has notes written with stems up (on the third space of the staff) designated for the right hand, and notes with stems down (notated on the first space of the staff) designated for the left hand. The visual separation of the first measure is followed by another measure that contains the same rhythm as the first. However, this measure is written in the normal fashion, with all of the notes on one space with the note stems in the same direction. When the stickings in the first measure are written to be played together, they are notated as flams in the second measure. By being able to see what the hands are doing individually, it's much easier to understand and play more complex rhythms.

In section II, which has the same basic setup as section I, the 21 rhythms are presented in half-measure segments. The rhythms in the first half of the measure are reversed in the second half of the measure. The book uses 2/4 time throughout, with the exception of four pages of 6/8 time at the end of sections I and II.

Section III, which is two pages long, serves as example pages for developing three-way coordination. Green's instructions for this section read, "Using the combined measures in section I or the breakdown measures in section II, play the top line on the snare and the bottom line on the bass. Pencil in the desired pattern above the snare line and play with the right hand on the cymbal." To develop four-way coordination, the same procedure is used with the addition of the left foot playing on the hi-hat or left bass drum.

This book provides a good, basic approach to linear playing, as well as an effective way for drummers to understand more complex rhythms. The abundance of material contained in this book should provide the student with new insight into sticking, along with improving coordination and technique.

—Glenn Weber



them to maintain even tension and making setups easy. Another nice touch on the clamps is the use of a plastic bushing where the threads of the bolts pass through the casting. This prevents stripping or wearing down the threads over a long period of use.

A nice cosmetic touch included by Yamaha is a plastic clip-on logo plate. If you prefer not to have a logo showing on your rack, you simply don't put it on. If you want to display your rack's brand name, you have the option to clip it on wherever it will fit and be in view. There is no decal or other form of permanent logo to wear off or be obscured by what you mount on the rack.

One other element of the Yamaha rack that sets it apart from any other is the fact

that the pipes are all stuffed with a padding material to prevent them from transmitting any sound or vibrations from the drums and cymbals mounted on them into mic's. I questioned Yamaha's Steve Ettleson about the necessity for this, and whether it might be a little too *much* sophistication. He pointed out that while many players using a rack in a loud, live situation might never have any problems of this nature, Yamaha artists who had used the previous USS-style rack had complained about vibrations being picked up in studio sessions, and even on stage (with sensitive, high-quality sound systems and engineers who knew their business). As a result, Yamaha figured it would be better to eliminate the possibility of the problem occurring at all. I will say that their method seems to work; tapping on one of the pipes results in just a dull whack, rather than the familiar metallic ring of other pipe systems, and you can feel little or no vibration a few inches away from where you hit the pipe.

On what might be called the "negative" side, I do have reservations about the fairly small diameter of the rack pipes themselves. The smaller the pipe, the less grip surface area there is between it and the clamp—and the greater the possibility of slipping. We tested the rack by mounting a 10x12 rack tom in a variety of ways, from very close to the pipe to well out on the end of a mounting arm (thus increasing the leverage strain placed on the clamp). We discovered that mounting clamps *alone would*

slip on the pipe under hard playing, and that the *entire pipe* would turn in the clamps mounting it to the supporting cymbal stands if we added enough additional items. However, to be fair, we experienced no such slippage when appropriate memory clamps were added to each mounting clamp. We didn't have a really oversized rack tom or suspended floor tom to try, but when we asked Steve Ettleson about the possibility of slipping by these larger units, he informed us that when he sets the racks up at trade shows, he simply adds a second memory clamp on the other side of the mounting clamp holding the larger drums. He has experienced no problems whatsoever when using this method. He also agreed that using the rack *without* the appropriate memory clamps will very likely result in problems. So if you were planning to expand your setup with new items held by new clamps, you'd certainly want to include one or more memory clamps with each new item. And if you are using even the basic rack with very large drums, you might want to pick up a couple of extra memory clamps as additional reinforcement.

The mounting clamps themselves are fairly large and industrial-looking, which may or may not be objectionable from an aesthetic sense, depending on your personal preference. They are highly polished, so they fit well with the chrome finish of the pipe, but you certainly couldn't say that the rack components are inconspicuous. But, if you're going to use a rack in the first place, you have to accept that it's going to look like a rack. (You do have the option of setting up in such a way that the drums are on the *outside* of the rack, partly obscuring it. The fairly small diameter of the Yamaha pipes would work to your advantage in this situation.)

Yamaha's *Super Rack System* is just that: a system, made up of components. Our two pipes and their clamps represent basic components in the system. The RS115-4 lists for \$220.00; the RS130-5 is priced at \$265.00. If and when you want to add new items to your rack, OC-910-U Universal Open Clamps are available at \$45.00 each, OC-920-R Right Angle Clamps go for \$35.00, and MC-318 Memory Clamps cost \$10.00. If you want a self-supporting rack, a leg kit (including a vertical pipe, appropriate clamps, and feet) called the RS-60-F3 is available for \$105.00. (Keep in mind you'd need at least two of them.)

As more and more drummers turn to drum racks to mount their ever-more-sophisticated arrays of equipment, drum racks themselves will need to become equally sophisticated. The Yamaha *Super Rack System* is not cheap, but it certainly does offer features heretofore unseen on any other racks, making it an important new entry into this highly competitive area.

—Rick Van Horn

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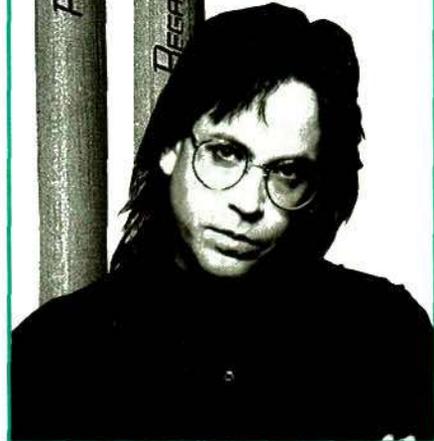
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IT'S QUESTIONABLE continued from page 16

Mechanical Music's Stick Handler is rougher and perhaps a bit easier to grip with sweaty hands. Your object with either product would be to build up the diameter of the grip area, and give your hands a "buffer" between your skin and the surface of the stick.

Q. I have been playing drums for a while now, and I play an electronic kit. I notice that a lot of the drummers I envy play with the heel-up method on their bass drums, maintaining that it gives them more force. But they play acoustic kits. It doesn't take as much force to trigger an electronic bass drum. I feel that the heel-down method gives more control—which is good from an electronic-setup standpoint. But can I hope to get those fast double-bass rhythms with this method? And if I move to acoustic drums in the future, am I going to have to adjust my bass drum playing to the heels-up method?

C.B.  
WichitaKS

A. As you have already discerned, bass drum technique depends greatly on what is required to do the job. Drummers who require force, power, and most of all, volume, from their bass drums generally do use a heels-up technique. Those same drummers, when discussing electronic drums, generally say that they don't like playing electronic bass drums because there is no rebound (upon which the heels-up method depends) and that sometimes they hurt their feet and ankles playing so hard against the unyielding surfaces of kick drum pads. The heels-up method can also allow a slight multiple-bouncing effect from the beater against the head, which is generally unnoticeable in loud playing situations with acoustic drums, but often results in double-triggering with electronic drums.

It seems perfectly logical to continue using the heel-down method when playing electronic drums, if that works well for you from a musical standpoint. The possibility does exist that you may need to switch to—or at least incorporate—a heels-up technique in your playing if you move to acoustic drums, but you should find this an evolutionary process that will develop fairly naturally as your volume requirements dictate. Most drummers who use both techniques have stated that it's easier to go from heels-down to heels-up than the other way around.



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READERS' PLATFORM continued from page 6

tra." I would like to correct this statement. I worked as house drummer at King's Castle and Harrah's at Lake Tahoe, and at the Alladin and Flamingo hotels in Las Vegas, but never at Caesar's Palace. I haven't talked with Roy about my Nevada showband experience in many years, and it was an easy mistake for him to make—particularly since all those hotel/casino names sound alike.

Roy was a wonderful teacher. Not only did he teach me how to play the instrument, but he was very generous with his time. He listened to albums with me, introducing me to the subtleties of drummers like Kenny Clarke, Max Roach, Connie Kay, Jo Jones, Buddy Rich, and Philly Joe Jones. In addition, he talked a lot about the philosophy of playing drums, and in some ways that may have been the most helpful because it gave me a conceptual platform upon which to build. A conclusion I would like to make from my experience with Roy is that one should choose a drum teacher for his or her literacy as well as the ability to play. When Roy went on the road, I studied with Sonny Igoe, and he had that same wonderful combination of intellect and emotional commitment so necessary in a good teacher—as well as in a good player.

I stopped playing professionally in 1979, but the skills necessary for being a professional musician—i.e., the discipline, the musical interaction, the listening ability—have helped me immeasurably as a psychologist in private practice.

Dr. Ron Carducci  
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#### THANKS FOR THE SUPPORT

This is a letter straight from the heart, to let people who are avid readers and collectors of *MD* (as I am) know that the staff at *MD* are incredibly righteous people. I'm a heavy metal drummer from L.A. who has been part of the recording and touring scene in the past. At the moment, however, I am a frustrated, incarcerated drummer who turned to *MD* as a way to keep up on the currents of drums and drumming. Being incarcerated at a facility with no program for musicians and with little or no access to drums, *MD* is my only way to do this.

One day, I decided to write to Rick Mattingly at *MD*'s offices, asking for support in the way of specific issues to read. Not only did he send me the issues, but he also took the time to write to me, inspiring me not to give up (as I was ready to do) and to "keep my eyes on the music" because it would all be behind me soon. This brought tears to my eyes. I really thought such support was impossible, due to my being incarcerated. So I wanted to write this letter to let all *MD* readers know that Rick and those like him at *MD* are the beautiful people they are.

Terry "Tornado" Bernardo  
Los Angeles CA



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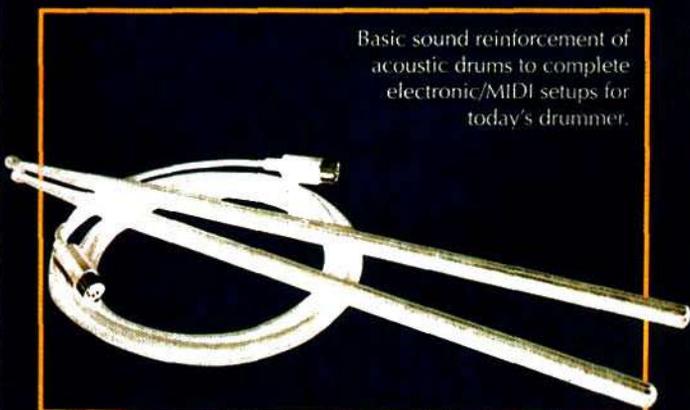
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## DDRUM TUBE



Ddrum recently introduced the *Tube*, a 9 1/2-inch red metal tube with a diameter of 1 1/2 inches, built especially for playing metallic sounds. According to the manufacturer, the *Tube* gives a percussionist or drummer the right feeling when playing such sounds as cowbells, agogo bells, bell chimes, and concert bells, and provides the same wide dynamic range as all the ddrum pads. Due to its small size, it can be placed in the most playable and easy-to-reach areas on the drumkit. For further information, contact Chris Ryan at ddrum, 25 Lindeman Drive, Trumbull, CT 06611, (203) 374-0020.

## TAMA STILT HARDWARE



Tama's new Stilt (straight combined with tilt) drum hardware offers drummers the option of their traditionally vertical cymbal stand also being tiltable. Available along with the Tama *Titan Stilt* straight stand is a complete Stilt hardware line including a weightless boom, a boom

with weight, a telescoping boom with weight, a double tom stand, and a telescoping double tom stand with weight. Tama Drums, 1726 Winchester Road, Bensalem, PA 19020.

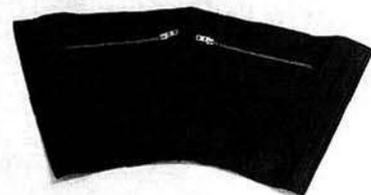
## HAL BLAINE LEG WALLET

Studio drumming legend Hal Blaine is offering a wallet for performing musicians.

Designed to be worn around the ankle and concealed by the wearer's pants leg, the wallet offers comfort and security at the same time. According to Hal, "After five minutes of wearing the wallet, you'll forget that you have it on. It's great for stage situations when you're wearing costumes with no pockets. I've also found it handy for tucking in the pants cuff of my



bass drum foot." The wallet is hand-made and available in leather or canvas. Hal Blaine, P.O. Box 4957, Palm Springs, CA 92263-4957.



# "AQUARIAN DRUMHEADS Are Happening!"

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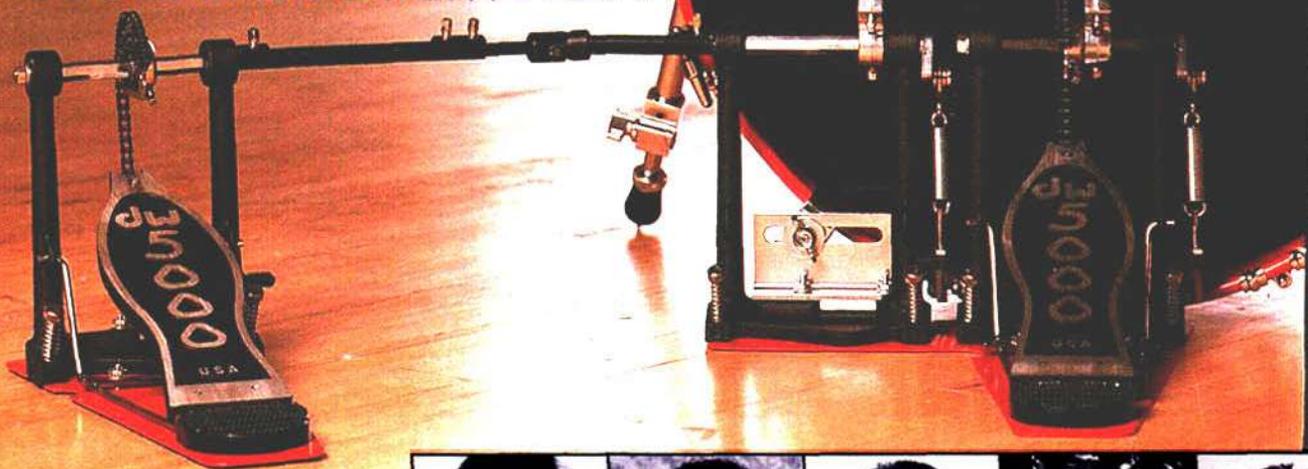
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**AQUARIAN**

photo by Dion

# FEEL THE BEAT

## DW 5002 TURBO DOUBLE BASS DRUM PEDAL



DW 5002 + CX Complete Double Pedal.  
5002 and 5000CX also sold separately.

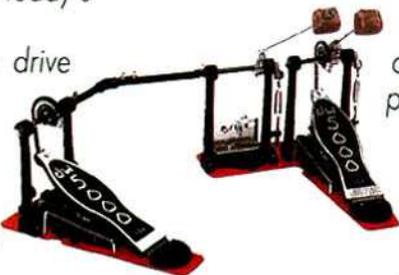


It's the one double that feels as good as two singles. Drum Workshop's original 5002 Turbo Double Bass Drum Pedal. The only double pedal with the patented, performance proven Chain & Sprocket design of a DW 5000 Turbo Single Bass Drum Pedal. DW's interlocking sprocket and chain provides the smooth, responsive, resistance-free feel today's drummer requires as well as the speed, control and power today's drumming requires.

Yet even though the DW chain drive system is a big reason for the 5002's great feel, it's not the only one. The 5002 also has the smoothness of an exclusive, self-lubricating "Inner Flow" universal linkage assembly, the reliability of a 5 year limited warranty and the

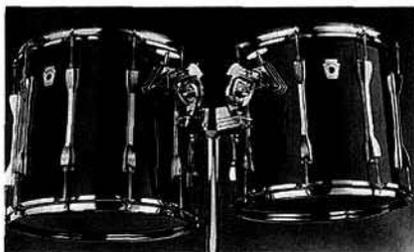
rock-solid security of dual pedal plates, multiple spurs and super-grip Velcro™. In addition, DW offers a full range of 5002 options and accessories including a twin universal assembly for custom setups and the 5002 TEC (inset) for flawless triggering of electronic sound sources from an acoustic bass drum.

But what it really comes down to is this: The best drummers in the world play the DW 5002 Turbo because they know that only DW can make a double pedal that is as strong, performs as well and feels as good as a DW single pedal. And twice as good as any other pedal around. So if you're not playing a double that feels this good, maybe you should be playing a Turbo, too.



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## LUDWIG DELUXE FINISHES AND LONG LONGLUGS



Ludwig Industries has announced the addition of five new drum finishes available exclusively on top-of-the-line *Classic* and *Super Classic* outfits. The new Shadow finishes consist of a clear high-gloss polyurethane coating over hard maple thoroughly impregnated with colored dye. Buffed to a mirror finish and hard-baked, the outer polyurethane coating is extremely durable. The unique impregnating process adds color to the drum while maintaining the presence of the shell's natural maple grain. Finishes available are Charcoal Shadow and Flame Shadow.

Ludwig also offers an all-new *Classic-Coat* "paint" finish. A hard, baked-on polyurethane formula, specially devel-

oped by Ludwig, covers the shell in a rich, uniform, and solid color. Shell interiors are sealed with clear, high-gloss lacquer. *Classic-Coat* is offered in Sable (black), Crimson (red), and Arctic (white), and features matching bass drum counter hoops.

Also new from Ludwig are optional long lugs. These lugs are designed to tackle the high-tension demands of the professional drummer, as well as offering the precise adjustments necessary for complete tuning and reliability. The full-length design of the lug is a zinc die-cast that is polished, buffed, and hard-chrome plated. The new optional long lugs are available on any Ludwig *Classic* or *Super Classic* outfit or outfit drum in power or conventional sizes. **Ludwig Industries, Inc., P.O. Box 310, Elkhart, IN 46515-0310.**

## SCORPION SYBIL SOFTWARE

Scorpion Systems Group has introduced *sYbil*, a new music application for real-time performance. *sYbil* offers real-time MIDI events processor capabilities that allow a guitarist or drummer to assign multiple notes and events with independent volumes and gate times on multiple MIDI channels to a single guitar fret or

drumpad. *sYbil* also enables a drummer with a simple MIDI pad controller and a sound module to sound like a duo, trio, or quartet. With *sYbil*, a single musician can improvise multiple parts simultaneously. In addition, real-time transposition capabilities allow a drummer to translate his or her ideas into tonal music with a palette that in many ways exceeds that of a keyboard-based musician.

*sYbil* can also transform a simple MIDI drum machine or hardware sequencer into an extended composition workstation with unique real-time interactive capabilities. *sYbil* lets you assign a variety of events to each button; multi-channel chords, real-time program changes, real-time transposition, and variable sustain levels can all be assigned to and sent from the drum machine triggers. **Scorpion Systems Group, 888 Union St., Ste 3D, Brooklyn, NY 11215, (718) 789-0380.**

## DW/BOZZIO DRUMPAD

Drum Workshop and drumming superstar Terry Bozzio have joined forces to develop a new electronic drumpad called the *TBX-3*. Based on the pads that Bozzio designed and used during his work with Missing Persons, the *TBX-3* is a compact

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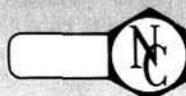
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The drawing will take place on Dec. 31, 1989. The winner will be drawn at random and will be notified by telephone. *Signature Series* FREEBEE #6 will ship upon receipt of the products from the participating manufacturers. (Employees of *Signature Series* FREEBEE #6, Modern Drummer and the participating manufacturers or their families are not eligible.) The prize is non-transferable and no substitutions are allowed other than those made necessary due to unavailability by the participating manufacturers. Should this occur a replacement of like or equal value will be provided. This offer is void wherever prohibited by law and is subject to all applicable federal, state, and local regulations. Taxes are the sole responsibility of the winner. The winner may be required to sign and return (with 30 days of notification) an affidavit of compliance with these rules and a release for use of their name and likeness for publicity without further compensation.

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(8" x 5" x 3") electronic triggering device that features three separate trigger areas that are isolated from each other by a patented method that eliminates cross-triggering. The output of the *TBX-3*'s three dynamically sensitive sensors will accurately trigger non-MIDI electronic drum controllers, drum machines, and drum-to-MIDI converters. In addition, the pad is designed with a central playing surface and two outer trigger areas that are slightly raised to facilitate faster and easier stick access under performance conditions.

The *TBX-3* is made of high-strength aluminum and high-quality electronic components with a natural gum-rubber playing surface, three 1/4" output jacks, and a modular 6-pin output jack. For flexibility in a variety of drumset positions the pad also includes a universal adapter plate that accepts any standard drum-mounting bracket or multi-clamp. **Drum Workshop, 2697 Lavery CT., Unit 16, Newbury Park, CA 91320, (805) 499-6863.**

## EVANS GENERA DRUMHEADS



Evans Products, Inc. has recently introduced the all-new *Genera* series CAD/CAM drumheads. In addition to Evans' patented CAD/CAM

aluminum-alloy hoop, *Genera* heads feature a specially developed, general-purpose, single-ply drumhead film with a thin, built-in tone control ring that—unlike other currently available types of drumheads—is not laminated to the playing surface of the head. This "floating" internal muffling ring subtly dampens a drum's undesirable high overtones to provide a crisper, more natural drum sound with improved tone, duration, clarity, projection, and stick response.

Initially developed for use as original equipment on Noble & Cooley snare drums, Evans' *Genera* heads were designed in conjunction with Bob Gatzen, Noble & Cooley product specialist and owner of Creative Music in Wethersfield,

Connecticut. "Instead of just trying to develop another special-purpose head, we began this project with the goal of developing a new general-purpose drumhead that could be used straight out of the box in a variety of contemporary playing situations," says Gatzen. "Following an extensive search, we were able to find a film that had good musical qualities in terms of tone and feel and that complemented a drum's natural sound."

The *Genera* series is currently available in snare drum batter sizes as well as newly developed 200- and 300- gauge translucent snare-side heads. **Evans Products, Inc., P.O. Box 58, Dodge City, KS 67801, Phone (316) 225-1308, FAX (316) 227-2314.**

## AQUARIAN IMPERIAL DOT HEADS

Aquarian's new *Imperial Dot* drumheads feature the company's patented *Power Dot*, plus Aquarian's high-tech texture coating (over the dot). The result, according to the company, is a very durable one-ply head that sounds as full as a two-ply head, with no loss in volume or projec-

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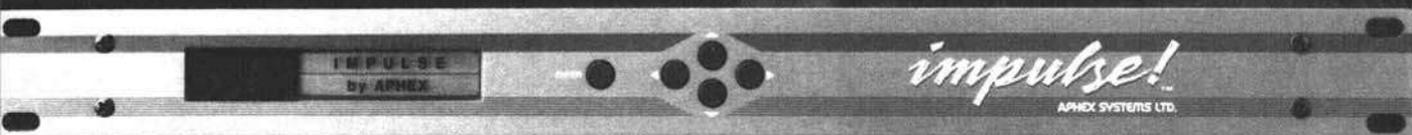
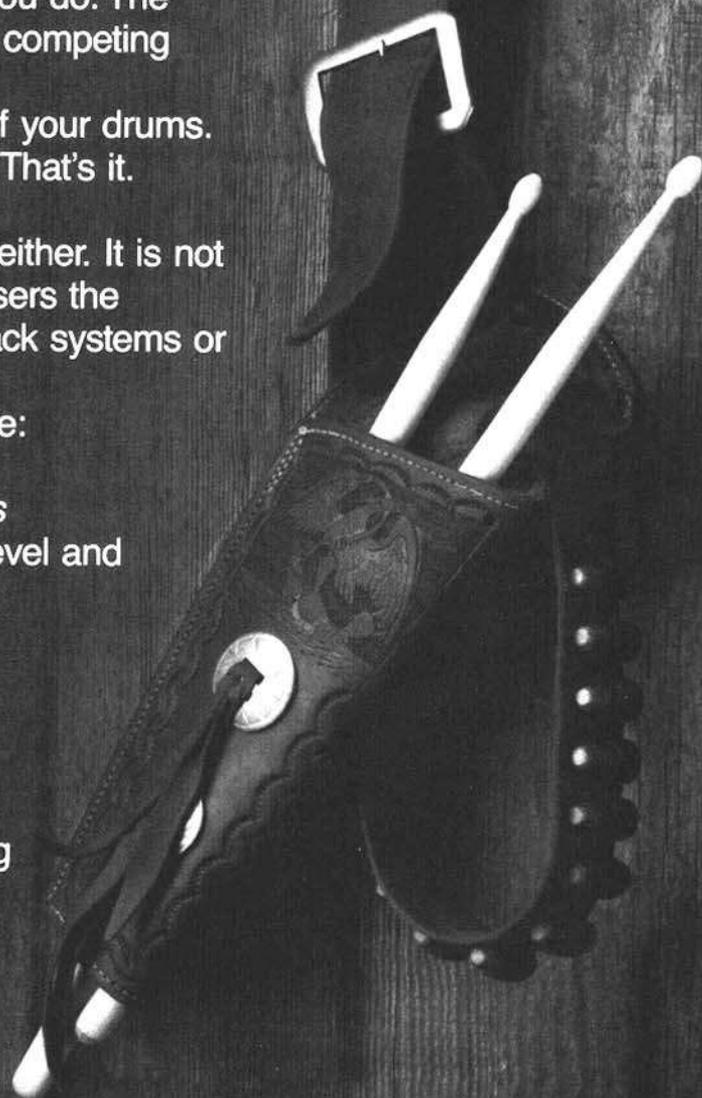
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tion. However, the *Imperial Dot* head tunes quickly and easily. The heads are priced the same as Aquarian's *Classic Clear With Power Dot* drumheads and are available in the same sizes. **Aquarian Accessories Corp., 1140 North Justin Ave., Anaheim, CA 92807.**

## DRUMKAT 2.0 SOFTWARE

KAT recently announced its first major software update for the *drumKAT* MIDI controller. Software version 2.0 greatly expands the power of *drumKAT*, and is offered free to all *drumKAT* owners (plus nominal shipping and handling charge). Now each of *drumKAT*'s "kits" can be assigned a user-definable, 12-character "kitname." The *drumKAT* also now has a sequencer designed specifically for drummers called a "Motif Generator." The Motif Generator may be used not only as a sequencer to play against, but also as multiple patterns that are independently under your control. As many as 19 Motifs may be active simultaneously.

Other new features include an expanded Tap Tempo function, which now allows you to dictate the tempo with 8th notes, 8th-note triplets, 16th notes, and

quarter notes. The selected Tap Tempo pad can now be assigned a sound as well so that changing your tempo can easily fit into your music. In addition, the *drumKAT* now makes it easy to properly assign MIDI notes for whichever drum machine you have.

Trigger Interaction Suppression has also been implemented. Three suppression values are selectable that allow you to prevent external pads on the same stand from cross-triggering each other. KAT is also now offering a normally open, momentary footswitch, which lists for \$19.95. **KAT Inc., 300 Burnett Road, Chicopee, MA 01020, Phone (413) 594-7466, FAX (413) 592-7987.**

## LP SPIKE AND SUPER GUIRO

LP has introduced *Spike*, the company's first product geared to the electronic needs of percussionists. *Spike* is a uniquely shaped drum trigger designed to solve many of the problems associated with traditional flat pad-type triggers. *Spike's* tubular shape allows drummers to mount it in useful places without compromising the positioning of their other instruments. Its novel shape makes it easy

to hit from any angle with any part of the drumstick. *Spike* is easily mounted off of tom arms or cymbal stands using any available clamp. A user can mount up to four *Spikes*, on one stand using the optional T-bar. Players using drum rack systems can mount *Spike* using any available drum rack clamp. Percussionists can mount up to four *Spikes* off of a timbale or bongo stand using the T-bar or multi-clamps.

The rubber-coated polycarbonate surface provides a comfortable feel for playing anything from a delicate hi-hat pattern to explosive tom fills. *Spike* utilizes piezo technology to provide a clean, powerful signal that will respond to a wide range of dynamics and interface correctly with any drum brain or trigger-to-MIDI interface. LP designed a vibration isolation system for *Spike* that minimizes false triggering.

In reaction to recent droughts in Mexico, which have severely depleted the gourd crop, making traditional guiros virtually impossible to find, LP has introduced its new, synthetic *Super Guiro*. *Super Guiro* provides the authentic sound and sonic range of the organic guiro, but with added punch. Precision-molded, the *Super Guiro* retains the shape and feel of the natural gourd. Its color is uniform, it

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**Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ 07026.**

## XL MARCHING SNARE CARRIER

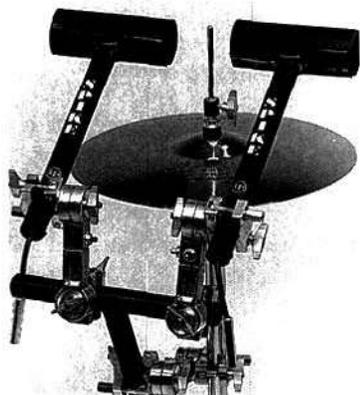


XL Specialty Percussion, Inc., manufacturers of XL Lite Marching Carriers, is now presenting the newest in their product line, the XL-LF-SC Lift Front Snare Carrier. The new carrier features a swivel attachment that allows an "up" position, placing an attached snare

drum perpendicular to its normal marching position. This "up" position allows easy tuning of the bottom head from the front of the carrier without the necessity of removing the drum. It also distributes drum weight for less stress on the lower back and easier mobility. Like all XL Carriers, construction is a high-strength, lightweight, aluminum/steel combination with a consistent, durable powder-coated

finish. **XL Specialty Percussion, Inc., 3050 E. State Blvd., Fort Wayne, IN 46805, (219)482-7000.**

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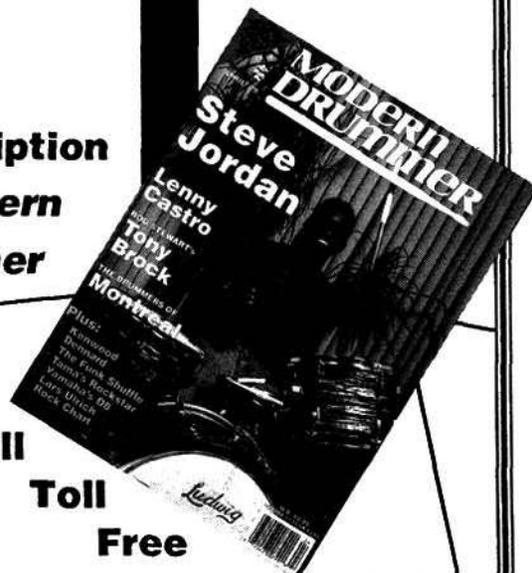
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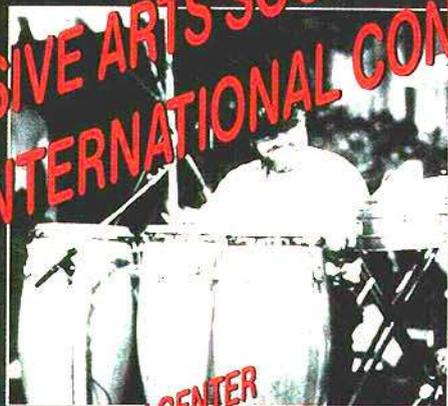


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The new Fishman model ADT-100-S acoustic drum trigger delivers consistent, accurate, and exceptionally powerful triggering when mounted on drumshells as well as on the head of acoustic drums, according to the manufacturer. The trigger's sensor housing is made from lightweight aircraft-grade aluminum alloy of exceptional strength, while the cable was chosen for its high degree of flexibility and durability—qualities that enhance the ability of the trigger to deliver interference-free performance. A third key component is the high-density, closed-cell, neoprene square that serves as a mounting base for the sensor. Three such 1" squares—each impregnated with a

high-tech butyl rubber adhesive—are included in the ADT-100-S package. **Fishman Transducers, Inc., 5 Green St., Woburn, MA 01801, Phone (617) 938-8850, FAX (617) 932-6633.**

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The sequencer song section of the S3 features four pattern tracks and two real-time tracks. The pattern tracks are assembled the same way as traditional rhythm machines, while the real-time tracks are recorded the same as MIDI sequencers. This allows the S3 to overdub parts to the pattern tracks in song mode.

The S3 is also equipped with SMPTE functions, making an additional synchronizer unnecessary when syncing to time codes used in multitrack tape recording and video. **Korg U.S.A., 89 Frost St., Westbury, NY 11590, (516) 333-9100.**

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## MD APPOINTS NEW ADVERTISING DIRECTOR



Modern Drummer Publications, Inc., publishers of *Modern Drummer* magazine, is proud to announce the appointment of Robert Berenson to the position of National Advertising

Director. Bob will be in charge of all advertising sales for the entire MD operation.

Bob comes to *Modern Drummer* with over eight years of diversified sales background with several successful national firms. He is a graduate of Bowling Green State University in Ohio, where he earned a bachelor of science degree in business administration, with specialization in marketing and sales management.

"We're very proud to have Bob Berenson on the MD team," said Ron Spagnardi, president of Modern Drummer

Publications. "His intensive sales and marketing background, combined with his concern for the promotional needs of those in the drum and percussion field, will certainly be a real asset to our company, and to the overall industry as well."

## KORG USA. ACQUIRES SONOR DRUM DISTRIBUTION

On June 1, 1989, Korg U.S.A. Inc. became the new distributor of Sonor drums. The new association was announced jointly by Horst Link, president of Johs. Link KG, and Don England, president of Korg U.S.A. "Sonor is a very prestigious product line that fits into our current product mix with Korg and Marshall products. I believe with our current sales, marketing, and financial programs, Korg U.S.A. can help Sonor achieve the increased market share position it deserves," commented England.

Said Horst Link, "Sonor has been manufacturing drums for over 100 years, and the blending of tradition and progress is the cornerstone of the Sonor trademark. We believe this new relationship with

Korg U.S.A. will help push Sonor successfully into the future."

Korg U.S.A. will provide Sonor products with increased support through new marketing, artist, and educational programs. "We will definitely increase Sonor's visibility by working closely with artists and incorporating Sonor drums into our current educational programs," remarked Senior Vice President Michael Kovins. "We have many Sonor drummers who are already Korg artists—such as Steve Smith, Jack DeJohnette, and Chester Thompson—which will increase Sonor's visibility and market penetration. Korg U.S.A. already attends and performs at many music educator conventions and clinics that Sonor can be easily incorporated into."

Korg will also support Sonor's efforts in new product development. Marketing and product research necessary to broaden Sonor's product mix will be provided to meet the needs of musicians in the future. Since Sonor manufactures all of its products in its own factory, Korg U.S.A. will be able to tap those resources for expertise to produce many new products. For more information concerning Sonor products, contact Korg U.S.A., 89 Frost St., Westbury, New York 11590, (516) 333-9100.

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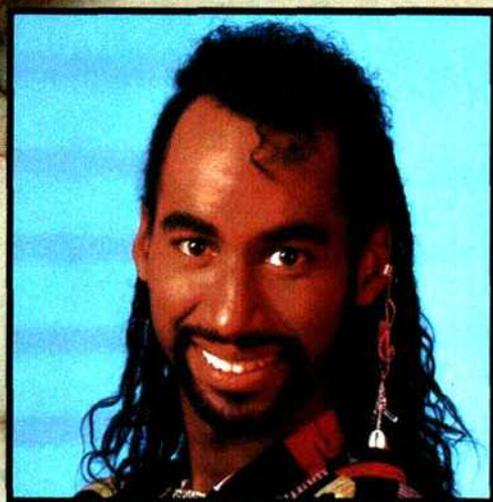


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## HSS TO DISTRIBUTE RIM- SHOT DRUMSTICKS

HSS Inc. of Ashland, Virginia has announced an agreement with Rimshot America of Van Nuys, California for the exclusive U.S. distribution of its premium hickory drumstick line, Rimshot drumsticks. This joint announcement was made by Rimshot's Tim Smith and Eddie Tuduri, and HSS Product Manager Jeff Neuhauser.

"We're very excited about carrying this new high-quality drumstick line with an already-established identity in the American market," said Neuhauser. "In just a few short months, Rimshot has attracted many customers as well as an impressive roster of 'name' drummers and endorsers."

According to Neuhauser, HSS considered many drumstick lines, but was most impressed with Rimshot. "There were many things about Rimshot that sold us, particularly their lineup of 18 popular nylon- and wood-tip models, their timbale sticks that have been specially designed to meet the demanding needs of today's multi-style percussionist, and Rimshot's

Banana Replacement Policy, where the company will replace any badly warped sticks (or 'bananas')."

Rimshot drumsticks are available for immediate shipment and can be ordered through HSS or any HSS sales representative. For more information, call HSS Inc. at (804) 798-4500.

## YAMAHA PERCUS- SION CAMPS

From mid-June through late August, some 4,000 students participated in 26 Marching Percussion Camps sponsored nationwide by Yamaha Corporation of America (Band & Orchestral Division) and Yamaha dealers. Lasting from two to five days each, the camps gave students an opportunity for intensive instruction and practice with Yamaha clinicians, including lay Bocock, Jim Campbell, Phil Fiani, Tom Float, Fred Sanford, Dave Satterfield, Chris Thompson, Jay Wanamaker, and Bill Woods.

In addition, performances by top Yamaha drum corps were part of selected camps. The corps included the DCI World Champion Madison Scouts, the Concord Blue Devils, and the Rosemont Cavaliers.

## CARL ALLEN JOINS LUDWIG CLINICIAN STAFF

Jazz drummer Carl Allen recently joined Ludwig Industries as an endorser and clinician, according to Ludwig Marketing Manager Jim Catalano.

As a Ludwig clinician, Allen blends the elements of jazz, Latin, and rock styles into an impressive display of musicianship. He has recorded and performed with jazz artists such as Freddie Hubbard, Woody Shaw, Lena Home, Donald Harrison, and Terrance Blanchard.

At present, Carl is working with the Jackie McLean quintet and pursuing his own album, which is scheduled for release shortly. He is also on the forefront of young jazz artists involved in the program "Jazz Against Drugs." Mr. Allen is available as a Ludwig clinician throughout the country. For more information about the Ludwig educational clinic program, write Ludwig Industries, Inc., P.O. Box 310, Elkhart, IN 4651 5-0310.



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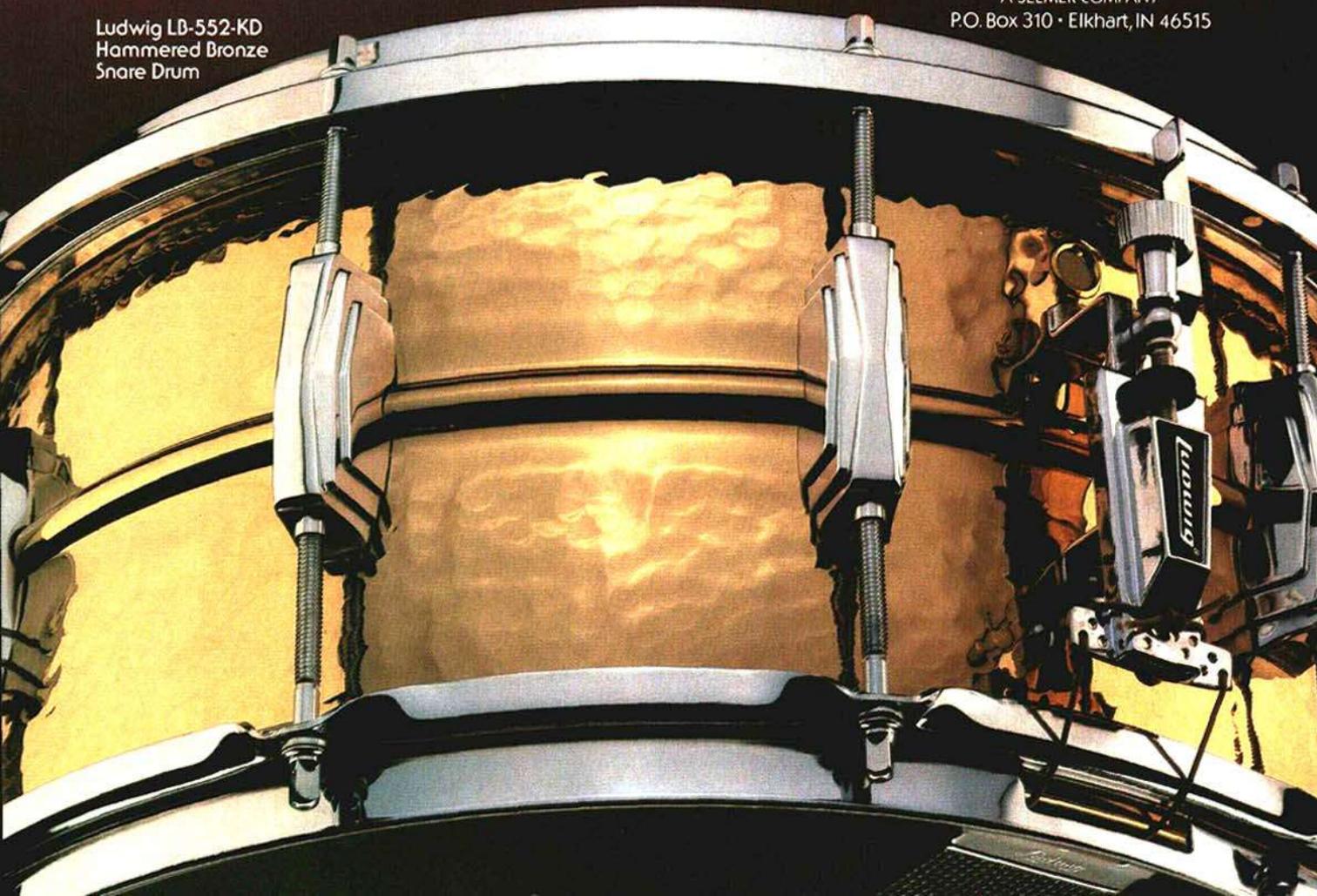
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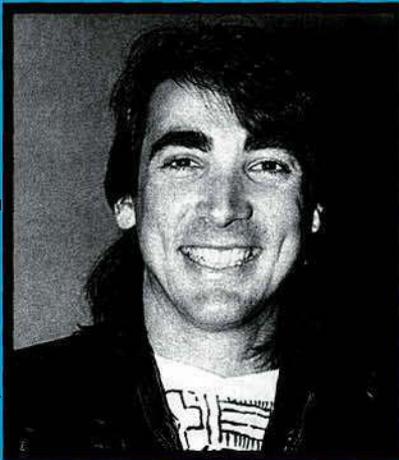


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