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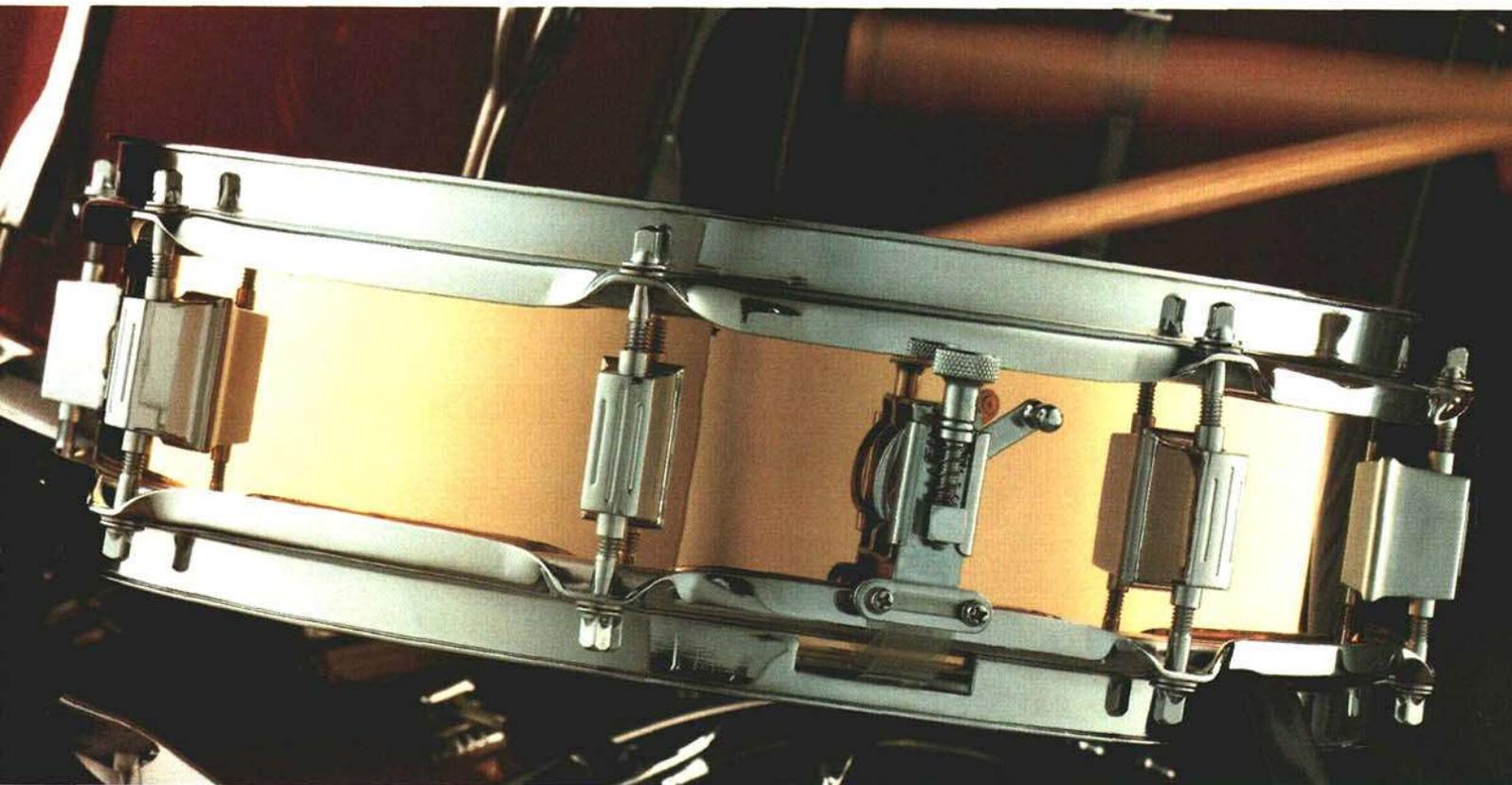
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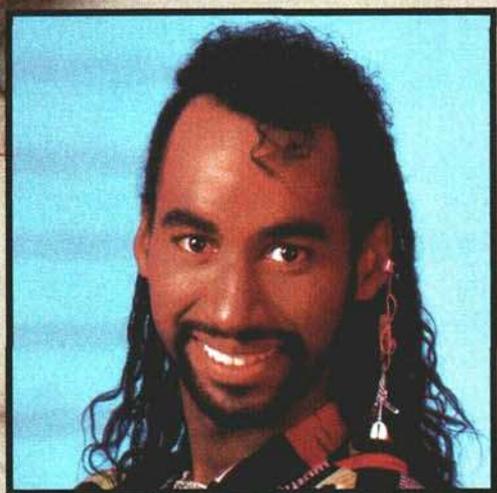
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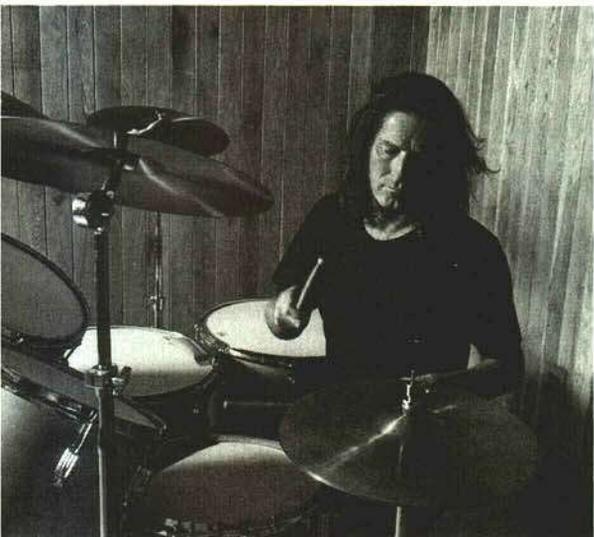


Photo by Rick Malkin

18 DON HENLEY

As a budding musician, Don Henley may not have planned on someday elevating the world's respect for the word "drummer." But his role as singer/songwriter/drummer for the Eagles, and the success of his subsequent solo albums, have done just that. In this exclusive interview, Don discusses what's involved when words are as important as rhythms to today's drummer.

by Robert Santelli

24 JASON BONHAM

Having a famous parent can be as damaging to one's own career as it can be beneficial. Not so for Jason Bonham, though, simply because he can *play*. In this feature, Jason describes how he regards—and disregards—timekeeping with his hot new band, Bonham.

by Robyn Flans

28 TERRY CLARKE

As a key creative rhythmic force in the bands of guitarist Jim Hall, big band leaders Joe Roccisano, Toshiko Akiyoshi, and Rob McConnell, and mallet master Dave Samuels, Terry Clarke has proven himself one of the most sympathetic and flexible drummers on the jazz circuit. Here Clarke discusses the whys and hows of such a diverse career.

by Adam Budofsky

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New and exciting drum and percussion gear from January's NAMM show.

photo-essay by Rick Van Horn

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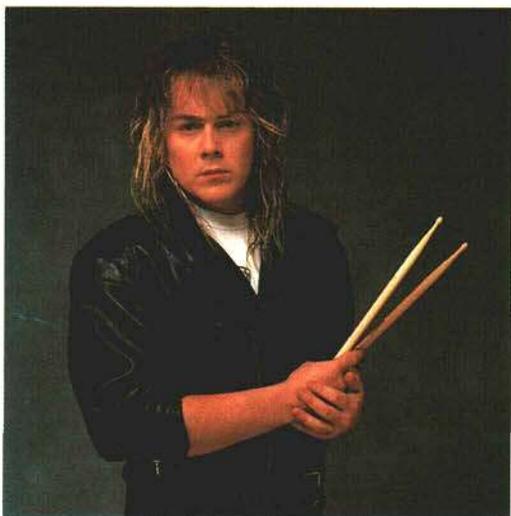


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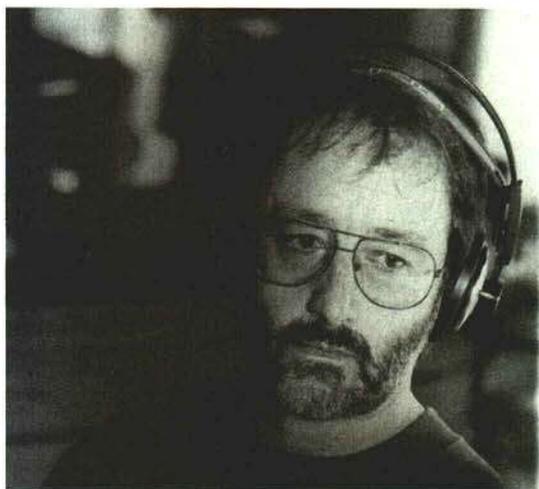


Photo by Aldo Mauro

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EDITOR'S OVERVIEW

On Paying Dues

We often hear musicians refer to working your way up from the depths of the music business as "paying your dues." Most established players, at some point, have had to endure the trials and tribulations of the dues-paying years. Few musicians progress on a straight line from their practice rooms to record deals, headline status, or the security of studio work.

Dues paying is about those less-than-favorable musical experiences we seem to encounter along the way, particularly at the early stages of a musical career. Long, hard nights in the worst rooms imaginable (usually owned by a musical genius named Vito), is just one classic example. Poorly managed tour itineraries, with questionable accommodations and pay, is another. For some, the real meaning of paying dues lies in working with bands that fall beneath their own musical level. A pretty frustrating situation, indeed.

The successful musician rarely looks back upon all this with any great affection. These aren't exactly the fun years of a musician's life. But what about the *positive* aspects of paying dues? Are there any to speak of? It's difficult to find much favorable to say about a time most would prefer to forget, but I *do* think we gain a lot more than we realize from the experience.

These are the years in which we gain that all-important playing experience. It's a perfect opportunity to fine-tune our abilities over a period of time. From a musical standpoint, we actually learn as much from the bad experiences as we do from the good. The dues-paying years are a training ground for the musician, comparable to baseball's minor leagues or football's rookie camp. It's a chance to learn about the real meaning of discipline, musicianship, and professionalism, and develop the character and maturity we need to progress to the next level.

For some, this painful period becomes just too much to bear, and many throw in the towel. But the truly dedicated and talented players among us rarely opt for that alternative. They somehow find the strength to make it through. The determined ones search out the positive aspects of every situation, hard as they might be to find at times. They absorb much from the rough years, and when things get particularly bleak, they think about what else they might do that could be any *better* than playing music and getting paid for it. Those who make it through also have a much greater appreciation for the upside of the business when the dues paying ends. And it does end sooner or later.

Think of paying dues as a personal testing ground, a sacrifice you need to make before you're given the *privilege* of doing what you want to do most with your life. Look for the benefits you're deriving from whatever musical situation you find yourself in, and then do the very best you can with it. You're probably gaining a lot more ground than you realize. Do this, and I'm sure you'll find those dues-paying years that much easier to endure.



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READERS' PLATFORM

CHARLIE WATTS

I am writing in regards to your February cover article by Rick Mattingly on long-time Rolling Stones drummer Charlie Watts. I found it to be both insightful and educational. Charlie is a drummer I have always admired, because of his serious, open-minded approach to both his drumming and to other drummers. He really seemed to hold the band together. I was also pleasantly surprised to learn that his musical roots are in jazz, and found his knowledge on the subject to be very helpful. Many thanks for finally featuring this very talented and underrated drummer!

Krista Lindblom
Pittsburgh PA

Thank you for doing a cover story on my all-time favorite drummer, Mr. Charlie Watts. Charlie has truly been the biggest influence on my playing over the years, and I'm sure on the playing of many, many others as well. He is living proof that a drummer can get the job done well with a basic kit, and a lot of younger drummers today should take the time to research his fine drumming.

I agree that Charlie will probably never know just how good he really is. As far as I'm concerned, he's the greatest rock 'n' roll drummer in the world.

E. Mike Dmytriw
Cleveland OH

FREDERICK WAITS

What a positive attitude toward drumming, music, and life in general Frederick Waits expressed in your February issue! And what a tragedy that he should pass away before more could be heard from him. I realize that plenty *has* been heard—musically—from Frederick over the years, but the un-

fortunate reality is that the jazz message hasn't been able to project with the impact that the pop and rock messages have carried. As a result, the message-carriers like Frederick have needed vehicles like *Modern Drummer* to get the word out to the masses. I would have loved having the opportunity to correspond with Frederick, and would have loved even more hearing him play in person. I'm deeply sorry that neither of those possibilities exists now, but I'm going to do my damndest to get as much of his message as I can via his recordings with McCoy Tyner, Lee Morgan, and other artists mentioned in the story. I never knew the man, but I'm going to miss him a lot.

Al Walking
Detroit MI

SEE-THROUGH DRUMS

In reference to the question from M.J. of Stockholm, Sweden concerning manufacturers of see-through drums, which was answered in the *It's Questionable* section of the February *MD*: Pearl did, in fact, manufacture a set of see-through drums. The 1975-76 issue of Pearl's catalog includes two clear sets. Listed as *Transparents*, the two sets were identical insofar as the snare (5x14 metal shell) and toms (9x13, 10x14, and 16x16 acrylic shells), but had different-size bass drums (20" or 22"). Colors available were red, yellow, and blue tints in addition to clear. With the 20" bass drum, the kit listed for \$1,125; with the 22" drum, the cost was \$1,175.

As I was shopping for a new kit in 1976, I tried out a set with a 22" bass drum at a local music store. I found the sound a bit thin—the bass drum in particular. The set that I played was, as far as I remember, the only clear Pearl set that I saw anywhere. In fact, only one drummer—Dennis Dragon—

was shown as using such a set in the catalog's "Artist" section.

John Perry Penn
Houma LA

Regarding a letter from M.J., of Stockholm, Sweden, in your February *It's Questionable* department, I thought it should be added to the record that Sonor also produced "see-through" drums during the mid '70s into the early '80s. Sonor's acrylic shells were 6mm thick, with a double-V weld, which made Sonor's acrylics one of the strongest, tightest seams of all the transparent-shell manufacturers. The *Champion Series* acrylic drums were available in smoky, blue, red, and clear. Later, the kits were only available in smoky when the drums were converted to the *Sonor-Phonic* line.

Bob Saydlowski, Jr.
Sonor Product Specialist
Korg USA, Inc.
Westbury NY

BUDDY IN MD

As a teacher and professional player for many years, I wanted to write this note of appreciation and gratitude for your magazine's endeavors in providing drummers with a publication just for us. In particular, over the past couple of years, *Modern Drummer* has shown a special kind of class that should not go unrewarded. I'm referring to your continual recognition and acknowledgement of the master: Buddy Rich. When I turned to the last page of the February issue [*Photo Gallery*], my eyes watered! Whether subtle or not, Buddy's name always seems to be mentioned, and, for his many fans, I thank you.

Bobby Morgan
Orangevale CA



The sound of different drummers.



Bobby Blotzer

Dave Garibaldi

Alex Acuña

Tommy Aldridge

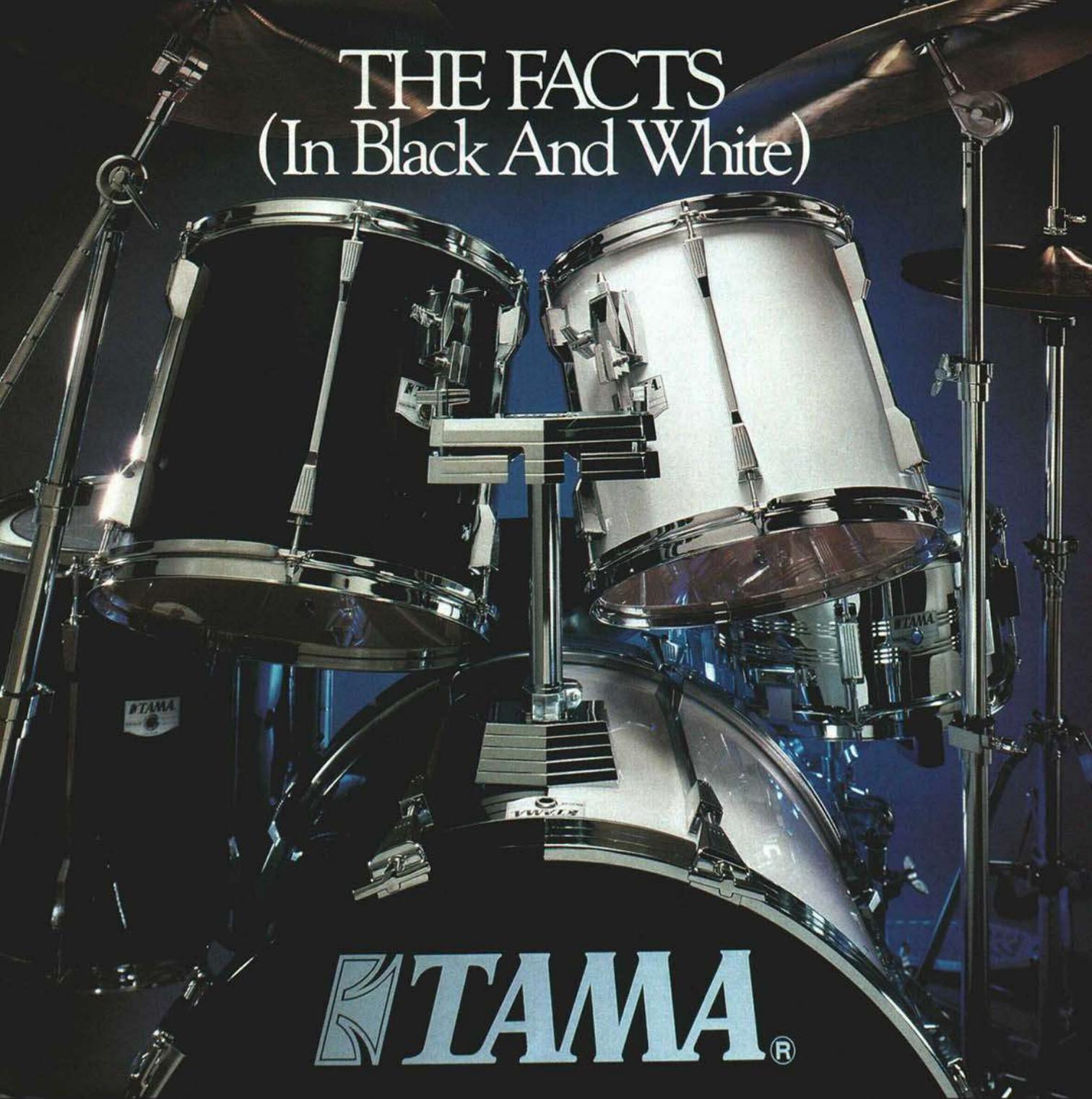
Ralph Humphrey

Dave Weckl

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David Lyndon Huff



David Lyndon Huff is thrilled to be a member of Giant.

"Playing for other people was always great, but I got tired of playing the same songs over and over. We've played these songs for a while, and it's still really fun. It's just different when you write them," says David, who writes on keyboards and was primarily responsible for the band's first single, "I'm A Believer."

"It was really interesting the way that came about," David recalls. "I had written most of that song, and I had demoed it myself. I wasn't even thinking of it for our band, but I left it on the tape machine and Dann [Huff] happened to play it and loved it. Originally it was a little more R&B than it turned out on the record. He put guitars on it, and we both worked on it a little bit longer. Then we got outside writer Mark Spiro involved writing the lyrics, and Alan [Pasqua] worked a little on it too."

English producer Terry Thomas produced Giant's debut album, first in L.A., and then in London. "We all wanted to go to Europe to record," says Huff. "Each of us had done session work out here in L.A., and we didn't want it to be just like any other session. London also is the history of rock, so it

gave us a different perspective. We did the basic tracks at a place called Ridge Farm. Then we moved over to another studio called Farmyard to finish it. We were there for about three months, including the mixing, and it was a lot of fun."

One of David's favorite songs to play is "Stranger To Me" because he says it takes him in a lot of different directions. All in all, he says he gets to go out on a limb often due to the structure of the rhythm section.

"If you have a bass player who likes to play a lot of notes and licks, it's usually the drummer's job to

stay solid and not move around a lot. In our band, I am able to experiment and play things from left field a little bit. I have to establish the groove for the song and the basic beat, but Mike [Brignardello] is really solid on bass, so it frees me up to add some different things to it."

And how is it being in a band with his guitarist brother Dann? "The best!" he answers enthusiastically. "We're really best friends and we've always wanted to get in a band together. Dann moved out here from Nashville earlier to get his studio career established, and I was touring with Michael W. Smith out of Nashville. Dann and Alan started the band, and after a year of writing songs, Mike and I joined. We always wanted to do this."

—Robyn Flans

Bob Dalton

Bob Dalton, drummer with U.K. rockers It Bites, finally got to show the U.S. what Asia and Europe have borne witness to and have been raving about—their excellent, tight live shows. The band has been playing their first-ever concerts in America as special guests on Jethro Tull's recent tour.

Since 1987, It Bites have released three records: *The Big Lad In The Windmill*, the EP *Once Around The World*, and their most recent, *Eat Me In St. Louis*, which includes the single "Calling All The Heroes." "Mack produced the third album," says Dalton. "He has produced tracks with loads of rock bands, like Queen, the Rolling Stones, and Billy Squire. He maintained those bands' own sound, as opposed to his own sound. That's what we wanted, because we didn't think we sounded like us on our last two albums."

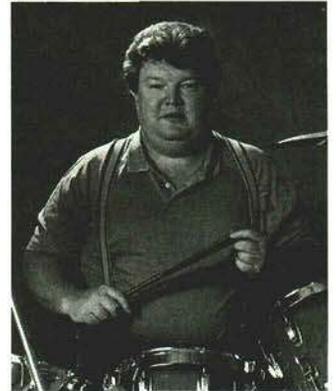
It was also the first time, with their confidence of a band sound, that It Bites recorded almost all their tracks at the same time. Bob explains: "This time, the only overdubs we used were keyboards and guitar solos. Everything else was recorded together; I was in the drum room, while the rest of the lads were in the main room. Even the tracks with clicks were done that way—anything that had sequencers on it. We recorded the record in four weeks and mixed it in two, at Mack's Musicland Studios in Munich. The mixing was easier to do, since the tracks were recorded almost live. That way, when you put the faders up to mix, it's more or less right."

Bob is also credited on the record for percussion, which he shares with keyboardist John Beck. "When we play live," he explains, "we just put percussion parts in sequencers. We could get a percussionist, but it's pointless for the little bits that we use. John is particularly good at it, and will play bongos, congas, or anything like that, while I'll do things like cowbells, tambourines, and electronic pads."

"We usually just take our time," mentions Dalton about writing new material. "Once we get into the studio, the songs change, because the producers also have ideas. We'll have the basic structure on tape, listen to that, go in and play it a few times, then think, 'What can we do to make it even better?'"

—Claudia Cooper

John Stacy



Nashville session drummer John Stacy has been working on some very interesting projects of late. Recently he and a group of Nashville musicians went to Russia to record with Lima Buckalet for the Russian record label Melodia, with the ensuing record to be released only in communist countries. They recorded 12 songs by American artists (with lyrics in Russian) in ten days.

"The studio was all digital," John describes, "and it was actually an old church with a real high ceiling, which gave the room a lot of ambiance. We had a complete string section, and my wife got to go with us because she's a string player. There was a communication problem, which slowed us down some, but my wife helped interpret."

John befriended a Russian drummer by the name of Bokan on the job, and upon his departure, he tried to give Bokan all his drum equipment. "It was a beautiful set of Ludwigs with the RIMS mounts and Sabian cymbals, but I was told that the studio was owned by the government. If I gave the set to anybody, it would have to be the government. This guy had been playing in the same band for 19 years, and all their music had to be underground, so they couldn't play publicly. If I left the drums there, he could never use them, so I took them with me. It was so sad."

From there John went to Denmark to meet up with another group of Nashville musicians to record for popular



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Danish country artist Erik Bergen, or as he is known professionally, Mr. President. The hard part of the trip, however, came when Stacy had to overdub tracks onto records by Danish folk hero John Morgensens. "He is kind of like Denmark's Bob Dylan. His songs are #1 records there, even though he has been dead for 10 years. But the music was so dated—accordian, drums, piano. They dubbed his vocals off the master track, and put them, along with a click track, onto a tape, and we put new music over that. I played to the click, and then everybody played to my tracks. Since the old music rushed and dragged, they had to straighten the words out by cutting spaces out between them. By doing it that way, they could slow parts down without changing pitch."

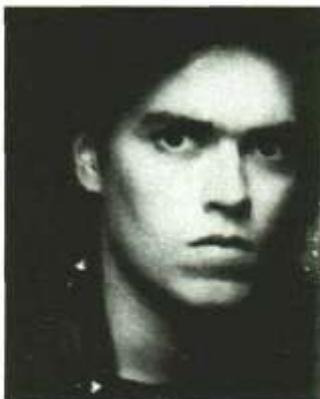
After three weeks in Denmark, John embarked on another interesting project when he went to the Ohio State Prison to record with Johnny Paycheck (and guest artists George Jones and Merle Haggard) before an audience of prisoners and guards.

"We did it in the prison gymnasium, in the middle of July, with no air conditioning—and we had to turn the fans off while we were recording," John says. "They had a guard with everybody, so you couldn't even go to the restroom without somebody looking over your shoulder. It reminded me of the Russian trip, but I felt like a prisoner in my own country. It was quite an experience, although I wouldn't want to do it every day."

What Stacy is looking forward to doing every day is a different kind of business. Things worked out so well in Denmark that when the Danish company Salute Records decided to open offices in Nashville, they asked Stacy to be president of the U.S. branch. He says it is the accomplishment of another career goal.

—Robyn Flans

Hans Perrson



Tired of his native Sweden's music scene, drummer Hans Perrson packed his bags and headed for London to find work recently. "It's really boring to play music in Sweden. I played with lots of different bands there, and nothing ever happened. I took my drumkit and went to England, and after a couple of months of sleeping wherever I could, I bumped into the band Flesh For Lulu, and here I am."

Well, the story doesn't go exactly like that. While squatting in a North London flat, a neighbor of his who runs a club heard Hans playing drums one night and recommended him for the gig. The band had just parted ways with their previous drummer and were in need of a replacement for gigs in support of their new release, *Plastic Fantastic*. Did he audition for the band? "No." Then it was merely an introduction between the club owner and the band, and that was it? "Yeah," Hans laughs. "We did some gigs under a different name—the Serious—in London, playing just covers for the fun of it," he adds. "From there, I was asked to join the band."

Although he cites punk rock as his main musical influence, the 24-year-old drummer enthuses that jazz plays a close second and that Dave Weckl and Stewart Copeland are very much his taste, also. "I try to play as much of a variety as possible," he comments. "I started out with punk, but I grew, and now I'm listening to all kinds of stuff."

Although Perrson inadvertently stole the show on his first tour with the group, he says because he was in a replacement situation, his playing style has not been completely disclosed. "I'm not really playing my style, because I'm playing the old drummer's stuff. Since we're playing all the songs that he recorded, I have to stay close to what he did on the recordings. And I'm not using any electronics right now, which I'd like to switch to in the future."

How does Hans feel about the fact that he practically fell into his first professional gig with almost no effort whatsoever, while most players struggle to get themselves into a paying gig, never mind one that's signed to a major label? "I know how hard it is, believe me I do. That's why I left Sweden in the first place," he says. "It's really not the place for musicians, professional or otherwise. And there's about ten guys in the whole session scene who do everything. There are a few good groups, but it's pretty boring, especially compared to London and New York, where there's a lot going on and more ads in papers to find bands. If I had stayed in Sweden, I'm not sure when I would have found a band to play with professionally."

—Teri Saccone

News...

Randy Castillo is working on a new Ozzy Osbourne LP.

Forrest Padgett on tour with East Of Eden.

Simon Wright of AC/DC working on new Dio album.

Jeff Hamilton recently on tour with Gene Harris and the Philip Morris Superband, as well as playing with the Ray Brown Trio and co-leading a big band called The Clayton-Hamilton Jazz Orchestra. Their first recording is due out shortly. He can also be heard on recent Concord Jazz releases with the Gene Harris Quartet and Dave Frischberg.

Clyde Brooks on new TNN advertisements and with Marie Osmond, co-producing the Simon Townshend band (fea-

turing former Big Country drummer **Mark Brzezicki**), and producing and playing percussion on B.B. Watson's latest, with **Milton Sledge** on drums.

Richard D'Albis is on Flies On Fire's Atco Records debut.

Jim Keltner and **Dave Charles** on Dave Edmunds' recent release, *Closer To The Flame*.

Chris Hooper on drums with *Grapes Of Wrath*.

Lynn Coulter on percussion on J.C. Penny commercials.

Dwain Miller on recent Keel release.

Jeff Porcaro on Bruce Springsteen's rendition of Elvis Presley's "Viva Las Vegas," for an all-Elvis compilation to benefit handicapped children.

Congratulations to **Joy** and **David Allen** on the birth of Joshua David.

Les DeMerle and Transfusion at Caesars Palace in Atlantic City throughout the month of May.

Jimmy Copely is currently on tour with Tears For Fears.

Anthony Cerabino currently touring Europe with the Maynard Ferguson band. They will be touring Japan shortly.

Dean Sharp recently on the road with Latoya Jackson and Nona Hendryx, in the studio with French recording artist Alain Chamfort, and co-producing first album for the band Disappear Fear. Also, congratulations to Dean and his wife Audrey on the birth of their son Ian Colin.

Keith Thibodeaux, formerly of David & the Giants, is now on the road with his own band, called Lively Stones. He recently appeared on the Pat Sajak show during a Lucille Ball tribute, where clips of his days as the drum-beating "Little Ricky" went over with thunderous applause.

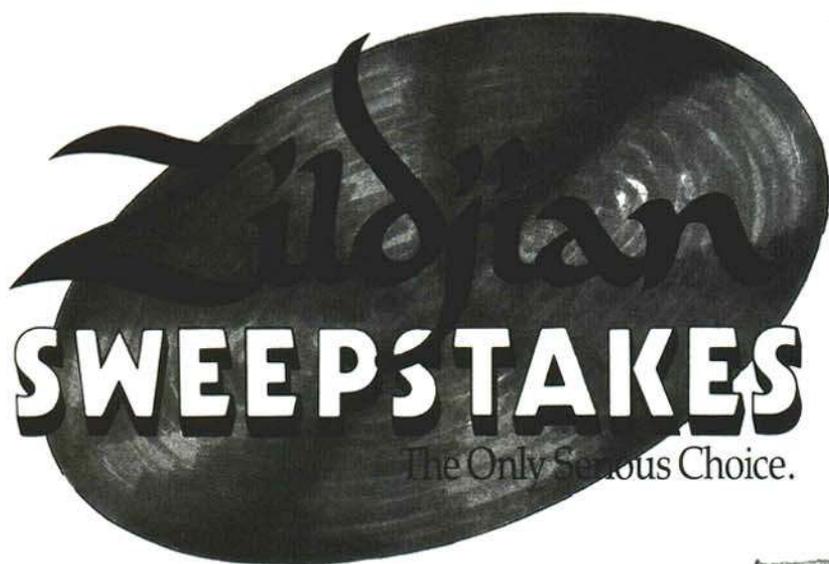
Emil Richards keeping very busy in the studios on movie soundtracks to *War Of The Roses*, *Born On The Fourth Of July*, *Glory*, *Always*, *The Return Of Red October*, and many others.

Congratulations to **Carole** and **Richie Morales** on the birth of their son Jacob Louis.





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Vinnie Colaiuta

Peter Erskine

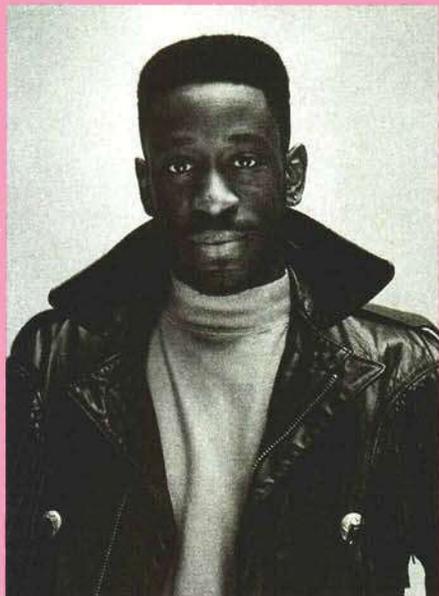
Anton Fig

Myron Grombacher

Steve Smith

Dave Weckl

WILLIAM CALHOUN



Q. I saw Living Colour a while ago at the University of Louisville's Red Barn—an excellent place for concerts. During the show, I noticed your positioning of the drum throne, and your posture looked very comfortable for such an energetic and visual drummer. I was wondering if you have any theories on posture you could share. I'd also like to know who your favorite jazz drummer is. In closing, let me say that Living Colour is a great combo with excellent personnel. Good luck!

Kahlil Sabbagh
LouisvilleKY

A. Thanks for your compliments. We had a great time playing in Louisville. To answer your question, I do have a few theories on posture. I think all drummers should set up and practice (at least once) in front of a mirror. Or, if you're working often, have someone videotape your gig. I think it's a great way to get a good look at yourself. I did it once and realized I was leaning toward my left—even though, while I was playing, I felt that my back was straight.

I immediately went out and bought a drum throne with a back on it. There are

different models available from different manufacturers. I recommend trying them all while visiting your local drum shop. Buy the one that best suits your needs. I personally use a throne by Dixon. I have to admit that, for the first few shows, it felt weird. But after a week or so of playing, I didn't notice the back on the throne anymore. But I felt better and I played very relaxed. I can totally lay into my kit, and if I need support for my back, it's right behind me. And when viewing the tape of the next show we recorded, I realized that I wasn't leaning any more.

To answer your second question, my favorite jazz drummer is my favorite drummer, period: Elvin Jones. However, a few of my other favorites (who also have great posture) are Max Roach, Horacee Arnold, Omar Hakim, Marvin "Smitty" Smith, Simon Phillips, Alan Dawson, Tommy Campbell, Tony Williams, Art Blakey, Steve Jordan, Alex Acuna, Louie Bellson, Billy Cobham, Rayford Griffin, and Dennis Chambers. If you get a chance, check these guys out in a live setting. They're all energetic and very relaxed.

ROD MORGENSTEIN



Photo by Rick Malkin

than two 16th notes in a row?

My next questions deal with double-bass playing. I have great difficulty in playing fills that require four 16th notes in a row. This seems strange to me because I can play fills that have more or less than four notes; but on the four-note groupings my legs seem to lock up rather than staying relaxed. I have the same problem playing 32nd notes in a beat, even at very slow tempos. How can I remedy this?

Finally, what's a good way to develop the necessary balance for soloing over a continuous double-bass pattern? Did you ever have any problems with balance when playing heel-up? I really feel that you are one of the best players around, and any and all help would be very much appreciated.

Greg Gentry
Escondido CA

A. Whew! That's a lot of questions. Let me try to address them in order. First, I've found that working on a samba bass drum pattern is an excellent way to develop speed and power on two-beat 16th-note patterns played on a single bass drum. (And working on samba patterns can also be valuable for bringing something different into rock drumming.)

As far as your difficulty with fills using four 16th notes or beats that use 32nd notes, one thing to do is to be absolutely certain of how all these kinds of notes fit into what you're playing. I'm finding that a serious

problem with lots of musicians is that they don't really know—on an instant's notice—what a quarter note, 8th-note, triplet 8th, 16th, triplet 16th, quarter-note triplet, or half-note triplet sound like in a situation where someone goes: "Here's your beat, here's the click, do 16ths now—without thinking." My suggestion is to work with the different note values so that at any given split second you can play them. I think part of your problem with 32nds is that you're not really hearing in your head what 32nd notes sound like before you try to play them. If you can sing it in your head, that might make it a little bit easier. You seem to have approached your problem as being a physical one; I think that it can be a mental thing just as much.

However, not to ignore the physical approach, you ask if I've had the problem of balance when playing with the heel up. Yes, I have. When your entire foot is on the pedal you do have an easier time with balance, but you sacrifice a lot of other things. When I play, my heel is not way up; it's only slightly off the pedal. To work on balance for double-bass, I would suggest practicing just with your feet. Let your hands dangle at your sides or pretend they're tied behind your back. Just struggle along, playing patterns with your feet alone. You'll find that this will make it much easier to play with balance and fluidity when you finally bring your hands into it.

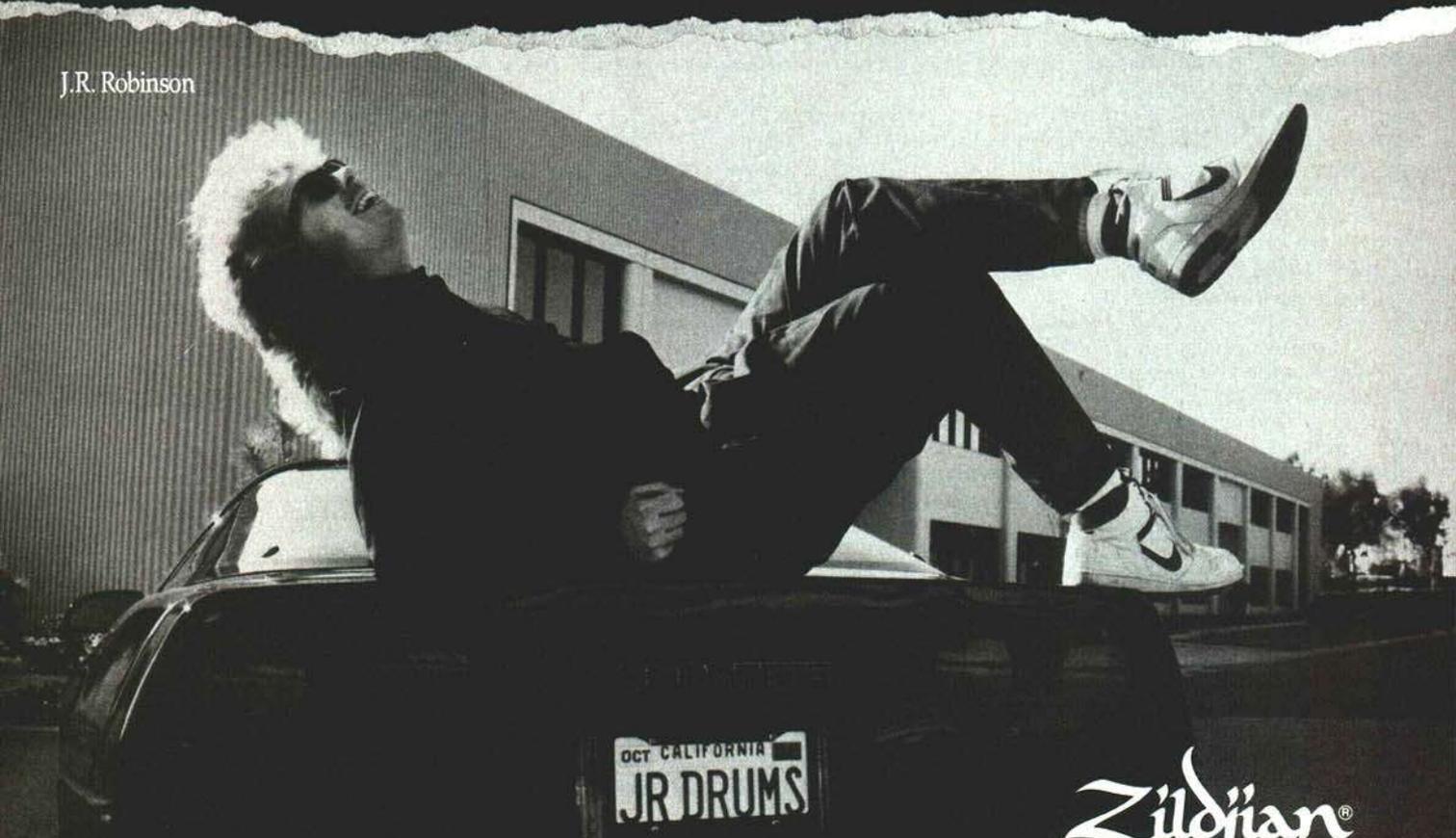


Omar Hakim



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J.R. Robinson



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Q. I was recently lucky enough to purchase a set of old K Zildjian hi-hats. But I have a problem I hope you can help me solve. The cup holes in the K's are too small to fit on either the clutches or the bottom cymbal holders of either of my two hi-hats (Pro-Mark/Orange and DW). I know I could get some older, lighter clutches, but that still wouldn't solve the bottom cymbal holder problem. Is there any way to safely enlarge the cup holes without damaging the cymbals?

T.N.
Denver CO

A. *The quickest way to approach the problem would be to drill a larger hole in each cymbal. Although drilling a cymbal for any purpose is always a delicate operation (due to the risk of damage from heat build-up or cracking due to pressure and vibration), the amount of drilling necessary to enlarge the cup hole is slight, and so the risk is minimal. The keys to the operation are being able to control the amount of pressure and the movement of the drill bit, and also being able to hold the cymbal carefully while backing up the cup with a solid base.*

The best way to achieve all of the above is to employ a drill press. Most are large enough to accommodate a hi-hat cymbal's diameter easily. Use a drill bit that is large enough to make the holes in the cymbals fit your stands. Place the cymbal upside-down on a fairly large piece of soft wood, so that the area through which the drill bit will pass is firmly supported. Do not drill through the bell right-side-up; there is little or no way of backing up the drilling area in this configuration, and you run a much greater risk of damaging the cymbal.

Before turning the drill on, bring the drill bit down into the existing hole in the cymbal to help center it. You want to make your new hole as centered as the old one; you don't want to have your enlargement be more to one side or the other. Once you have made sure that the drill bit is centered in the hole, you can turn the motor on and carefully enlarge the hole, making sure that the cymbal does not move during this operation. Having someone help you by holding the cymbal securely while you operate the drill press would probably be a good idea. Once you have drilled your hole, you should use a round file and some emery paper to smooth out the edge. This will keep the metal from chewing up your hi-hat bases and clutches.

If you don't have access to a drill press yourself, we suggest that you seek out a machine shop for this simple—and fairly inexpensive—operation. The job can be done with an electric hand drill, but extreme care must be taken to keep the drill straight and centered. The danger here is that the tip of your drill bit will catch the edge of the existing hole in an off-center fashion, which can cause it to spin around the edge of the hole instead of drilling through it cleanly. This, in turn, can make the hole ragged and/or score the cymbal. A hand drill should be your last resort.

When done with care and on the proper equipment, enlarging a cymbal hole is not really difficult or dangerous, nor does it pose a tremendous risk to the cymbal. Just make sure that everyone involved in the operation knows what is necessary, and that you do things slowly and precisely. Good luck!

Q. I have a 1963 Ludwig kit, and the hardware on the shells has oxidized with a tarnish that I haven't been able to remove. In light of this, I've been considering changing the color of the rims, lugs, and lug casings to a flat black. I'd like to do it myself if I can, as I can't afford a large sum of money. What do you suggest? Could I take the hardware to an auto body shop? Or is there a paint I could buy that resists scratching off?

K.H.
Wilmington NC

A. *Painting hardware with a flat black finish is not a difficult operation, but there are some factors to be considered before you undertake such a project. First, the black-finished hardware that has been on the market from time to time is not a painted finish, but rather a finish applied by anodizing or powder-coating. Both*

of these processes are done in lieu of normal chrome plating; they are not applied over existing chrome plating. The problem you face in applying any new finish over old, chrome-plated hardware is two-fold: first, most paints have difficulty adhering to chrome that is in good shape, and, second, any chrome that is in bad shape will eventually flake off, taking the paint with it.

It might not be a bad idea to visit a local auto paint shop, since they have experience dealing with chrome plating, custom painting materials, etc. While you may not want them to do the entire job, they might be able to advise you on how to prepare the surfaces of the various parts for painting. They may also be able to recommend a special paint that will do a particularly good job for you. Otherwise, Rustoleum offers special versions of flat black paint designed for outdoor ironwork and even for barbecue grills. They should certainly hold up against the wear and tear a drumset is likely to face.

As a final note, we suggest that you do not try to paint the lug bolts on the kit. Any paint on the threads will interfere with proper seating in the lug casings, and paint on the squared tuning ends will just be worn off by normal tuning operations. Chrome lug bolts look pretty sharp against black lug casings and rims. If your existing lug bolts are old and tarnished, it's a fairly simple—and reasonably inexpensive—matter to replace them.

Q. I very recently heard mention of an item called a "low-boy" in reference to hi-hat assemblies. What exactly is—or was—a "low-boy"? When was it made and what did it do? Does any company still make such an item? If not, why did they fade away?

D.H.
Stuarts Draft VA

A. *The "low-boy" was a step along the evolutionary chain that led to today's hi-hat stands. When "trap sets" first came into being around the turn of the century, they were designed to allow one drummer to take the place of several players in a theatrical percussion section—including a cymbal player. The first method for this was to attach a small cymbal vertically to the side of the bass drum, and put a small, secondary beater on the main shaft of the bass drum pedal. This beater would strike the cymbal at the same time that the bass drum was struck.*

As drummers desired to play the cymbals independently of the bass drum, the idea of using the left foot to play the cymbals came into being. This resulted in a spring-operated pedal that would bring two cymbals together when the pedal was stepped on, and release them again when the foot pressure was removed. The first of these contraptions mounted the cymbals quite low, only inches above the top of the pedal itself. This was the "low-boy" that you refer to. They were popular in the 1920s.

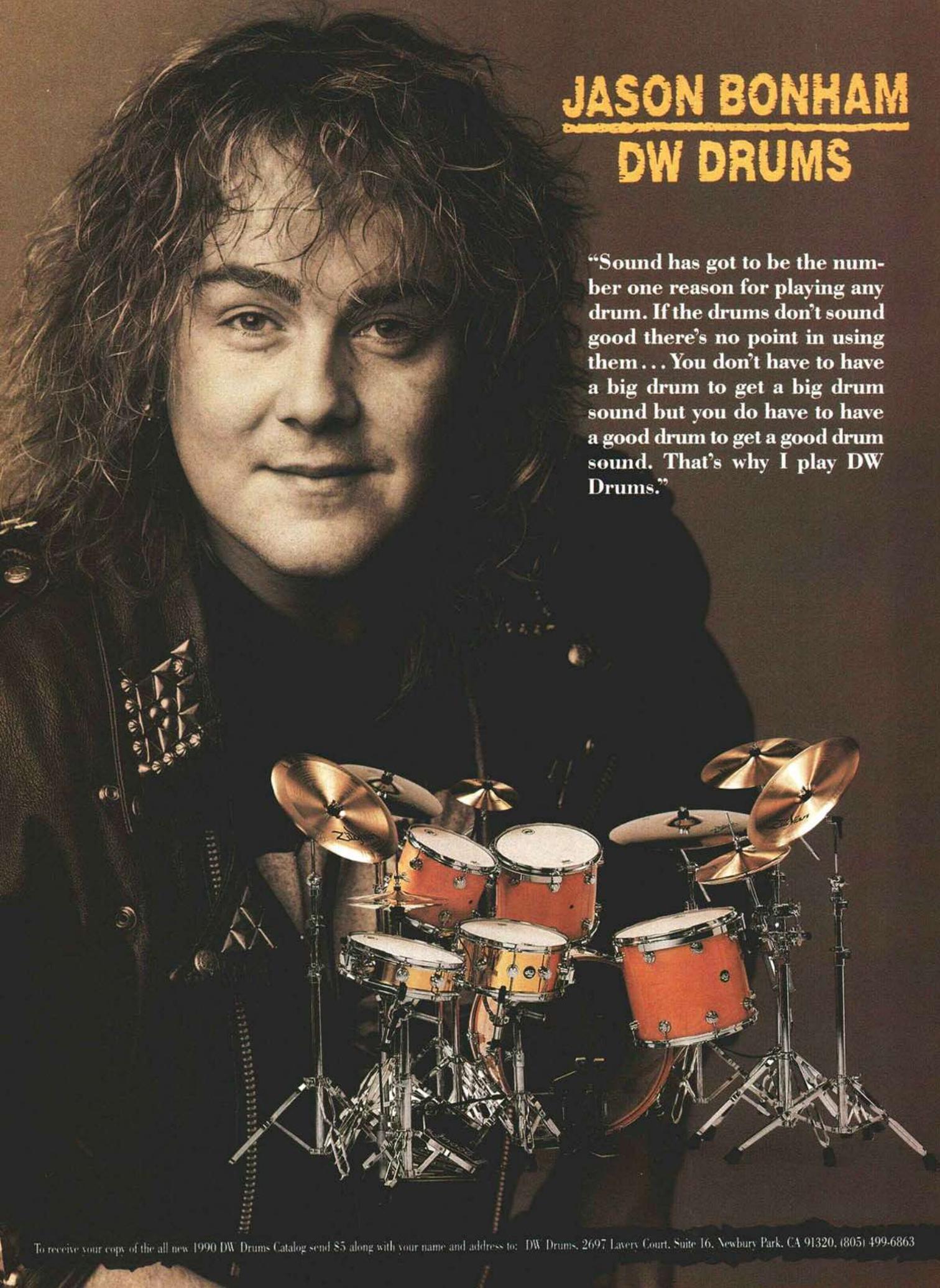
As "trap drumming" progressed, drummers wanted to explore more sound possibilities. At the beginning of the 1930s, the "low-boy" was fitted with a taller vertical shaft, placing the cymbals high enough to be played with sticks as well as with the foot. Thus was born the modern hi-hat, which has not changed in its fundamental design since that time.

Q. I am interested in building my own drumkit. I already know where to get the materials needed for this project. Do you know of any publication or video that contains information on how to build drums on your own? Information on drilling and applying covering material or lacquer would be most important.

B.P.
Sedro Woolley WA

A. *We know of no video on the subject, and no single publication. However, Modern Drummer has published numerous articles on the subject, and you may obtain photocopied reprints by contacting our back-issue department. For your purposes, we offer the following suggestions: From MD's Shop Talk department, check out David Creamer's "Refinishing Your Drums" (Dec. '84), Pat Foley's "Re-covering Your Drums" (May '84), Ron Jordan's "As-*

continued on page 90.

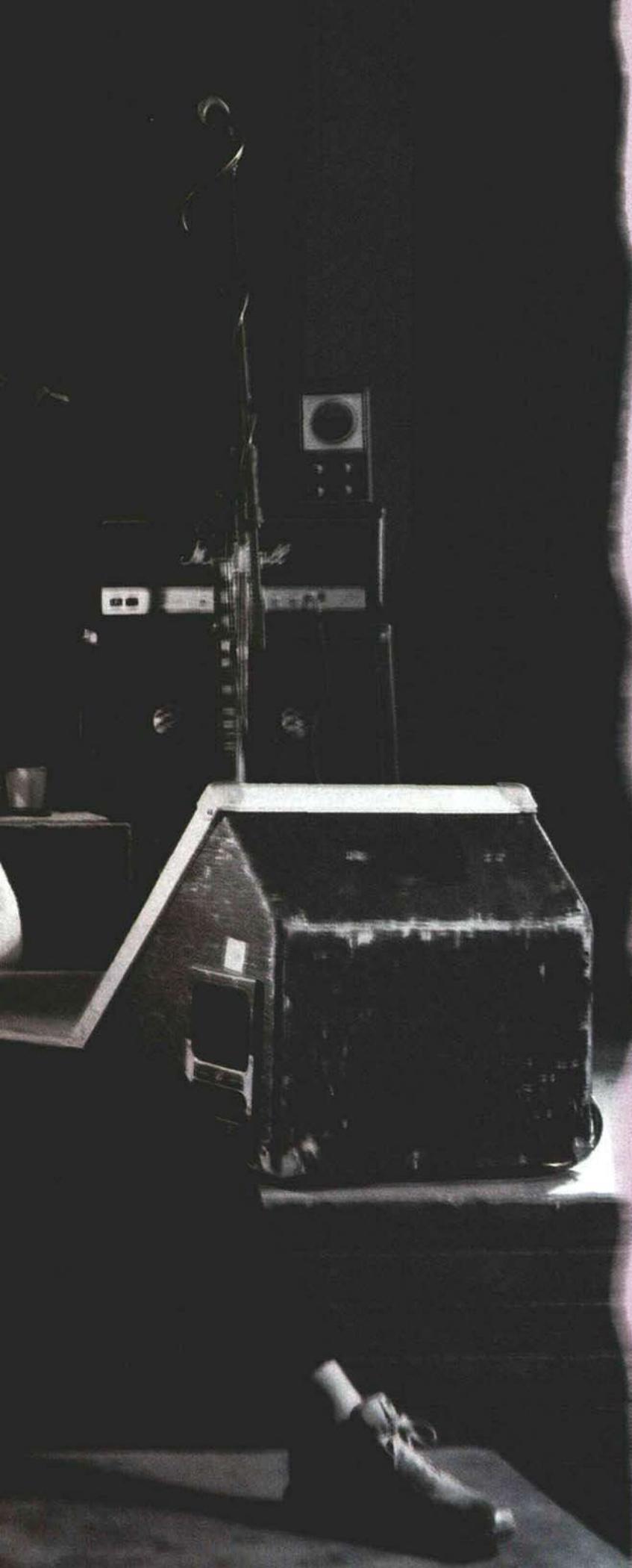


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DON HENLEY

by Robert Santelli

Don Henley has the kind of grin on his face that usually means he's about to say something surprising or controversial. Or both. And here it comes.

"So, you're from Modern Drummer magazine," he says, pouring himself a Coke.

"That's right. I'm here to..."

"Well, tell me this: What does Modern Drummer want with me, anyway? I'm no drummer."

*On the surface, it's a good question. Judging from the liner notes on his latest album, *The End Of The Innocence*, Don Henley isn't joking. He isn't a drummer. Not anymore. Nowhere on the album does it say that Don Henley played drums on any of the tracks.*

*Now, it is true that back in the mid and late '70s, when the Eagles were America's top rock 'n' roll band, the man behind the drumset was Henley. You can also hear Henley on his previous solo album, the highly acclaimed *Building The Perfect Beast*, which was released in 1984. But these days, Henley considers himself a singer and songwriter. Period.*

*So what is Don Henley doing in Modern Drummer? For starters, Henley hasn't given up playing the drums entirely. During the *End Of The Innocence* tour last year, he did pick up the sticks and play a couple of tunes—Eagle tunes—during the show. And during the recording of *Innocence*, Henley did have something to say, in fact, a lot to say, about the drum parts and drum sounds.*

But the biggest reason why you're about to read a Don Henley interview is because Henley is a particularly bright, opinionated musician, and he has a wealth of knowledge to divulge concerning the art of rock drumming—under the right circumstances. I met Henley a few hours before one of his shows to speak with him, and despite a rather cold introduction, I later realized that I had caught him in a warm, most reflective mood. Besides discussing drum-related topics, Henley was wonderfully frank about his youth, his years with the Eagles, his solo career, his fears and frustrations, his quest to reach his fullest potential as an artist—and why he no longer considers himself a drummer.

In the '80s, Don Henley (along with Phil Collins, Stewart Copeland, and perhaps one or two other rock drummers) helped redefine the drummer's role in pop music. By stepping out of the traditional drummer's mold, Henley and the others proved that drummers could write songs, sing songs, and become solo artists—and successful ones at that. Thanks to Henley's ambitious stance, not to mention Phil Collins' incredible success, the rock drummer in 1990 has more opportunities than ever before to become the complete artist.

"I'm not on any crusade," says Henley. "But I know that I've done some important things, and I'm proud of that. Maybe I'll be able to do some more of them before I'm through in this business."

Let's hope so.

Photo by Rick Malin



RS: Did you set out to make *The End Of The Innocence* a continuation, musically speaking, of *Building The Perfect Beast*?

DH: This record is a continuation of the previous record only in the way that my life is a continuation of a previous life. [laughs] I have things that I am interested in, and that's usually what comes out on the album. I have a certain pool of subject matter that I like to write about, things that interest me: politics, religion, ecology, relationships between

"Playing the drums just wasn't enough for me. I've got a college education. I've got a lot to say."

RS: You take your time making records. There's about a four-year gap between *The End Of The Innocence* and *Building The Perfect Beast*.

DH: Yeah, there is, but it's not like I wasn't busy during that gap. In the spring of '85 I put together a band to go out on the road. I toured that whole summer and got home in October. So that whole year was shot. I didn't really get started on my latest record until the spring of 1986. But the pace between records is pretty normal for me. I always take a long time to make a record. I would rather take a long time and make a record with eight or ten good songs on it than to rush one out with only one or two good songs on it, which is what I find to be the case most of the time.

I'm fortunate that I've been in this business long enough that I've earned the right to be left alone by my record company [Geffen]. They just kind of throw up their hands and say, "Call me when you're finished." To be honest, I'm going to try to do a follow-up to *The End Of The Innocence* a little quicker.

RS: Is there any special significance to the album's title other than the name of the song you co-wrote with Bruce Hornsby?

DH: Not really. I was searching my brain for an album title once we started mixing the record. I generally like to call an album by one of the song's titles, one that's probably going to be the single. The only thing it means in the context of the album is that the song is kind of like an umbrella that you could apply to a lot of the other songs. A lot of the songs are about an end of an innocence, the loss of innocence, and about fallen heroes.

men and women. And that's usually what I focus on. Between each album I try to gain a new insight that I didn't have before and perhaps write a song about something that I've written about before, but from a fresh viewpoint. I used to laugh and say that I've been writing the same songs for 15 years, I'm just trying to get them right. People have said to me, "Wow, your solo work is really a departure from the stuff you did with the Eagles." But if you look back on the Eagle songs that I had something to do with, the themes are kind of the same. Hopefully, I've gotten a bit more articulate in expressing myself.

RS: There might be a consistency in your songwriting, but as a musician you've certainly departed from your role in the Eagles. You used to play a whole lot more drums back then than you do now. How many tracks on *The End Of The Innocence* do you actually play drums on?

DH: None. [laughs] I think I did some overdubs on one track, but I can't remember which. It was a difficult track, because me, Stan [Lynch], and Ian [Wallace] all took a stab at it. I think we went back to using the machine at the end.

RS: Is it because you've lost interest in the instrument that you contribute so little in the way of drums on your records?

DH: Playing the drums is not my first love anymore—and hasn't been for a long time. Playing the drums hurts my back. I have a bad back partially from playing the drums and singing. I used to have to hold my body in such a position that my spine got out of alignment. Between playing the drums and keep-

ing my mouth in front of the microphone, it really twisted my whole body. I got to a point in the '70s where I literally could not sleep. There was so much pain involved in the sleeping process that I would have a mattress carried around whenever the Eagles went out on tour, just so I could try to sleep. One of my shoulders got to be an inch or two higher than the other one. I had to do a lot of yoga and exercises to straighten myself out. Consequently, I don't have much in the way of back problems anymore.

RS: It seems strange to me that in spite of your health problems, you continued playing for as long as you did. Even on this tour you play drums on a couple of songs. Why?

DH: Because people want me to do it. I come from the school of thinking that believes that the customer is always right. I could stand out front and sing the Eagles songs that I sing in my set, but I think people enjoy watching me sing and play the drums. It seems to fascinate people. I don't know why.

I don't mind doing two or three Eagles songs and playing the drums. I'm not one of those artists who's going to sit here and deny the past. I'm certainly not thrilled with everything the Eagles did, but there are some things I'm quite proud of. So, in that respect, I

don't mind playing the drums on stage. It also gives me a little exercise on stage; it wakes me up in case it's a slow night.

RS: I noticed you use Ian Wallace's kit when you do play. Isn't that a problem? He's left-handed, isn't he?

DH: That's right, he is. And it is somewhat of a problem. The damn kit is backwards. The tom-toms are backwards. The hi-hat is on the wrong side. So I can't get too fancy. Not that I've ever been fancy, but I play my couple of tunes.

RS: Has your lack of interest in playing the drums accounted for an interest in drum machines?

DH: That's more of my partner's department. Danny [Kortchmar] has gotten to the point where he handles all of that. Because, to tell you the truth, what I care about is the song as a whole. I care about the drum sound. I'm very critical when it comes to the sound of the drums that will go into a song. But Danny does the programming. Danny used to be a drummer. That was his first instrument before guitar. And he's gotten quite adept at doing the programming. He's also got a collection of samples that I swear to God you can not tell from the real thing on some of the tracks on *The End Of The Innocence*. It's just amazing how well he can make them sound like a real drummer.

We have tried several times to replace drum machines with real drums. We'll put a drum machine on a song and say, "Well, it sounds phony." And then we'll get a set of real drums in the studio, and sonically, they just do not slap you in the face like these

drum machines do sometimes. Now what we've done quite a few times is put a drum machine on the track and then have a drummer come in, such as Stan Lynch, or Jim Keltner, or sometimes me, and overdub over the top of the drum machine and mix them both together so that you can have the fills and the little cymbal incidentals and things like that to give it a live feel.

I don't know what I think about all this new technology, but like Danny says, "It depends on who's driving." Some records with drum machines on them sound phony and plastic. It all depends on how you use the tools. We try to balance things by using the organic and the synthetic. I let Danny keep up with all the latest technology, and then I get it through him by osmosis. It sort of leaks over into my consciousness. Where I come in is in the actual sound in the studio. I'll say, "This drum sound is not appropriate. It's not beefy enough; we've got to add something to it."

RS: You mentioned Stan Lynch before. I noticed that he got a "special thanks" on *The End Of The Innocence*. Why was that?

DH: He deserved it. He's a real morale booster. When we were into our second year working on the album [laughs] and were getting completely batty and nuts, Stan would come down to the studio and just sit around with us sometimes and make things lighter. Stan's a very funny, very bright guy. Sometimes he assisted in production. Kootch [Danny Kortchmar] and I would sometimes get so fatigued that Stan would catch things that we weren't exactly listening for. He was a fresh set of ears, a fresh sounding board.

RS: Your road drummer, of course, is Ian Wallace. He also played drums on the *Building The Perfect Beast* tour. How did your relationship with Wallace form?

DH: We used Ian in the studio for my first solo album. That's the first time I met him. He's a hell of a nice guy and a hell of a drummer. That's why I wanted him in my touring band. And frankly, I just could not sing this entire set and play drums. I just couldn't do it. In the Eagles I got relief because there were other singers in the band. Therefore I would get to rest and just play the drums—if you could call that resting—without singing. But I have to sing every song now. It would be a physical impossibility for me to drum and sing these days for reasons we've already discussed.

RS: Do you see in Ian Wallace the style that you yourself would have incorporated into your songs live, or do you have him in your band because of what he brings to your music in his own style?

DH: I like the way Ian plays. He plays simply, although he can get very complex. He can play jazz very well. He's also one of the few drummers I know who doesn't rush. I just like his style, even if it is left-handed. [laughs] He's also very good at programming. The show is a combination of him playing and things being sampled and triggered. He's very

adept at that sort of thing.

RS: The *End Of The Innocence* often sounds like it was created by a drummer. There are a number of interesting rhythmic passages that you don't find on ordinary rock or pop albums today.

DH: If that's true, then credit has to go to Danny. I have the final say on what goes on my records, but Danny's the man. It's his baby. He's got a little studio in his house, and he does a lot of work right there in his basement. The key is that I know how to conceptualize to him, and he knows how to read me. If I want to write a song with a certain style or about a certain subject, he knows what I'm talking about. We talk to each other sometimes by referencing old records or certain styles of records: Motown, the Philadelphia Sound, Memphis. We talk in a language we both understand.

"At first session work was another challenge to me, and it built up my confidence. People would say, 'Hey, good job!' And I'd say to myself, 'Yeah, I'm happening, I'm cool.'"

RS: Are there any songs on *The End Of The Innocence* that, rhythmically speaking, you're quite fond of?

DH: "I Will Not Go Quietly" just knocks me out. And that's a drum machine, ladies and gentlemen. Danny did that in his basement with his Akai drum machine. He recorded on a little Akai 12-track. The sound is really pretty amazing.

RS: I was surprised to see you playing drums with Guns n' Roses at the American Music Awards show last year. What prompted you to sit in with the band?

DH: They asked me to. It was after Axl came down and did the vocals on "I Will Not Go Quietly." I was in the studio about two or three weeks later, and the phone rang. It was Axl. He was calling from some hotel in Hollywood. He says: "I got a proposition for you. We've got to play the American Music Awards, and our drummer's sick. We want you to play the drums." I was a little taken aback by the proposition, I can tell you that. So I told him I'd think about it and call him back. I told Danny what Axl wanted me to do and he said, "You gotta do this. You have to do this." So I called Axl back and said okay. Fortunately it was a ballad that we played, not a balls-to-the-wall number. I rehearsed with Axl a couple of days, although the whole band never showed up. But it was a piece of cake. There was really nothing to it.

RS: Is Gun n' Roses a favorite band of yours?

DH: I think they're an interesting band. It's gonna be interesting to watch them now, to see how they grow. I feel a lot of empathy

toward them right now, because of what they're going through. Getting that hot that fast can be hard on your head. Selling eight million copies of your first album will mess you up. I know it's been rough sailing for them on a couple of occasions. If they can keep it together, I think they might turn out to be a real interesting band. I'm watching them and rooting for them.

RS: When was the last time you sat in with a band?

DH: I hadn't done anything like that in a long time. I was very relaxed. They were pretty nervous, though. I remember how we felt when the Eagles used to do those TV shows in the early years. Those TV shows are kind of slick, and I knew Gun n' Roses really didn't want to be there. They felt like they sort of had to be. And I think they were kind of rebelling about the whole thing. I understood that very well, because I lived through one of those periods. So, in a way, I was reliving my past. Hell, I hadn't seen Dick Clark since 1970.

RS: Let's talk a little about the art of songwriting. Do you follow a particular strategy, or do you work entirely off inspiration when you write a song?

DH: I'm always jotting things down on pieces of paper. I've got pieces of paper all over my house. I make it real hard on myself because I'm a little bit unorganized when it comes to things like that. There are ideas of mine on matchbooks, napkins, legal pads. I'll take a legal pad

and start three or four different songs on the pad. I'll write one kind of lyric on one page and then a completely different kind of lyric on another page. When it comes time to make an album, I have to go back through all that stuff and sort it out and put it into some kind of order—which is another reason why it takes me so long to make a record! [laughs]

So it works both ways. I will have a concept or a song title that I want to write a song about, and I'll go to Danny and tell him I want to do this kind of song. He'll think about the idea for a while and come up with a piece of music that he thinks the song ought to sound like. Then I'll take what lyrics I have and try to marry them to that particular piece of music and fill in the blanks after that. I never come with a complete set of lyrics. Sometimes, though, Danny will give me a track, and I'll either come up with a whole new set of lyrics to graft onto that track, or it will fit some idea that I already had for a song, and I'll graft that on and then fill in the blanks. It happens all different ways.

RS: Does being a drummer help in writing songs?

DH: I think rhythmically it does. It helps define the meter of the lyrics. It teaches me how to sing in the holes, and it helps my phrasing a great deal. When I used to play and sing at the same time I would sing around my playing, and vice versa. I try to write conversationally; I try to write like people speak and put the emphasis on the right syllable. I hear a lot of songwriters who put emphasis on the wrong syllable of a word,

and it drives me up the wall. When you're singing a word, the emphasis should be on the syllable that it's normally on. Sometimes songwriters and singers forget that They get a melody in their head and the notes will take precedence, so that they wind up forcing a word onto a melody. It doesn't ring true.

RS: During the past decade, drummers who were aggressive and eager to go beyond the stereotype of just being the guy in the back of the band, and become something of a complete artist—musician, songwriter, singer, even producer and bandleader—really could for the first time. You've been in the vanguard of that movement. Is this important to you? Do you see yourself as something of an innovator?

DH: Well, I don't know how all this happened. All I know is that when I was a teenager and had my first band, it wasn't something that occupied my time. My first band was an instrumental band. This was in the early '60s. But then when the Beatles came along, we figured we had to start singing. So we all got together in someone's living room one night and kind of went around the room with everyone taking a turn at singing. I ended up having the best voice. I can't really take credit for it. It was just there. I also happened to be the drummer in the band. So I had to

learn how to sing and play. It wasn't that difficult for me to do. It came rather naturally. I still find it more difficult to sing and play guitar at the same time than I do to sing and play the drums. But playing the drums just wasn't enough for me. I've got a college education. I was an English literature major. I've got a lot to say. I'm blessed with a pretty good voice. So just sitting back there banging on the tubs wasn't enough.

RS: Did you experience a sense of frustration in the Eagles because of that attitude?

DH: No, there was no sense of frustration. I never really planned on being out front. I don't know what I planned on, to tell you the truth. In the Eagles I kind of liked it back behind the band. It was a nice, safe place to be, and I could sing my little songs and play the drums.

I was sort of forced into a front man position when the Eagles broke up. I never really



Ian Wallace: The Drummer's Drummer

Ian Wallace has been working with Don Henley since the recording sessions for Don's *I Can't Stand Still* album. He recorded several tracks on *Building The Perfect Beast*, and anchored the band for the tour that supported that album. So he was the logical choice to fill the same chair for the tour that followed the release of *The End Of The Innocence*. As a matter of fact, Ian did some recording for that album, as well. But, as he puts it, "I didn't make it onto the album. I got quantized! Some of my drums are sampled in there, but somehow I didn't make it myself.

"Don works with machines a lot in the studio," Ian continues. "A lot of what we do is done to a click or to a machine. So in a way, it's a little antiseptic—which I find very surprising, with the Eagles being the kind of band that they were. It's quite a turnaround. Don is also a perfectionist, so when we work on a track, we usually do it a lot. Don is the kind of person who works in detail, rather than relying on feel. So, of late, I haven't found that there's been a lot of spontaneity as far as the recording process is concerned."

How does Don's method of recording relate to the way the music is performed live? Is Ian locked into duplicating the drum parts that were used on the records?

"Don likes the songs to sound like the records," replies Ian. "But—and I don't know if this is because he's a drummer—I've found lately that he's been giving me quite a lot of leeway. In fact, I've sometimes put in fills that were not on the record, and occasionally he'd look around and sort of give a nod of approval—like he liked what I was doing. He never criticizes the way I play. He hardly ever makes any suggestions about anything where I'm concerned. We have a really good relationship on that basis. I think that's partly because he *is* a drummer and he understands the advantages and disadvantages involved with whatever it is we're doing. And the more I've worked with him, the better that part has become. On this particular tour, I feel a lot freer than I did on the *Building The Perfect Seas?* tour; it's gradually gotten more and more relaxed."

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thought what would happen after the group broke up. I guess maybe I thought I would still be in a band and play drums and sing. When the group did break up and I was forced into that position, I decided that I couldn't stay back there all the time and be a successful solo artist. I was going to have to go out front so people could see me, which was a pretty frightening prospect. I'm still not completely comfortable with it, although I'm more comfortable with it on this tour than I was on the previous one. I tried too hard on the previous tour. I had choreographers and all that bullshit. Now I just stand there and do what I do. If people want to see a lot of prancing around then I'm not the guy to come see. So, it's really been a matter of events that's led me to this place.

RS: Did the Eagles break up at the right time?

DH: Yeah. [laughs] I think so. I think it was about the right time. If we had all decided to

another partner, because I'm a collaborator. I can't do it all by myself; I need that other half. I came up with Danny on a more or less intuitive decision, which turned out to be the right one. I've known Danny casually for several years. He'd been around the L.A. studio scene, and I hung out with him and stuff. I just picked him out of intuition more than anything.

RS: Once you realized the Eagles had ended, was the prospect of starting anew frightening or challenging?

DH: Both. It was pretty frightening because as we all know, when large, famous groups break up, a lot of the members don't survive in solo careers. Hell, Mick Jagger can't even make a successful solo album, and the Stones are the biggest rock group that ever was. It's a very tricky tightrope to walk. So, yeah, I was scared. I was very frightened. At one point, during the making of my first solo album, I

take maybe a two-year hiatus and go our separate ways, then maybe we could have come back together and continued. But I'm not sure that would have worked out either. I think we peaked. We had a good long run at it. We had nine years or so, and that's plenty. Plus, we were growing apart musically and philosophically and every other way you could imagine. There were jealousies and resentments. It was all very typical. There wasn't anything particularly unusual.

RS: At the time, were you sorry to see the Eagles break up?

DH: Yeah, it was my whole life. I thought about the end a lot, but it's like dying, you know. You know you're going to, but it really doesn't affect you while you're young. The Eagles ended on a rather abrupt note, although in retrospect I realize now that it had been ending for quite some time. Glenn [Frey] just had the foresight or whatever to call a spade a spade and to call it off. It left me with the feeling that I was cut adrift. I felt like I was in limbo. Of course there were some desires expressed by other members of the group to carry on the Eagles without Glenn. But I don't think that would have been the proper thing to do. I think that would have been selling people a phony bill of goods.

So I realized that I would have to do it on my own. I started looking around for

considered chucking the whole thing, selling my house in LA, moving to Colorado, and buying some head of cattle and retiring. But I was only 32 years old at the time. You can't just sit down and retire when you're that young. So I just sucked in my gut and stuck out my chin and decided to see if I could do it. And I think I made a pretty respectable first album. I don't think it did as well as it should have, because I think the people at Elektra Records saw me as a dinosaur, and really didn't have much faith in my future. I don't think a great effort was made on behalf of that album.

RS: Critically it scored points.

DH: Yeah, it did alright. Things have turned around for me, when you talk about critics. The Eagles and the critics were not the best of friends.

RS: What's enabled you to go as far as you have in your solo career? Don't take this in a negative way, but I think you realize you're not all that marketable when it comes to image and star quality and all of that.

DH: And that was fine with me. I think part of it is my voice and part of it is my sense of direction. I really know what I want and what I don't want, and I always have. I also learned a great deal in the Eagles. I learned a lot from Glenn about arranging and songwriting. I learned a lot from Jackson Browne, and from J.D. Souther. And I built on that knowledge and added my own ideas to it. I learned a lot about producing from all the producers we worked with over the years—Glyn Johns and the others. I just soaked so much stuff up. I didn't realize I knew as much as I did until I got finished with the first album and started on the second one. I said to myself, "Hey, I know how to do this. This is just what I've been doing all along, basically." Glenn and I had a bit to do with the production of a lot of the Eagles' albums. So, by the time I got around to doing *Building The Perfect Beast*, my confidence was pretty much up. I almost drank myself to death making the first album. But with the second album, things were much lighter because I realized things were going to be okay. So, to answer your question, it was partly my voice, partly my sense of direction, and partly because I picked the right partner.

RS: Let's drift back to drumming for a minute. There must have been some time early on in your life that you made a conscious decision to become a drummer as opposed to, say, a guitarist. Do you recall any particular moment of decision?

DH: Actually, my mother and father were both musical people, not in a professional sense, but my mother played gospel piano and my father could sing pretty well. I think my first instrument was a ukulele that they gave me. I used to know how to play that pretty well. Then, when I failed at football, as

all 98 lb. kids do, I took up the trombone, but I never quite got it together. A friend and I used to go around beating these cadences on our school books. We used to drive everybody nuts. So finally somebody said, "Why don't you guys try playing the drums and stop doing what you're doing in the classroom?" So my friend and I both joined the high school band, and it just came naturally. I even learned to read drum music pretty well for a while, although I don't know if I could now. I won All-Region one year, and our high school Jazz Band won the entire state competition one year, so we went to the New York World's Fair to play in 1964. I was a pretty good jazz player back then.

RS: Who were your main influences?

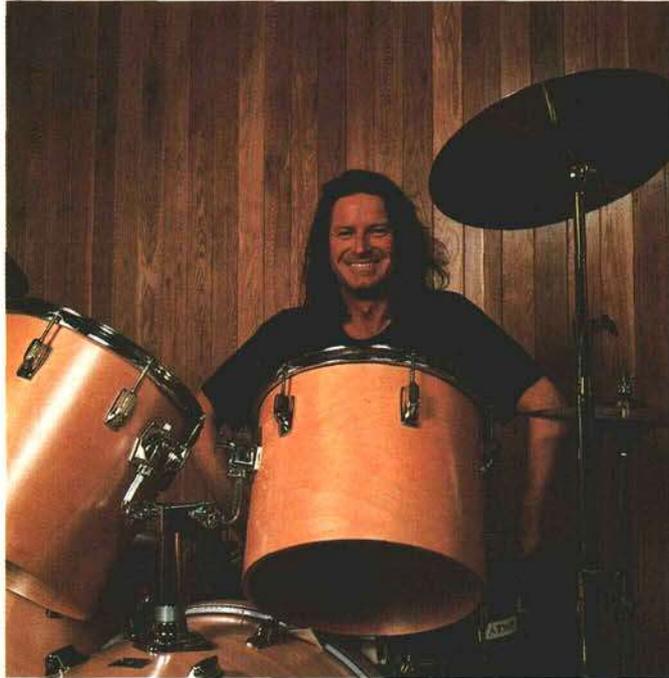


Photo by Rick Malkin

DH: Oh, all kinds of people. Gene Krupa, Ringo. I don't care what anybody says about Ringo; I cut my rock 'n' roll teeth listening to him. And then there was some Ginger Baker influence and some Levon Helm. I picked up licks from all the records I ever heard, as I guess all drummers do. My mom and dad used to go to concerts. I remember going to see Hoagy Carmichael. My parents went to see Lawrence Welk, and I got the drummer's autograph. I don't even remember who he was. It was a weird thing, too, because it was a long time before I ever took up the drums. So maybe there was an interest in drums that far back.

RS: It's interesting that you mentioned Ringo as one of your main inspirations. I've always thought you incorporated a lot of what Ringo was about in your drum style.

DH: I was definitely a "less is more" drummer, there's no doubt about that. And that was by choice. I could have played more complex stuff. I could have been a busier player. But that's not what I wanted to do. I played what I wanted to play. I even started out with the traditional grip. And then when Ringo came along I turned around the left

hand and started playing that way. So that takes away some of your dexterity right there. When you turn that stick around, rolls and things like that become almost impossible, although I can do sort of a rudimentary kind of thing with that grip. And remember, I was singing. And that in a way forced me to be simple. But the simple drummers were always my favorite kind of drummers.

RS: Do you remember the point when you became confident enough as a drummer to know that what you were playing was, indeed, good?

DH: Yeah. It was before the Eagles. See, before the Eagles I was in the same group for seven years. It was with the same group of guys that I grew up with in Texas. We all went to junior high, high school, and college together. Then Kenny Rodgers came along and sort of discovered us and took us to California, where we remained together for about a year before things fell apart. I was extremely ambitious, and I wanted something more. I really wanted it. Because I had already played so many clubs and gigs that by the time I got to California, I knew that I could probably play with the best of them—at least with the kind of people who did the music I liked. Consequently, when I decided to leave my group, which was when Glenn Frey offered me the job with Linda Ronstadt, I knew I could cut it. I walked into that rehearsal and knew all the songs. I got the job immediately. And when they found out I could sing too, they were usually thrilled. Shortly thereafter I started getting studio work. I played on a lot of records being made around L.A. Hell, I played drums on Keith Carradine's first

record. [laughs] I played brushes. Somebody was playing stand-up bass. It was weird.

RS: Did you enjoy doing session work?

DH: I did at first because it was another challenge to me, and it built up my confidence. People would say, "Hey, good job!" And I'd say to myself, "Yeah, I'm happening. I'm cool." And then session work got tedious and I didn't care about it anymore.

RS: Do you think your drum style remained consistent over the years?

DH: I believe it did, yeah. When I was growing up, I played so many different kinds of things. Like all young bands, we played Top-40. We played everything from the Who to Cream to Linda Ronstadt to Creedence Clearwater, to Spirit, to Wilson Pickett and James Brown. I had a good cross-section of musical styles that I was able to take from. I took a lick from here, a lick from there, and mashed it all together. The band I was in was doing pretty good. We were playing all over Texas, Arkansas, Louisiana. We played frat parties, clubs, private parties. We were pulling in six or seven hundred bucks a night, which was pretty good wages back then. So

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Jason Bonham

How rare and refreshing it is to meet someone who is the son of a celebrity, but who is well-adjusted, isn't defensive of the fact that his father was a star, isn't asking the press to forget who his father was, doesn't see his father's stardom as a detriment to his own career, and isn't clawing to get out of what is often a self-imposed shadow. Jason Bonham is proud to be the son of John Bonham. He is thrilled to be part of that legacy, and asks that no one forget where he comes from. "I am my father's son," Jason says, "and I got everything I am from him."

In fact, Jason is so eager to give his father credit that Bob Ezrin, who produced his band's debut LP under the moniker "Bonham," suggests that Jason is selling himself a little short. "I think he's got a lot of what he knows from his dad, but a lot of things from other places too. He's John Bonham's son in the 1990's. He's got all those grand old rock influences and Bonzo's approach to sort of Mongoloid rhythm, and he does that as well as his dad did, but he has other things that his dad didn't have. His dad, God rest him, wasn't around to hear developments in music like samples, drum machines, sophisticated rhythms, and a synthesis of different kinds of sounds to make one new sound. John Bonham's approach to drums was that drums are drums, but Jason does hear sequencers and strange rhythmic parts. He grew up with that stuff, but what he's done is humanize it. He plays fills with his hands that some people have been relying on machines to do. The drum fills in the beginning of 'Guilty,' for example, are kind of upside down. They're not really normal drum fills."

Jason does admit to different influences than his dad's. While Bonham, Sr. grew up with Buddy Rich and Gene Krupa, Bonham, Jr. cites Tony Thompson, Phil Collins, Jeff Porcaro, and Steve Smith as influences—only, however, after mentioning his dad as his number-one influence.

Jason doesn't remember learning to play, per se, from his father. He just recalls magically knowing how. "Didn't all eight-year-olds know how to play drums?" he wonders. His earliest drum memories begin at about 11, when he could already play, in a fashion. "I just remember my dad coming into the room and showing me a couple of things and saying, 'Tell me when you can do these.' And I would come back and say, 'Okay, I can do those,'" he says, a tad frustrated because he isn't schooled in drum lingo and has trouble

communicating exactly what his father showed him. "There's a song on our album called 'Cross Me And See,' and on the second break-down before it goes into the chorus, there's a drum fill I do that he showed me," Jason explains. "I heard it on a live bootleg of Zeppelin doing 'Misty Mountain Hop.' My dad would show me proper drum fills, and when I'd get too cocky, he'd show off and go zzzzzrrrrroooooom," Jason laughs, making the noise of a race car going around the kit. "Now try that one, son." He used to program the juke box and pick old songs that I would play to, like 'Turn It On Again' by Genesis, because it had that slight tempo change-around thing in it, and a lot of Bad Company stuff, just to get into playing straight fours. He stressed that I had to learn how to play *with* a song and not play to it, not to be on top of it, but be in it, be a part of the song, and to get that built-in metronome working as well."

Jason couldn't help but sponge up the drum knowledge, because it was all around him. There was always a Ludwig kit set up in Jason's room that his dad insisted on playing. "Dad, don't, don't, oh don't," Jason mock cries. "I'm going to have to spend all day tomorrow changing it back again. I can't reach anything now." He used to wake me up when I was young at like 2:00 in the morning, 'Jas, come on and play for everybody.' I'd go downstairs in my pajamas and play to a couple of different songs. Once Bad Company came over, and I put on 'Rock 'n' Roll Fantasy' and played along with it. At the end of it, Paul Rodgers turned around and said to Simon [Kirke], 'You're fired.' [laughs] It was great. That used to be fun, but then I got wise to it, so when my dad would come wake me up, I'd say, 'Oh, I'm so tired. If I can only have tomorrow off from school.' 'Alright, anything,'" Jason, the perpetual tease, laughs.

John and Jason shared an incredibly close father-son relationship, and his father's death in 1980 affected Jason's life profoundly. "Two days before my dad died, he came into my room and laid down on the bed next to me and said—it was quite daft, really—'Whatever happens, you will play drums, won't you?' 'Yeah, yeah, sure, dad.' It was so weird. He said, 'And always look after your mum, won't you?' 'Yeah dad, sure.' Obviously he knew. Two days later he was gone. I know deep down inside it was really important to him that I carry on the tradition. Mum used to tell me that he wanted me to stop motocross and just drum."

Jason had begun riding dirt bikes professionally at age 9. The drums had come easy to him, but motocross was something to conquer, and conquer he did! He won the British Championship for 11 to 12-year-olds at age 11, and was sponsored by Kawasaki for four years.

"When my father died, I wasn't sure whether I was going to carry on with motocross, so I didn't sign with them again. I went private because I didn't want the obligation of a contract, because of what I was going through emotionally. So I bought my own bike and came in second in the 14 to 15-year-old category. I turned up at the International meetings, where there were a lot of kids from Holland and Belgium, and I came in third. The guy from Kawasaki said to me, 'Why aren't you riding our bikes this year?' But I realized I didn't want to do that anymore; I wanted to carry on the drumming tradition and put another Bonham up there. Obviously my dad's name will never fall off the pedestal of being one of the greatest drummers in the world, but I'd like to get up there as well. So after he died I started getting back into drums by joining some local bands."

What Jason encountered, however, was a harsh lesson in reality. He realized that though he had been great for an 11-, 12-, and 13-year-old drummer, for a 16-year-old, he was merely average. "I realized that from being in band situations rather than playing to records—playing with a real heart instead of a needle and vinyl. I had never played in a band before, but I got into it and learned. I learned that it's not just me up there, that there are other people, and you have to fit in. It made me realize I had to listen to the song, that I couldn't just do fills for the sake of them. So I rehearsed a lot with bands, and that's how you learn. I'm not the greatest soloist in the world, but I think I'm good with a band. The way I look at it is, why learn how to run before you can walk? My dad used to say, 'Learn to play. Don't learn all the fancy stuff first.'

"Right away I got into a band called Air Race," Jason continues, "which was signed to Atlantic, and I did my first record [*Shaft Of Light*], which was produced by Beau Hill. It was okay, but I had never worked with a producer before, and I was about 17 years old and a bit naive. I just picked up the sticks and played, and it was weird. He asked me to use Simmons toms, which just changed my whole way of playing. It wasn't really me."

The band Virginia Wolf came next for

Continuing The Legacy

by Robyn Flans

JASON

Jason, with their first album produced by Queen's Roger Taylor, and their second by Kevin Elson. But it still wasn't what Jason wanted to be doing. ("It was very rock/pop, not hot and heavy and sleazy," he laughs.) During that time, however, Virginia Wolf supported the Firm on an American tour, and Jimmy Page took notice of his friend's young son on drums. During a chance meeting in Ibiza, an island off Spain, where both were on holiday, Page invited Jason to play on his solo album, *Outrider*.

says, asserting that he felt the presence of his dad through the whole Atlantic show, and it was he who got him through the songs when he blanked. "I enjoyed all of it," Jason beams. "'Kashmir' was great; they *all* were great," he laughs.

Was the Zeppelin classic "Stairway To Heaven" emotional for him? "Not at the Atlantic thing, but on Jimmy's tour, God.... I used to conduct the audience on 'Stairway,' because it was the last song and I would stand at the drums, and the whole place would

"The solo was great fun," Jason goes on. "I started getting cheeky, though. I'd ask my tech what town we were in and to get me the favorite football team shirt. I'd put that under one of those great denim jackets with 'New York' spelled out in rhinestones on the back. So when I'd open my jacket there would be, say, the Giants T-shirt, and the crowd would go crazy. Then I'd turn around and raise my arms and the spotlight would get the New York skyline in rhinestones. It gives the audience more. I'm not just a drummer; I'm the funny man, Mr. Have a Laugh, Mr. Fool Around on Stage. It's rock 'n' roll, so it can't be taken so seriously. We do take the playing seriously, though," says Jason, who insists he gets his sense of humor from his mother, not his father. "He had the fun element, but he had to have a couple of drinks to become a wild man. I'm wild as soon as I get up in the morning," he laughs.

That's probably true, and it shows up in his unorthodox approach to the drums. "He does hear those strange combinations of tones and things," Bob Ezrin asserts. "He hears playing backwards on the tom-toms and changing the roles of certain drums so that he doesn't always lead a fill with a snare drum."

When asked if there was an anecdote that stood out during the recording of Bonham's debut album, Ezrin answered, "Every drum fill stood out, if you want to know. There were moments where I would stand in awe of the kid, watching him play, thinking I couldn't believe that anyone could do those things—and not just do them but do them consistently and on command. His mixture of unconventionality with incredible technical facility is amazing. He's got fantastic independence, and an amazingly graceful touch. There are a few drummers around who have amazing technical ability and a sense of power too, but not many, and in terms of raw, explosive, sexual, rock energy, Jason is the best I have encountered."

The idea for Bonham the band was born at the Atlantic 40th anniversary concert. "CBS approached my manager and said they wanted to do something with me, and that I should get a band together," Jason recalls. "They signed me up, and then I went into a panic because I didn't know who to get. It suddenly dawned on me that my best friend, Ian Hatton, is a great guitarist, and another friend, John Smithson, is a brilliant keyboard and bass player. So we all got together for a trial period to see what we thought, writing-wise. It clicked straight away. Then we auditioned over 120 singers, and we decided on one guy, but he just didn't work out. Then Bad Company gave us a cassette of a singer named Daniel MacMaster, who was in Canada, and I went to see him live and thought he was amazing. We had him do Led Zeppelin covers, and he hit notes Robert hasn't hit in

sing. And there was Mum, crying her eyes out. It was amazing to have the spotlight on me as well as on Jimmy. It was incredible."

The ensuing tour with Page was Jason's first major tour and public drum solo. "I used to play the usual boring bit, but then I'd program into my Akai a straight drum pattern, a bit like the "Bonzo's Montreux" solo [off Zeppelin's *Coda*]. I'd stop, and the lights would go out, and then I'd go to the front of the stage where there would be an *Octapad* or two or three Dynacord pads. I'd hit the snare drum, and my drum tech would go over to the drum machine and start that rhythm back up, and it would record everything I did out front and add to what there was. Then that bit would be there as well, and I'd start working on the snare drum. Then after 16 bars, that would be recorded, and it would be like six drummers playing. I'd be real theatrical, where I'd stop, carry on, run to center stage, stop it again, and then run back behind the kit and carry on playing. When I'd get back to the kit, the lasers would start. At the end, I was on the kit playing a double kick pattern while everything else was going on," he says, explaining that he uses a double pedal or the "lazy man's pedal," as he puts it.



Photo by Ebet Roberts

"It was good fun working with Jimmy. He'd be writing a song, and he'd say, 'I've got an idea,' and we'd just play it. Then it was, 'Okay, got that one taped.' That's the way he likes to record. One-take kind of stuff." Jason says that the first four tunes on side one of the album—"Wasting My Time," "Wanna Make Love," "Writes Of Winter," and "The Only One"—are his favorites because they're "active, real hard-hitting stuff."

"After we did the album," Jason continues, "Jimmy said, 'By the way, we're going to do this Atlantic anniversary Led Zeppelin reunion. How would you like to play drums on it?' 'Yippee!' Then after the yippee, I thought, 'Shit.' So I got all my CDs out and set the drumkit up in the front room and played to every Led Zeppelin song for a week, just to recap. I was quite surprised at how much I knew when I got into the rehearsals in New York. The first day was just me, Jimmy, and Jonesy [John Paul Jones], and Jonesy said, 'You know these things better than we do!' I'd be going, 'It goes like this.' 'No it doesn't.' 'Yes it does, put the track on.' And I'd be right. There were only a couple of things like that, but it was weird to be telling those guys. But I knew that stuff because I was a fan," he

20 years. So he came down to L.A. and started working with us straight away."

Bonham's music is a true collaboration. "Usually we'll have our individual tapes with our own bits on them, and play them to each other. From there we'll throw ideas out at each other, so it's split four ways even if, say, none of my ideas work."

Jason mostly writes his ideas on keyboards, unless it's a guitar-based song, at which point he'll sing his idea to the guitarist. "Wait For You" was written a couple of years ago after a Jimmy Page rehearsal," Jason explains. "I was playing keyboards, when all of a sudden I had these chords. So I got a tape machine and started writing right there. When we got together again, we all came up with the rest of it," he says, explaining that he was working with Bonham at the same time he was on the road with Page. "'Don't Walk Away' is also one of my favorites. The band was working on it while I was on the road with Jimmy, and they played me the tape and I said, 'I like that.' At the end of it, we all sort of agreed, 'It's too wimpy.' It had more of a bluesy, country, Mark Knopfler type of guitar part, so, I thought, 'Got it! Let's do a heavy riff instead. So I came up with the guitar riff, and now it's terrific. On 'Bringing Me Down,' the riff is also mine. My thing is that I'm the riff and chorus master. John and Ian are the arrangers and brains, and I come up with these silly little things. They piece them together to make sure they're all in the right perspective."

"An interesting ballad on the album is a track called 'Room For Us All,'" Jason continues. "It's uptempo, but it's a real big ballad. It has a very percussive middle section, very military. I did marching snare rudiments, and we overdubbed four or five different snare drums on top of that, which was quite fun. You think it's this contemporary rock tune, and all of a sudden it becomes this half-time weird extravaganza. It's about this guy with a gambling problem who loses all his money and has to get back on his feet again. All of a sudden there's this huge guitar solo and you're crying your eyes out, and then it goes into this rudimental part while he's trying to win again, with these casino noises in the background."

"The other day I was really trying to find a track I disliked, because I'm very critical, but it was very hard for me. 'Cross Me And See' has more of a bluesy, swamp music type of feel to it, and 'Holding On Forever' is a very strong AOR track. They both have some pretty silly drum fills."

Silly drum fills? That must be the way the English put it; Ringo Starr has used the same word. "Well, you can't really say 'great drum fills,' so you do it tongue-in-cheek. When people hear them, they smile, so we call them silly. Actually it means I'm very proud of them because they're good, but if I say 'silly' it doesn't sound big-headed, in case nobody

liked them," he says candidly. "Dad used to do some amazing fills, and he would say, 'There are those silly drum fills.' By 'silly' drum fills I mean bizarre, outrageous, over the top. While we were making this record, I sat down and thought, 'What is that?' I'm totally unorthodox," Jason laughs. "Most of us, if we're right-handed, are always hitting the snare with the left hand, but when I go to do a drum fill, I lead in with my right hand and cross my hands over."

And speaking of unorthodox, there's some

another project to his already full schedule when he went to see Bonham in rehearsal as a favor to his friend, the band's manager, Phil Carson. "I heard about 12 bars and turned to Phil and said, 'I must produce this band.' All I heard was drums, keyboard, and guitar, but it was so powerful and so alive and so reminiscent of my favorite era of rock music. They were bringing a freshness to it and an energy level that I hadn't heard in years. I had just come out of a few years of dealing with a lot of sequencers and machines, super-tight

"My dad had the fun element, but he had to have a couple of drinks to become a wild man. I'm wild as soon as I get up in the morning!"

pretty strange timing in some of the band's songs. "It's just my approach," Jason explains. "It's just doing things that are slightly off the cuff. I'm sure there are a lot of other drummers out there doing it as well. There are things like where, instead of playing the snare on 2, I'll do it on 1, and do the bass drum on 3, like in 'Bringing Me Down,' where I swap the beat over. It starts off with 2 on the snare drum and 4 on the bass drum, but on certain parts I switch it to 1 and 3. There are a couple of things like that in 'Wait For You.' That's why the album is called *The Disregard Of Timekeeping*. Things like that keep the element of surprise. I did that on Jimmy Page's record as well. It seems to be a little trademark that I keep doing," he says, searching his memory banks to figure out where this approach originated. "Ah, it came from Barriemore Barlow," he finally remembers. "He did that on a John Miles album on a track called 'Watching Over Me.' I heard it and thought, 'That's brilliant.'"

"Dreams," however, is Jason's current favorite track on the album. "It's got some interesting parts, and I go mad at the end of it," he says. "It's different than the rest. I wouldn't know how to describe it except to say that there are drum fills that go on longer than they should and come back in slightly later than they should."

And how did they obtain Jason's big drum sound in the studio? "Ask Mr. Ezrin," Jason says.

Bob Ezrin had no intention of adding

drum programs and well-thought-out but not particularly live or spontaneous kinds of music. Then to hear something like this, which seemed so spontaneous, so visceral and sexual and youthful, was really exciting to me. I decided right there on the spot that I had to produce the band, even though I was about to complicate my life beyond belief. It cost me a few relationships to be able to do the project, but it all turned out to be worthwhile."

As for his drum sound, Ezrin says, "It's something I've worked on for a long time, and it's always tailored to the individual, but in Jason's case, it was a decision that he should have a lead foot, a huge, cannon foot. Every time he hits his kick, it's an explosion. I felt like the world should move when his foot moves. If you listen to the record, left and right kind of compress every time he hits the bass drum. It's as though he's kicking and triggering explosive charges that are going off at almost exactly the same time on the right and the left side of the stage. I used a very large room and a PA system that only put out low end, nothing else, and was only triggered by certain drums—obviously the bass drum and some of the tom-toms, and on certain tunes I used the snare to trigger it. But most of the time it was just the kick and low tom. Every time he hit the kick, about 120db of amplified kick drum would go shooting out into the room and bounce off the walls and make the floor shake."

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Photo by Aldo Mauro

As drummers, we have to be acutely aware that our job isn't just to sound great ourselves, but to allow those playing and singing with us to connect with their muses, too.

Drummer Jerry Clarke has been doing just that with one of our most gifted living guitarists, Jim Hall, in the studio and live, for almost 20 years. "A lot of times I'll play a solo," Hall explains,

"and I'll turn around to Jerry and literally say, 'Thanks.' He seems to really know how to get behind a soloist and make him sound better. Sometimes I'll sort of grin at him; it will just have

FINDING

been a nice moment, and the two of us will be aware that we both had something to do with it."

Those sorts of moments are what jazz players and fans live for. And in forsaking a very successful studio career in Toronto and choosing acoustic jazz as his musical path, Terry Clarke has made it clear that those moments are of the utmost importance to him, too. Following the acoustic jazz path has also allowed Clarke to play in a variety of situations, allowing him to express himself in many different ways, from the big bands of Toshiko Akiyoshi and Joe Rocdsano, to the more intimate settings of Dave Samuels' or Jim Hall's small groups.

"The thing that stands out for me about Terry," says Samuels, "is that his attitude is so amazingly positive and open. He can appreciate something for what it is—without getting entangled in ego and emotions and stuff that doesn't have anything to do with the actual music." Joe Rocdsano concurs: "A lot of drummers can play in a big band, but they can't play in a small group context as well, and vice versa. The thing that makes Terry's drumming unique is that he can do both equally well."

Bassist Don Thompson has been working with Clarke for about 25 years, and is probably as intimate with his playing as any musician. The two have played together in situations from John Handy's highly acclaimed late '60s band, to Jim Hall trios, to the Boss Brass big band, to a nine-piece rock band called Dr. Music, to countless studio gigs. "For a lot of years I couldn't imagine I couldn't imagine not playing with Terry," Thompson says. "It seemed like everything that I wanted to play depended on his being there. During all that time, we hardly ever actually spoke about the music. He's so darn smart that you don't have to tell him anything, because as soon as he hears it,

TERRY

JCB

CLARKE

THE BALANCE

by Adam Budofsky

he knows exactly what's going on. He just has that intuition about music."

Since coming to New York and concentrating on music he truly feels close to, Clarke says his attitude toward playing has lightened up considerably. And the people he works with notice it. "He has the enthusiasm of a teenager," Dave Samuels relates. "He has the attitude of someone who is exploring and experiencing music for the first time, with the playing of a veteran."

That attitude also comes across when speaking with Terry. Whether he's recalling lessons he learned as a teenager, or conjuring the feeling, as a budding jazzier, of having Tony Williams playing on his drumset, or trying to verbalize the psychic connections he made the night before on a Jim Hall gig, Clarke is always passionate, eager to share the experience. On a cold afternoon this past winter, in his Roosevelt Island apartment and between mouthfuls of his homemade Caesar salad and chicken soup, we managed to capture a wee bit of that enthusiasm on tape....

AB: Let's talk about what you consider your major gigs at the moment.

TC: Since moving here I always seem to be working simultaneously with four or five bands—all of whom don't work on a regular basis. It's set up in such a way that I can work all of them without treading on too many toes. I'm dividing my time between Toshiko Akiyoshi's big band, Jim Hall's quartet, jazz singer Helen Merrill, and Dave Samuels. It's starting to get to where people are now booking me six months ahead, knowing that they better get me now because of these other commitments.

AB: Do you enjoy this situation?

TC: It's a situation that I've always enjoyed being in. I sort of maneuver my life so that it does end up that way, because I don't want to be out of work for too long. And really, it's astounding to think that over 20 to 25 years

of playing, I really haven't been out of work for more than a week or so at a time. I've really been fortunate in that way. I never thought that it would happen this quickly when I came to New York. It seems to be falling into the way I would like it to go, which is to have a little bit of a lot of things. Especially if you're working in a jazz context, nobody's ever working all the time. So out of necessity you have to divide your time between different groups. But it works out perfectly for me because that's the way I want it, that's the way my musical sensibility goes. I want to balance my life out.

We were talking about "balance" before the tape was rolling, in terms of sitting at the drumset. I think these things are all connected—having a balance in your life, as well as in your playing. When I was playing with John Handy, he used to get so bugged at my ride cymbal that he'd turn around and put his hand on it. What an awful thing...I'd be playing along and all of a sudden—Clank! It was so loud to him that it drove him crazy, because my right side was louder than my left. Then about five or six years later I was playing one night, and I just naturally lifted my foot up and started playing with my toe on the hi-hat. Simple. All of a sudden, everything balanced. Dynamically, my left side came up and my right side came down, and I could hear everything on my left side, because I was transferring a lot of my weight to the left side of my body. My entire sound changed, my concept changed, I relaxed; a whole thing that was missing in my playing happened in a split second. So there may be a parallel between how balanced your life is and how balanced your sound is. It's all manifested in everything that you do.

AB: Do you think there is some kind of subconscious thing going on here?

TC: There's no doubt about it; the parallels are astounding. If

you're really thinking musically, and you're thinking the way you'd like it to be, you can almost make it happen. So the playing situation that I'm now in is almost coming true the way I would like it to be. I don't want to just play this or just play that. And I know it drives people crazy because they want to compartmentalize you; it seems to be human nature. People feel safer if they know what it is that you do. I've gotten to the point where I have enough confidence in what I do in all these different contexts that what I want to do is play in these different contexts, with no apologies to anyone. It makes for a more whole me. And it makes for a better player.

AB: Do you seek after bands that don't expect a certain thing out of you?

TC: Yes, and I think that my best playing comes from the situations where there's no precedent set, there's no preconceived context for it. That's why, even though I play in a lot of big bands, I don't like to be put in the big band mold. I never really listened to big bands when I grew up. Maybe that's why what I do in a big band might be a little bit different than the other guy, because I'm thinking "small group," and I'm thinking of a different kind of sound and of a way to find a freedom within that structure. And that's when my most creative music comes out.

AB: Jim Hall's gig seems to allow you a lot of space to be creative.

TC: When I'm playing with Jim, he allows me so much freedom. We never even talk about this stuff; he allows me by the nature of his playing so much freedom that I hear things that I never would hear in any other context. Jim also taught me the lesson that I really needed, when I needed to learn it, which was

that there is as equal a dynamic level between *pianissimo* and quadruple *pianissimo* as there is between *pianissimo* and *mezzo forte*. There's another world down there that I never knew about until I started playing with him. He opened my ears up. That's why when you're in a Jim Hall audience, you can hear a pin drop. And maybe that's one of the reasons the Japanese love him so much, because they really appreciate that silence was

"NOTHING I'VE EVER PLAYED ON RECORD HAS MATCHED WHAT I KNOW I'VE HEARD MYSELF PLAY LIVE, WITH NOTHING BUT THE AIR THERE TO HEAR IT."

there first, and they have the ability to sit down and be quiet and let something happen, which is something that Jim taught me. He would probably be embarrassed to even talk about this stuff. But I feel so much about it that I can't even verbalize it with him.

The beauty of every band I've been in with him, which have usually been trios, is that you learn to go beyond your instrument. That's the thing that I'm always striving for. In other situations I never get the chance to try to go beyond what the drums can do. With Jim I hear things that I almost wish I had another instrument to play them on. He makes me play so much *music*.

And then it turns out that I'm making him do the same thing. So it's a beautiful kind of rapport. Again, it's totally non-verbal.

AB: There was a big difference between when I saw you last

week with Roccisano's big band and when I saw you with Jim Hall. At Roccisano's gig, all the musicians were laughing and joking with each other. The Jim Hall vibe wasn't angry or sad at all; it just seemed more of an unspoken thing. You guys wouldn't necessarily look each other in the eyes.

TC: It's introspective, it's introverted in the good sense of the word. It's the only gig that I really close my eyes the whole time, because I'm hearing all this stuff. And you know, it's an interesting thing: My mother called me up and said that she loves the Jim Hall record *All Across The City*. She said, "When I saw you live, you guys would be playing

along, and it would build together toward a climax, and then all of a sudden it would taper off, and none of you so much as looked at each other." And I said, "Mom, you've just hit on the essence of the music," which is the magic—that's what jazz is, the magic—of four people communicating non-verbally and psychically. It just moves by

itself. To hear a 75-year-old woman who just likes music tell me *that* means more to me than a drummer coming up and saying, "Hey, I dug what you did with your left hand." That doesn't mean anything. But for a layman to comprehend it.... Now, it would be nice if a big band did that, if eight or ten people did that together. But it has to be more structured. And yet Jim's music is very structured.

AB: How structured is it? Does he give you demos, or do you get together and rehearse?

TC: No, he gives us charts. I'd rather work off a lead sheet; I've done it for years. Rather than writing out a drum part with every little bit in it, I would rather just have everything written that the brass is playing and edit out what I don't need. Nothing drives me more crazy than to hear a drummer grabbing everything—Buddy Rich used to do that and it would sound like a boiler factory—accentuating almost everything. But there's a real art to picking out exactly what not to play.

AB: When you played the tune "Hide And Seek" live, you played time holding a shaker with one hand while

Terry's Equipment

Big Band And Recording Kit (left)

Drumset: Ayotte six-ply shells in blonde maple finish.

- A. 6 x 14 maple snare
- B. 9 x 10 tom
- C. 10 x 12 tom
- D. 13 x 13 floor tom
- E. 15 x 15 floor tom
- F. 16 x 22 bass drum

Cymbals: K Zildjian and Paiste 602 models.

- 1. 14" 602 hi-hats (with original ripple bottom from 1969)
- 2. 16" K *Dark* crash
- 3. 20" K medium ride
- 4. 20" K sizzle
- 5. 18" K medium crash/ride

Small Jazz Kit

(bottom left)

Drumset: (same as above)

- A. 6 x 14 snare
- B. 8 x 12 tom
- C. 13 x 13 floor tom
- D. 16 x 18 bass drum

Cymbals: (same as above)

- 1. 14" hi-hats (same as above)
- 2. 18" K medium crash/ride
- 3. 20" K sizzle
- 4. 18" 602 flat ride
- 5. 16" K *Dark* crash

Hardware: Tama hi-hat stand and tom mounts, Pearl cymbal stands, tom legs, and bass drum spurs, and a Ludwig Speed *King* bass drum pedal with a felt beater.

Heads: Remo coated *Ambassador* on top of snare, with a *Diplomat* on bottom. Coated *Ambassadors* on top and clear *Ambassadors* on bottom of all toms. *Pinstripe* on bass drum batter head with coated *Ambassador* on front.

Sticks: Powertip *Triple B* maple model with wood tip.

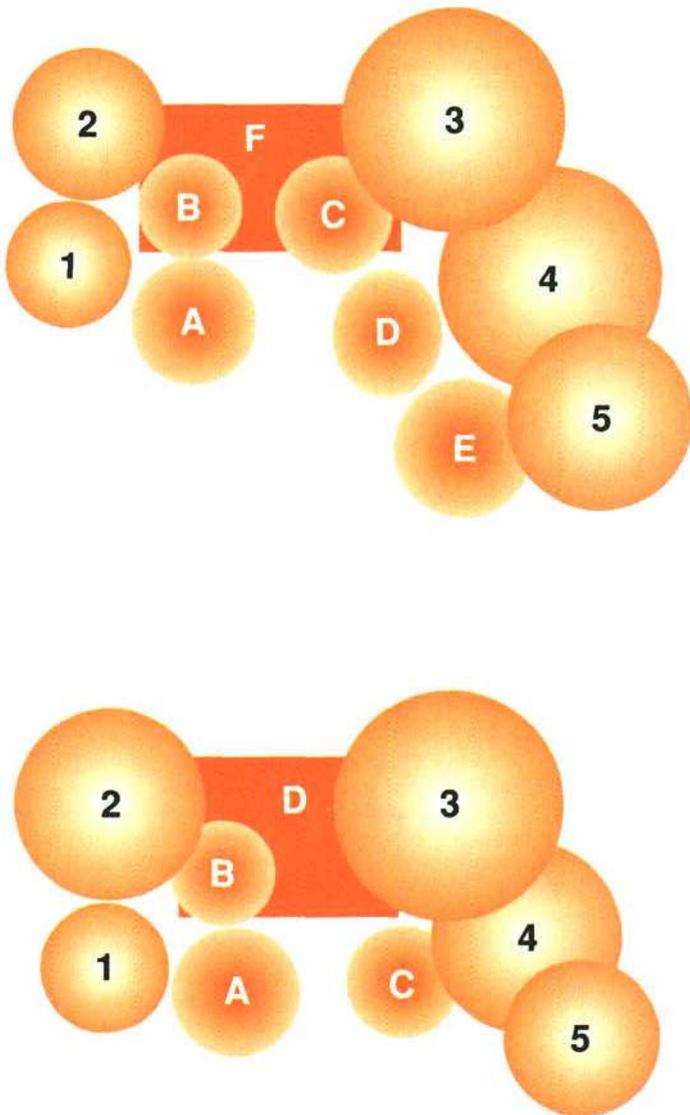


Photo by Aldo Mauro

still grooving on the rest of the kit. Is that written in, or does Jim make suggestions like that?

TC: No, once the head's over, all that other stuff is just magic; it's all whatever happens. The thing I do with the shaker I used to do with the trio. You'll hear me play it on the *Jim Hall Live In Tokyo* "St. Thomas" solo. I just started doing that because it's fun to do. It just creates a whole other thing. And sometimes on that tune I'll just play on the bass solo; sometimes I play it on the piano solo.

It was always very open in Jim's groups. You start getting into a routine with these things night after night. But you still try to make it as fresh as you can. That's the essence of it. There are, however, some jazz groups that you hear the same tunes in the same order and almost the same solos. And that's when I hate it. As soon as I feel it starting to get into "The Jim Hall Show"—"Okay, ladies and gentlemen, in the middle ring, the dancing bears..." that's when I do everything in my power to break it open and take it in an entirely different direction.

AB: Getting back to the shaker part, do you look at playing it as just playing time on another instrument? If you're playing ride with your right hand you can still move over with your stick, but when you have your shaker—and you had it for quite a long time the night I saw you—it forces you to come up with different ideas with your left hand.

TC: That's right. That's funny, because it goes back to the time when I broke my arm during a Jim Hall tour. I still played the gig, with my arm in a sling. That was a great lesson, and on no other gig could I have done it, because that gig requires so little technique. I mean, the best music is the simplest music. And the best music doesn't require a

lot of technique to play. But everything still has to mean something. So when I'm playing time with a shaker, I'm in the same situation as when I broke my arm: I've got one arm and two feet. How much can I do to make it sound like something isn't missing?

AB: Do you ever practice at home to work out that sort of dilemma?

TC: Actually, I've never practiced that. It's just evolved on the gig. The figures that I play will be suggested, as usual in a jazz group, in the conversation that is going on musically between everybody. Everybody is feeding everybody else ideas all the time. So I will play figures that obviously complement the soloist and that are in keeping with the composition and that are logical, and then rhythmical ideas can come from anywhere. I'm limited obviously because I've got the one hand holding the shaker all the time, so I can't do double-stroke rolls or anything. But that's the challenge. So the more I play, the more it sounds like there are two or three people playing. The idea is to make it feel as full as possible. It's just

like having another voice. It's like using anything, adding another tom-tom or playing a brush with one hand and a stick with another. I've done it with tambourine, too, with my left hand, banging it on my left knee and

keeping something else going with my right hand. Or sometimes I'll play nothing but shaker behind a bass solo, or just play with one brush. Or sometimes I'll play with my hands—just play conga fills on my snare drum with the snares off. If it complements what's going on, then it's right.

I haven't really gotten into another situation that's as free as Jim's. But obviously I'd like to find another situation that is that loose. Playing with Dave Samuels, things are more set. So it's just learning how to vary your approach to each situation. Somebody who knew my playing in a lot of different situations gave me a nice compliment this summer. They said, "I always know it's you; you always stick in your own thing,

"THE WORLD DOES NOT CARE IF WE DROP BEAT 4. LIFE WILL GO ON WITHOUT US. THE REALIZATION OF THAT WILL GIVE YOU THE FREEDOM TO TRY ANYTHING."

yet still perform your function." And it was really good to hear that, because I felt like I had achieved some sort of plateau, where now I've got my own sound.

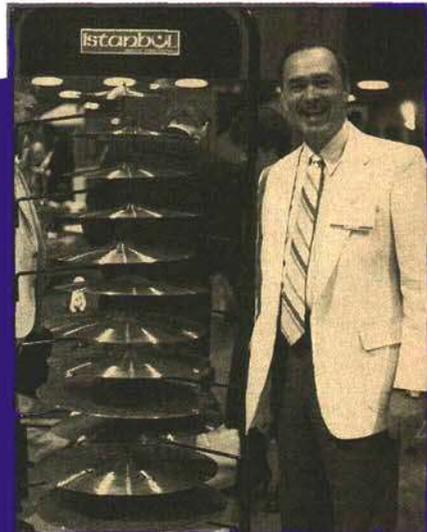
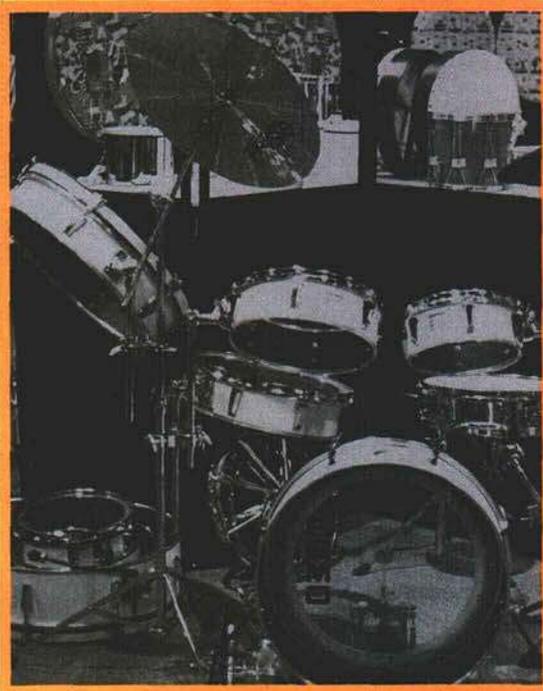
AB: During your last interview in *MD* [June 1983] you said that you had finally found that you *did* have your own kind of sound. You were talking about equipment before that in the interview, so I would imagine you feel it's a combination between style and the actual equipment being used that defines one's sound.

TC: No, the point I was making really didn't have much to do with actual equipment. Whether you know it or not, you're going to sound the same on a whole bunch of different

continued on page 74

NAMM '90

Remo's new Legero set stresses light weight and portability. The company was also showing a completely new drumhead series called Legacy, with a sound falling somewhere between those of the Ambassador and Fiberskyn 2 lines.



Gretsch's Ken Kramer proudly displays the Istanbul line of hand-made Turkish cymbals distributed exclusively by Gretsch.

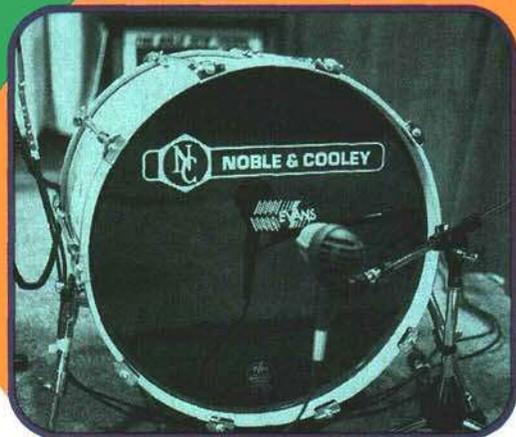


Meinl's top-of-the-line Livesound congas and mini-congas incorporate their Floatune suspension system. No holes are drilled in the shells.

This Rockstar Pro kit from Tama was fitted out with new Titan Stilt hardware.

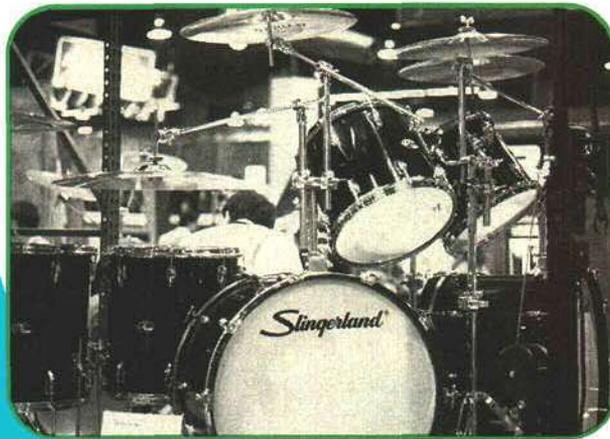


Pro-Mark's Maury Brochstein, Herb Brochstein, and Pat Brown were on hand to display the company's new Natural series of unfinished drumsticks.



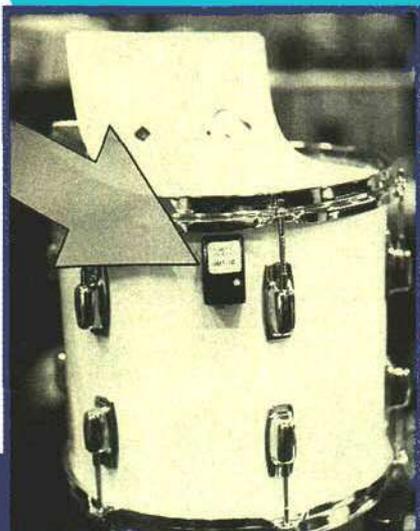
New bass drum heads from Evans were hot items. In addition to the specially designed miking head shown here (with slits cut into the Evans logo for air escape), Evans' Genera EQ batter head produced a full—yet controlled—bass drum sound with no muffling in the drum.

Pearl's familiar drum rack has been reintroduced with a black anodized finish, and the CR-1 Cymbal Rack Extension for overhead mounting of cymbals has been added to the line.

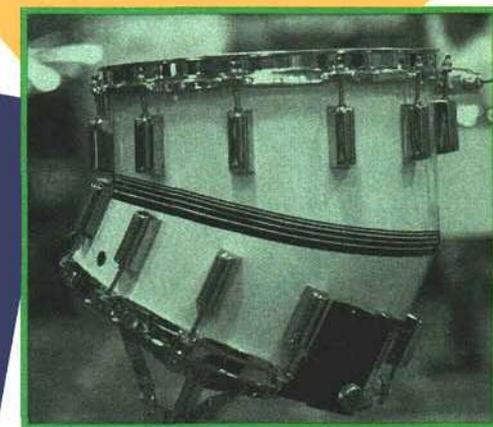


American-made Slingerland Lite tote were on display at the H.S.S. booth. The kits retain the look of classic Slingerland drums, but also incorporate newly designed shells and other improvements. H.S.S. says it is ready to aggressively market the line, which will also include Radio King snare drums.

A new shell-mount trigger was offered by Trigger Perfect.



Gongs, bronze drums, small cymbals, and other percussion instruments from Bali and Indonesia were shown by Interworld Music Associates.

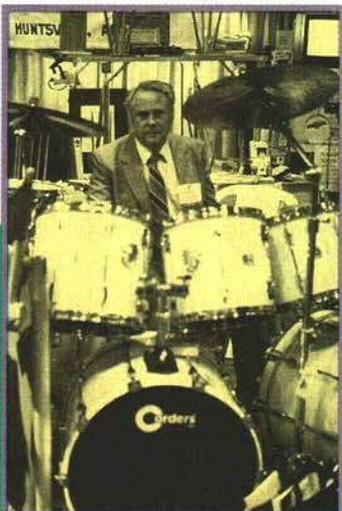


This unusual fiberglass snare drum design from Stingray Percussion is said to project more of the sound forward, rather than down into the ground. The company was also displaying complete fiberglass drumkits.

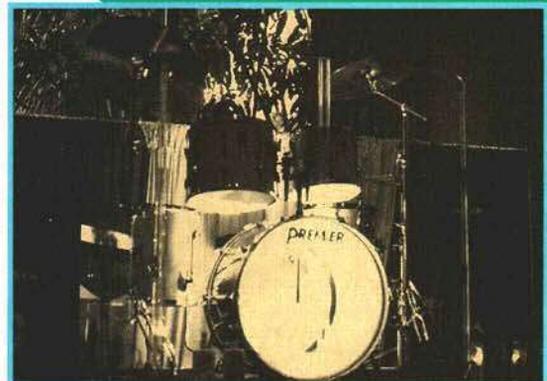
Joe Montineri—well-known for his custom snare drums—is now constructing toms and bass drums, as well.

NAMM '90

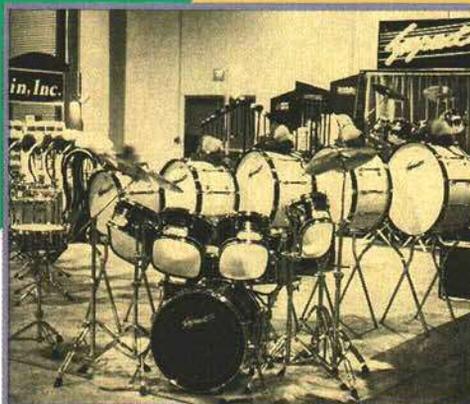
James Corder was on hand to display the drums that bear his name. He also was stressing the fact that his are the only drumkits on which all the hardware is made in the U.S.



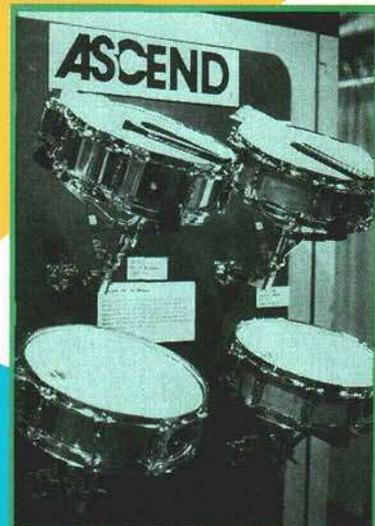
From France, a new company called MIDI Drum was displaying a complete system of MIDI trigger pads.



This lighted drumkit is behind an Original Drum Screen, a portable, see-through drum enclosure for isolating and miking drums.



Impact Industries was emphasizing their complete lines of drumkits, marching percussion, and drum cases and bags.

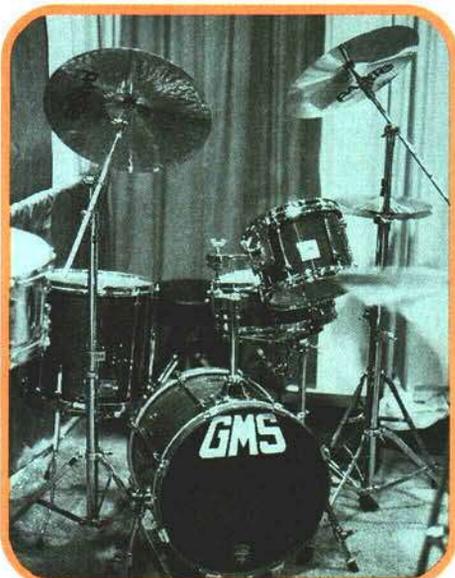


LP Music Group has entered the snare drum wars with a series of drums in its Ascend line.

Morris Lang is offering custom-built, personalized Gladstone replica snare drums.



GMS drums had an attractive jazz kit on display. The company was also showing a more traditional-sized kit mounted on a Gibraltar G35 rack system.



A new company offering a wide variety of ethnic instruments from Ireland, Europe, the Middle East, and the Far East is Lark In The Morning.





Making a concerted effort to show that they are a serious, professional-quality brand, Mapex drums had a variety of drumkit models on display.

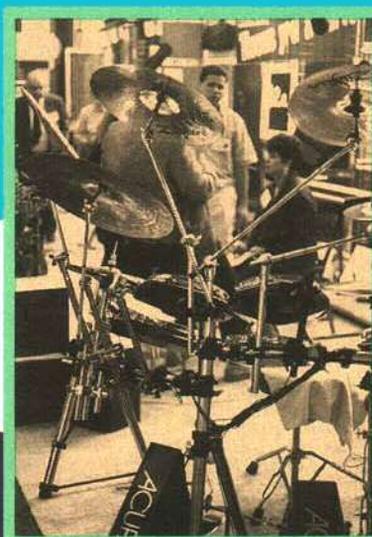
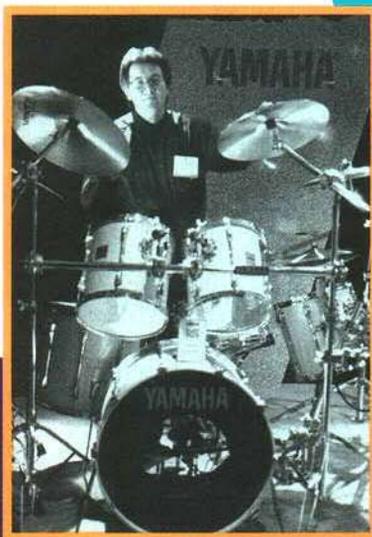


Dave Patrick and Sharon Gross of Solid Percussion were on hand to display the company's expanded line of premium snare drums—including models made of exotic woods and bronze.



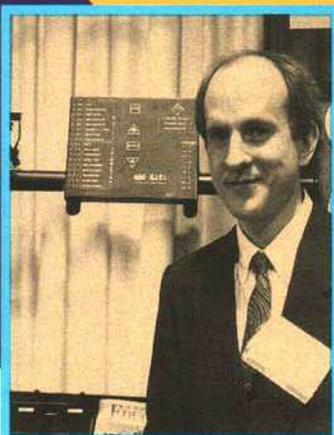
Paiste's new Sound Formula series uses the same patented alloy developed for the Paiste (Signature Logo) series. The new pro-quality line is made in West Germany, involves a slightly different manufacturing process than the Paiste series, and is a bit more limited in its models.

Yamaha's Jerry Andreas stands behind one of the company's new Rock Tour Custom kit configurations. The new series features completely redesigned birch shells, oversized stands, and configurations that allow the drummer to combine sizes never before available in kit packages.

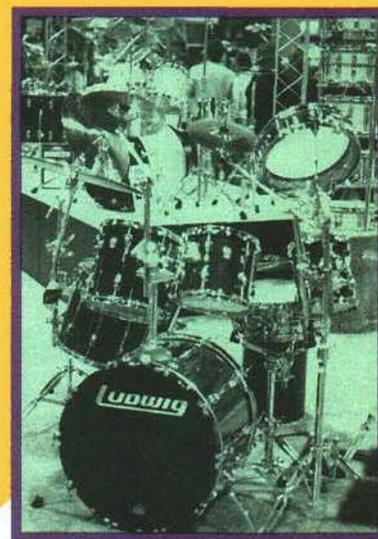


Acupad is another new entry into the trigger-pad arena.

Zildjian's newest cymbal-alloy snare drum features a 4 5/8" shell with a Brilliant finish. Also new from Zildjian were 14" and 19" K Dark Crashes and a 14" K Mini-China cymbal.

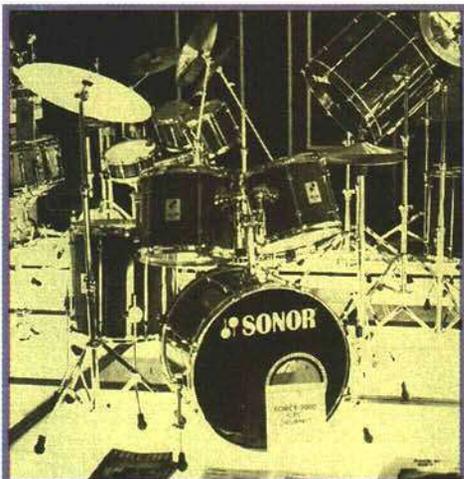


Bill Katoski has added the MIDI KIT1 to his KAT line. It's a trigger-to-MIDI interface that incorporates the "intelligent" triggering of the drumKAT at an entry-level price. In addition, Bill reports that version 2.0 software is available for the drumKAT, and that the playing surface of the KAT MIDI Controller has been dramatically improved.

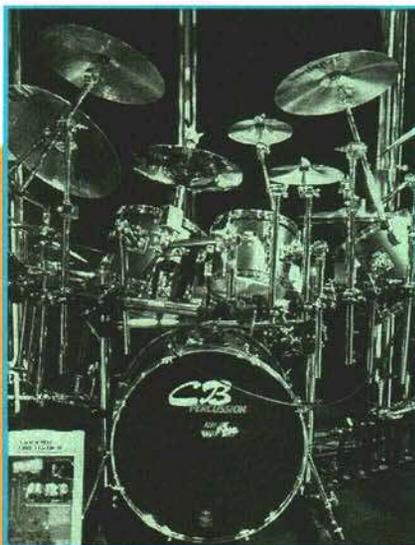


Ludwig has added Blue Shadow to its series of pressure-dyed finishes, and has re-introduced its classic 13" piccolo snare drum.

NAMM '90



Sonor's entry-level Force 2000 kit made its official debut at the show.



Kaman Music Corporation was stressing the professional applications of its Gibraltar rack and hardware series, while maintaining its position as a leader in affordable drums with the CB line.

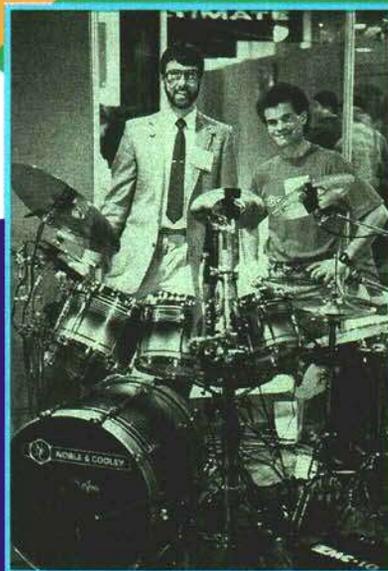
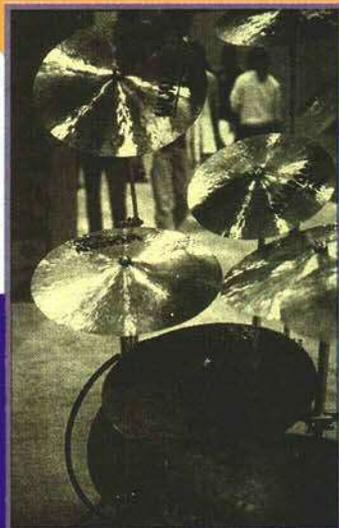


Dennis Chambers and Calato Manufacturing worked together to create a unique new special-effects drumstick. It's called Splitstix, and features a bun end split into six separate 4"-long pieces. An O-ring is used to adjust the "spread" of these pieces for different sounds.



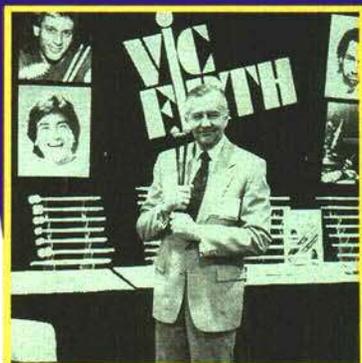
At the Modern Drummer booth, MD's Managing Editor, Rick Van Horn, met with Ronald Vaughn, author of MD's forthcoming Drumset Owner's Manual.

New from Paul Real Sales are Wuhan Spizz cymbals. This line combines Italian and Turkish cymbal-making techniques with traditional Chinese manufacturing processes to create a totally original kind of cymbal.



Jay Jones and Bob Gatzen of Noble & Cooley were pleased to introduce the company's new Horizon Series drumkit. The drums feature traditional sizes and unique ply shells (with all the plies running in the same direction). N&C feels that this design resembles the natural growth rings in a tree, and thus best approximates solid wood in a ply format.

Vic Firth introduced Signature Series mallets from Ed Mann and Victor Mendoza, along with new Buddy Rich, Gregg Bissonette, Carmine Appice, and Tommy Lee Signature Series drumsticks.



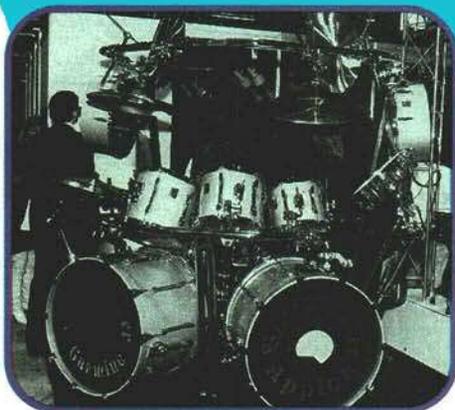
Material Innovations has added a snare pad to its Igniters trigger-pad series.

Bernard Purdie was among several Sabian artists doing demos at the show. The company debuted a new 20" Dry Ride and a new 16" Bright Crash in its AA line.



Simmons was once again very evident at this year's show—following a period of shutdown in the U.K. Simmons feels that the affordable SDS2000 kit and the Trixer (combination trigger/mixer/sound source/reverb unit) will help re-establish its consumer base.

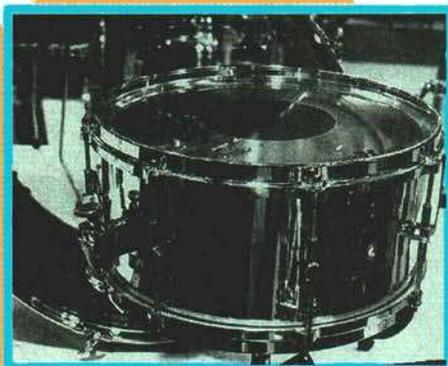
Carmine Appice's new kit was a focal point of the Premier exhibit.



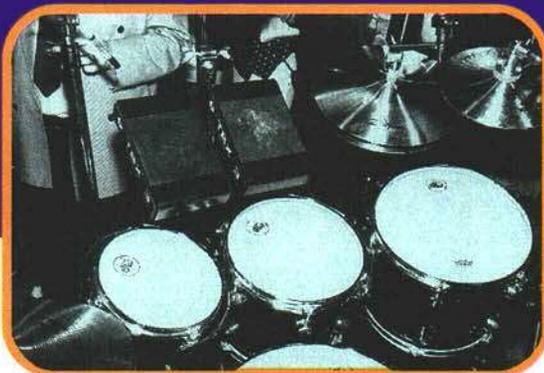
Amberstar International displayed RB (Rotationally Balanced) drumsticks—wooden drumsticks with weighted inserts to move the "center of balance" to the "point of rotation" for improved response and power.



Rogers showed a new snare drum incorporating a low-mass hardware design.



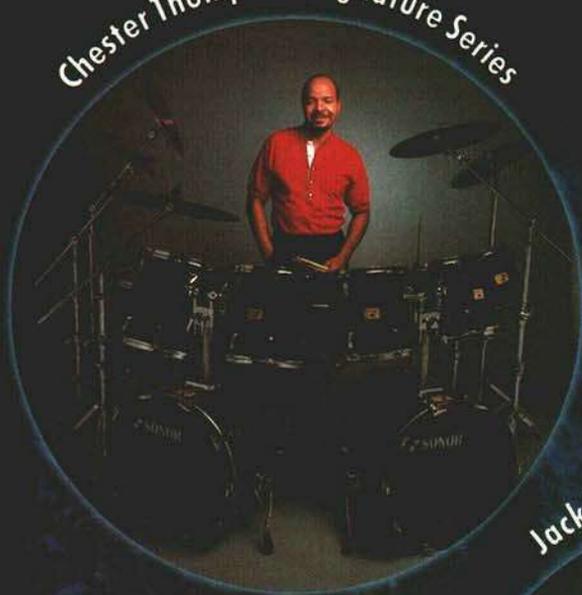
JMA drums made their debut at the Island Musical Supplies booth.



Drum Workshop's TBX-3 trigger pad (designed in association with Terry Bozzio) was displayed, along with a new fixed auxiliary hi-hat and several other hardware innovations.

NOW, FROM THE ULTIMATE NAME IN DRUMS,

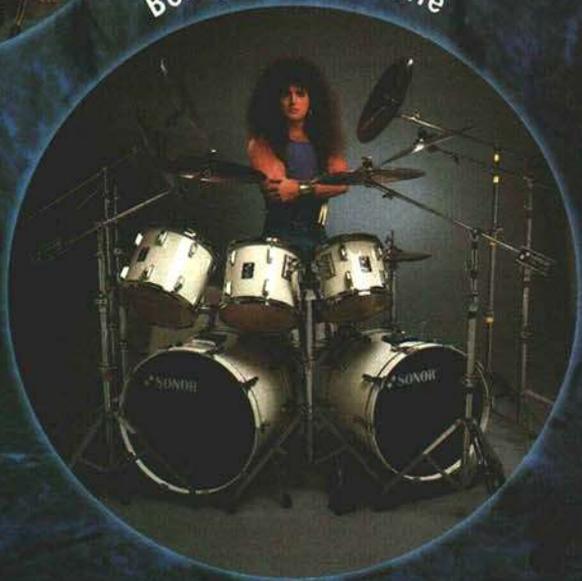
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Ludwig Sticks

These are the days of specialization in the percussion industry—especially when it comes to accessories. There are drumhead companies, drumstick companies, case companies, hardware companies, etc.—and they all make fine products. But it wasn't so long ago that in order to be in the drum business at all, a drum company had to make all of these accessory items itself. That's why drum catalogs of the '60s looked so impressive: They offered *everything!*

To be sure, many drum companies today have recently introduced drumstick lines, and one or two offer heads. But most of these involve the distribution of items made for these companies by outside manufacturers. However, one of the few companies who has been legitimately in the drumhead and drumstick business all along is Ludwig.

Due to the incredible amount of advertising done by all of the various head and stick manufacturers, Ludwig's heads and sticks have sort of disappeared from the mainstream of consumer awareness. This is regrettable, because the company offers features on their heads and sticks that are not available from anyone else. That isn't to say that every drummer out there will like the Ludwig items—as will be evidenced by this review. But it certainly would be worth every drummer's while to at least find out what this venerable company has to offer.

Drumsticks

When it comes to drumsticks, there are a number of things to look for. Is the quality control consistent in terms of straightness, balance, weight, etc.? What does the finish feel like in the hands? And, perhaps most important, what are the individual model designs like?

In terms of consistent quality, Ludwig's sticks rate high marks. All of the models we tested were straight, well-balanced, and very evenly weight-matched. The amount of lacquer on the sticks seemed a bit less than that of several other brands; this made the sticks easy to grasp with sweaty hands.

Ludwig's drumstick line includes 15 models available in either hickory or laminated maple (11 of the hickory models are available in nylon-tip), and four more models in the laminated-maple *Power Line* se-

ries. This isn't as large a number of models as is offered by several other companies. But what is impressive about the line is how much difference there is among the individual models. Ludwig makes sticks that

much less than corresponding models made of hickory. Rock players who want the power of large sticks but the speed of smaller, lighter sticks often choose maple for this reason. Unfortunately, maple sticks

are much less durable than hickory, and can be expected to break much faster than would comparable hickory sticks.

Enter Ludwig's laminated maple sticks. Each stick starts as a 16-ply, kiln-dried dowel. Ludwig feels that laminating layers of wood together with a powerful glue creates a stronger stick than a solid-maple one of the same size, and that the lamination process ensures consistent weight and straightness. Granted, the sticks are a little heavier than solid-maple sticks, but they are infinitely more durable—and they're still lighter than comparable hickory sticks.

I was pleased with the model variety in both of Ludwig's stick lines, and I was knocked out with the comfort and feel of their laminated maple line. (My only criticism is that the

laminated sticks are not offered with nylon tips.) I earnestly suggest that you seek out Ludwig sticks—which admittedly might take a little effort in some areas—and give them a try; they have some terrific models and a fine heritage behind them. The hickory sticks list for \$8.00 per pair in wood tip and \$8.50 in nylon tip. The laminated maple sticks sell for \$8.80 in all but the *Power Line* series. Those sticks list for \$8.85, except for the *19A Marching* stick, which sells for \$9.25 per pair.

Drumheads

In order to evaluate Ludwig's drumheads, I enlisted the aid of *MD* Features Editor William F. Miller. We found that, between us, we proved something I said earlier: Not every drummer will like the products of any given company. Basically speaking, I liked Ludwig's drumheads; Bill didn't.

Certain general descriptive information applies to all Ludwig heads. To begin with, all of Ludwig's heads are single-ply, and they all feature the company's unique hoop design. This involves an inner hoop locked within an outer channel. Ludwig really stresses the fact that these heads won't pull



Left to right: 16A and 5B hickory, 1AL and 18AL laminated-maple, and 20AL and 21AL Power Line laminated-maple models.

Photo by Scott G. Blienstock

have obviously been designed for specific applications. For example, from among the sticks in our test group, the model 1A—with its long, narrow neck and acorn tip—just cried out to be used for small-group jazz. (When I picked it up, I automatically began playing a bebop ride pattern.) The 18A model combined a thin neck and small tip on one end with an enlarged, rounded butt on the other to create quite a versatile multi-purpose stick. And the model 21AL stick from the *Power Line* series served me well when I needed more attack on drums and cymbals in the later sets of a rock gig. It featured a fairly thick shaft (5/8"), a medium-thick neck, and a nice, fat, round bead. But it wasn't overly heavy—as some rock sticks can be—due to its manner of construction. I want to comment further on that manner of construction, because it was actually Ludwig's laminated maple sticks that I was most impressed with.

Several companies produce solid maple sticks, which offer a number of advantages. Softer and lighter than hickory, maple sticks absorb more shock from playing, making them very comfortable to use. Additionally, large sticks made of maple will weigh

And Heads

out of their hoops under high tension, so we put that claim to the test. The heads won. We were able to get them so tight that the lugs on the drums started screaming, with no appreciable strain on the hoops at all. As Bill put it, "If you're into Stewart Copeland drum sounds, or like a snare drum tuned up in bongoland, these are the heads for you."

Another feature shared by all of Ludwig's heads was a low-profile collar design. Such a design usually lends itself to easy tuning (which I found to be true on these heads), and there are

some brands of drums on which low-colored heads fit better. If you've ever had a problem with lugs not being able to tighten up enough on your drums, Ludwig's low-collar heads might be an excellent solution.

Moving on to the individual heads, there was one series on which Bill and I agreed. We both liked Ludwig's *Ensemble* heads very much. The heads we tried were medium-weight, white-coated models (they are also available in a heavier weight), and we found them very resonant and responsive (especially on the snare drum), with good stick attack. They worked very well on a small jazz kit, and would probably sound great for rock too—although they would not be as durable as some of Ludwig's other models. The heads are available in all sizes, but our test group didn't include a bass drum head.

The balance of the heads we tried were from Ludwig's *Rockers* series, and included *Coated*, clear *Silver Dot*, and *Black* models. We also tried *Coated Silver Dot* snare batters.

We found the *Coated* heads to sound generally like mellow versions of the coated *Ensemble* heads, with a little more "meat" and bottom on snare drum backbeats, and a little crisper attack sound on toms (when compared to the other *Rocker*

heads). Bill liked this head the best on the toms, but found that it contained a certain amount of what he termed a "plastic-y" sound. I thought it would work best as a

degree of the problem. He thought that there was a great deal of the plastic-impact sound with the *Silver Dots*, while I was pleasantly surprised by how little of the



Left to right: Rockers Silver Dot heads, 14" Ensemble batter, Rockers Black heads, 14" Rockers Coated Silver Dot batter, Rockers Coated heads.

rock snare batter (it is the head that comes as standard on all Ludwig snare drums); it wasn't quite as round-sounding as I like on toms or bass drums.

The *Rockers Black* heads were my favorite for toms and bass drums. Neither Bill nor I cared for them on a snare, since they had a lot of ring. I thought they projected a clear, round tone fairly well, which is my preference on toms. Bill thought they might work better as resonant bottom heads than as batters; he thought that these heads, too, had a bit too much "plastic" sound when struck. In terms of quality control, a couple of the heads we tried had the logos heat-stamped dangerously deep into the Mylar, the impression stood out on the underside of the head like a raised, embossed seal. This is a hand-done process, and so is likely to vary a bit from head to head, but it is something to be careful about when selecting one.

Ludwig's *Silver Dot* heads feature an additional "dot" of Mylar affixed in their centers for added durability and a certain amount of overring control. I'm not partial to dotted heads, because the stick sound on the dot always sounds very "slappy" to me, and the heads generally don't resonate the way I like a head to. Bill and I agreed that this characteristic was present on the Ludwig heads, but we disagreed on the

effect I heard (versus that found on other brands). I suppose it depends on one's perspective and point of reference. To be sure, there was some slight muffling of the stick attack sound, but I heard very little difference in overall head resonance between the *Silver Dot* heads and the *Black* models.

We both agreed that the *Coated Silver Dot*—which puts a heavy coating on top of a dotted 14" batter head and is designed for snare drums only—created a very thick, flat, "dead" sound. Neither of us could see a use for such a head in a live application. However, Ludwig's catalog suggests this head for "studio and 'hot-mic' situations." It certainly controlled overring, and it didn't have a piercing attack, so it might work well for sensitive recording or sound-reinforcement situations where control, rather than projection, is the crucial element. It certainly would be a durable head.

As with any brand of drumhead, whether or not you like the *sound* of Ludwig's heads will depend a great deal on your personal taste. But their design and variety certainly make them worthy of consideration. They are priced competitively; representative prices for a 14" batter are as follows: *Ensemble*—\$16.00; *Rockers Coated*—\$16.00; *Rockers Silver Dot*—\$18.00; *Rockers Coated Silver Dot*—\$19.00; *Rockers Black*—\$20.50.

Photo by Scott G. Bienstock

by Norman Weinberg

Yamaha YX330 Xylophone

Xylophones have been around for several hundred years, and let's face it: They're pretty simple instruments. Slabs of wood (or a synthetic substitute) are laid out on a frame in standard keyboard fashion. Stick some resonators under the bars to increase the tone and body of the sound, mount the whole affair on a frame, and you've got a xylophone.

The YX330 is a 3 1/2-octave xylophone with a range from F1 to C5 (an almost universal standard). The bars are slightly graduated from about 1 3/4" to about 1 1/2" wide (also pretty normal). And, the instrument is collapsible for easy transportation (like just about every other xylophone). But while the features I've just mentioned may not be very distinctive or special, almost every other aspect of the YX330 is unique, well-planned-out, and well-executed.

Let's start by taking a look at the supporting frame. Wheels (and I mean real wheels) make rolling this instrument from one location to another a dream. The wheels are 4" high, feature steel hubs and grey rubber covering, and allow the YX330 to virtually glide across a tile floor or carpeting. The front two wheels are equipped with locks that have a larger-than-normal foot control. Trust me, when in the locked position, the YX330 isn't going anywhere!

Moving up from the wheels is a sturdy frame that is made from 1" metal pipe. This frame, while serving a very basic function, is full of nice little features. Rubber bumpers on the audience side ensure that the instrument won't be scratched or damaged if pushed up against a wall. When broken down for travel, the legs can be attached (by means of a wing nut) to the bottom of the frame. This way, the legs won't be wiggling around during transport. The supporting arms that help keep the frame's side rails stationary are solid and serve their purpose well. Once assembled, the YX330 feels stable and secure under the most demanding playing conditions.

The frame has an additional metal bar that serves double duty. When assembled, this lower crossbar support adds even more stability to the two ends of the frame. When broken down, it acts as an extra-long carrying handle. Xylophones are heavy instru-



ments, and this one is especially heavy (99 pounds, to be exact). The long handle makes it possible to use two hands—or even two people—during transportation. And while the bar is located in a position that shouldn't interfere with one's playing, it can be easily detached if it seems in the way.

Even the pins that support the bars were looked at in a new light. The bars can be easily removed from the frame, but since the pin hooks face different directions, the bars won't fall off when the instrument is being carried. This is a much more convenient design than having the suspension cord pass through holes in the pins. While there are many other little features that make the frame unique, by these examples I think you can see that the YX330 is an instrument that was designed for the "real world" of performance—including all of the "real world" hassles.

The resonators of the YX330 are metal too. The pipes have a brushed gold finish, which adds a lot of visual class to the instrument. Like most other xylophones, the resonators can be mounted at two different heights to accommodate changes in temperature and humidity. Being made of a heavy-gauge metal, these resonators remind me of those on the classic xylophones produced in the 1920s. One last item: The resonators are a little longer than those found on most other xylophones, with the internal caps located between 3" and 5" from the end of each pipe. While this calls for extra metal (and extra cost), the instru-

ment looks more "professional" with the longer resonators.

The bars on the YX330 are made of a composite material Yamaha calls *Acoustalon*, which is created by cross-weaving fiberglass and plastic. The first thing that you notice about the bars is a series of small holes bored from end to end. The holes (24 of them on each bar) produce some interesting visual effects when looking at the tuning-cuts on the underside of the bar. My guess would be that the holes in the bars emulate the inconsistencies found in natural wood. Genuine rosewood, having been a living organism at one time, is not a flawless material. The cells, fibers, and internal structure of each rosewood bar are

unique. While drilling holes in the *Acoustalon* bars wouldn't alter the internal characteristics of the synthetic material, it would make some parts of the bar more or less dense than others.

One early advertising claim stated that an *Acoustalon* bar produces a sound "with the characteristic warmth and resonance of its rosewood equivalent." While no synthetic material is ever going to sound just like rosewood, overall I tend to agree with Yamaha's claim. The warmth of rosewood is here. The instrument sounds less brittle than other synthetic materials I've heard. While some players have become accustomed to the color of synthetic xylophone bars (and have even come to expect it in some situations), true rosewood sounds a little mellower and "smoother." The *Acoustalon* bars come close—very close. The first partial (the twelfth) comes out a little stronger than it does on other xylophones. But, then again, this is the overtone that is most responsible for creating the characteristic xylophone timbre.

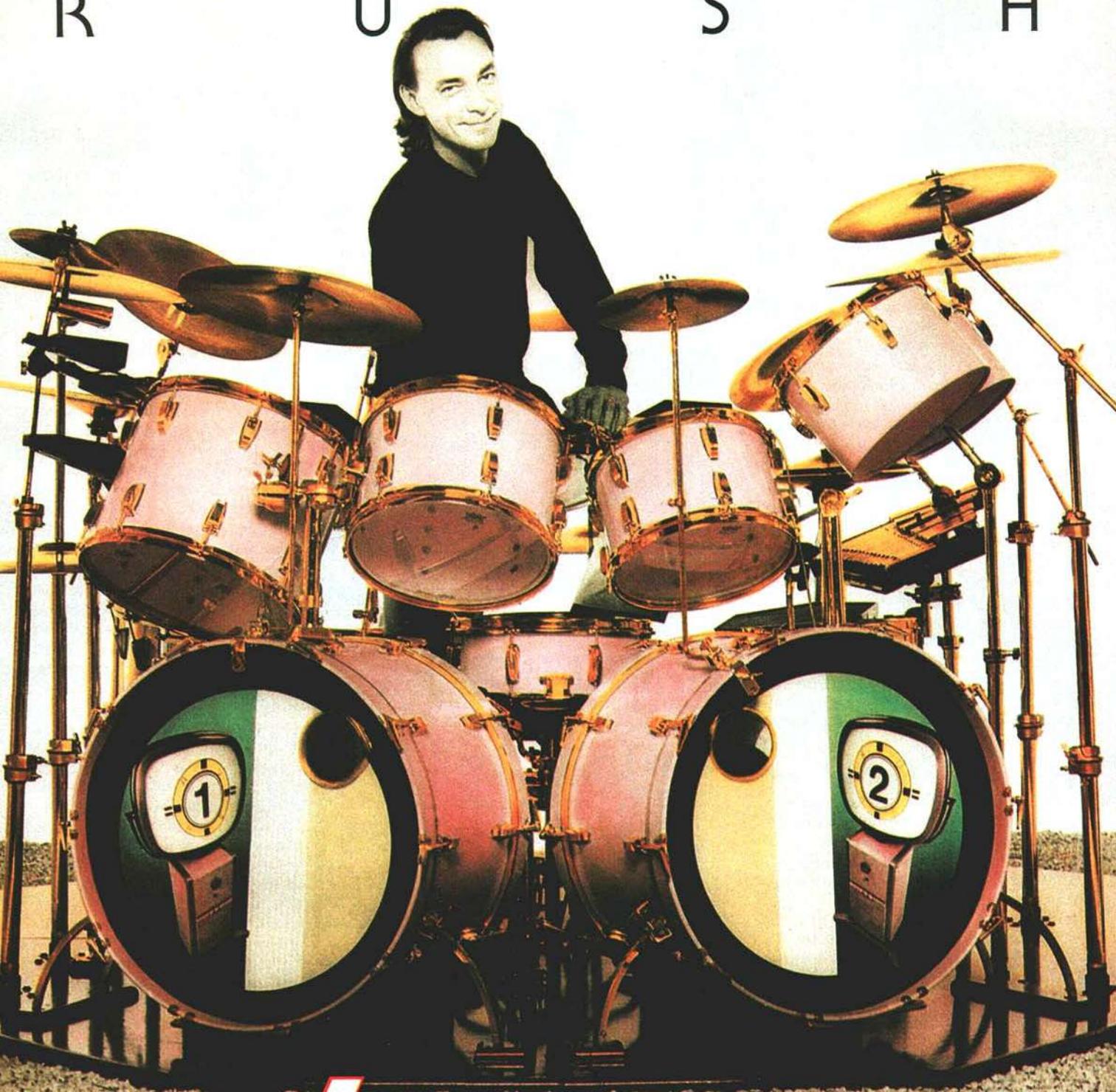
Rosewood bars are much dryer than any synthetic bars available. While not quite as dry as real wood, the *Acoustalon* bars are not as "wet" as the standard synthetics. In fact, they may offer a happy medium for those musical situations where you're looking for a resonance somewhere between rosewood and the other synthetic bars.

Overall, I felt that the balance of the keyboard was quite good. The tonal qualities were consistent from the low end to

continued on page 88

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by Norman Weinberg

sYbil

Once in a while a new product arrives on the scene that changes the face of the scene itself. *sYbil* is such a product. *sYbil* isn't a new type of drum, electronic controller, drum machine, or any other type of hardware; *sYbil* is software for a variety of personal computers.

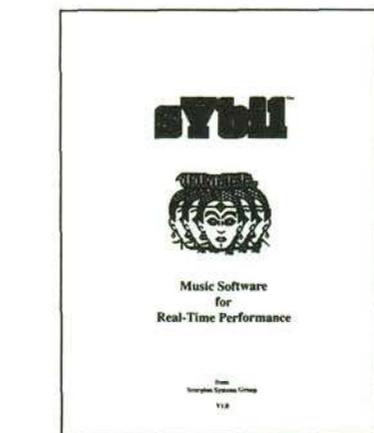
Software is an amazingly versatile animal that can transform a personal computer into a new and powerful tool. A few of these tools have been around a while, and many have gone through several "generations." In the ever-changing world of electronic music, sequencers, notation programs, librarians, editors, and even logarithmic composition programs have dominated the scene to such an extent that recent progress has been measured in the area of user interface and "fine-tuning" the copious features. It's been quite a while since a program ventured into areas that were previously unexplored. *sYbil* was released at the Summer NAMM show of 1989, and has since caused quite a stir.

The program is billed as "Music Software for Real-Time Performance." In a nutshell, *sYbil* forces a computer to act as an interpreter between a MIDI controller (a device that will be sending MIDI messages) and a MIDI sound generator (a device that will be receiving the MIDI messages and producing the sound). You simply plug the MIDI-Out of the controller into the computer's interface, then connect another cable between the interface and the sound generator. All MIDI messages then have to pass through the computer before going to the sound generator—allowing *sYbil* to do its thing.

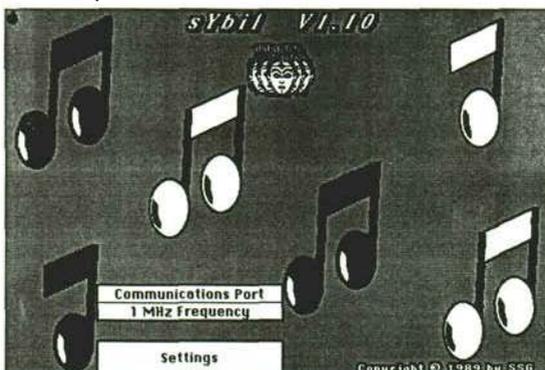
But this particular interpreter would find it difficult to land a gig at the United Nations. Instead of merely passing the MIDI information on down the cable, *sYbil* is capable of creating messages of its own—based on the desires of the "sYbilist" who programmed the "identity." (More on this in just a second.)

In order to run *sYbil*, you're going to need an appropriate computer, two floppy drives or a hard disk (recommended), a MIDI interface for the computer, a velocity-sensitive sound generator, and some type of controller. (I used a *Mac Plus*, which also requires a copy of *HyperCard* 1.2 [or higher].) The program's namesake was a woman who suffered from extreme multiple personalities. (Perhaps you saw the movie.) *sYbil* can give your MIDI percussion controller more personalities or "identities" than the real Sybil ever dreamed of.

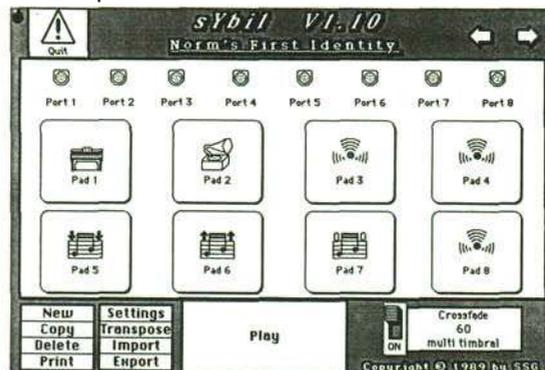
Imagine a computer program that would perform actions based around the following rules: Whenever MIDI note number 55



Example 1



Example 2



comes into the computer, send note 60 out on MIDI channel one, note 63 out on MIDI channel two, note 67 on MIDI channel three, and note 70 out on MIDI channel four. In addition, give each of those MIDI notes its own relative volume and duration! All of a sudden, your old, tired, four-program *Octapad* becomes (picture a spandex-clad *Octapad* with legs, running out of a phone booth on a crowded street): **sYbilpad**.

Let's take a look at what *sYbil* can do. After first launching the program from the desktop, you're presented with a screen

that lets you further configure *sYbil* for your system (Example 1). If you have a MIDI interface that runs at an uncommon speed, or want to run *sYbil* from the printer port of your computer, now is the time to let *sYbil* know your intentions. Clicking on the little button labeled "settings" brings up the dialogue box for selecting files. These "settings" are actually *sYbil*'s identities.

After loading an identity map into *sYbil*, you get a graphic similar to the one in Example 2. The major portion of this window is taken up by the white box showing eight squares and eight more MIDI jacks. The eight squares loosely resemble the eight pads of a standard *Octapad* or *Octapad II*. The icons of the MIDI jacks represent eight additional triggers. In other words, *sYbil* can respond to 16 different trigger surfaces.

In order to have *sYbil* change the identity of your controller, you'll have to program MIDI note numbers from your controller to run consecutively in any two eight-note groups. Any note that falls outside of these groups will be ignored by *sYbil*, but passed along by the computer to your sound generator (much like a MIDI-Thru function).

Before you can hear anything from your sound generator, you need to click on the large button labeled "play." This command actually loads the on-screen identity map into the computer, and after about 25 seconds, the computer will beep at you—indicating that your controller now has a new identity.

To program a new identity for *sYbil*, you must first exit from the play mode, and go back to the identity screen. Clicking on one of the pads calls up a note screen similar to the one in Example 3. While this screen lets you see what information the pad will be sending when it is struck, the only real editing available is activating the notes by click-

ing in the little check box under the note numbers. If there is an "x" in the box, the data for that pad will be sent; if the box is empty, then that particular event has been turned off. In order to actually change the data for a particular pad, you have to click somewhere in the data rectangles and move to a different screen.

Once in the new screen (Example 4), you can select the MIDI channel by clicking on the "push-buttons" at the top of the window, the MIDI note by clicking on the keyboard, the volume (as a percentage of full volume) by clicking on the arrows at

the bottom right corner, as well as the gate time or length of the event. In addition, the radio buttons at the bottom of the screen will let you determine whether these values are only for a particular note, all notes assigned to the pad, or all pads in the setting (identity).

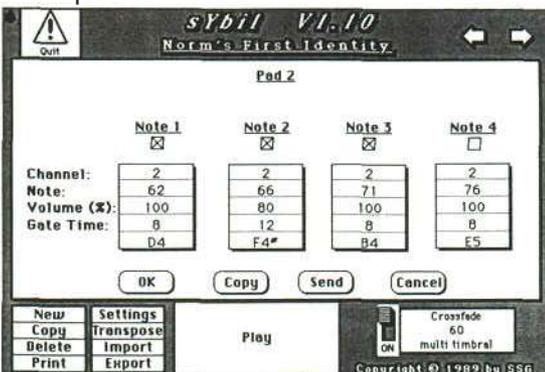
In addition to programming a pad to send up to four different MIDI events, pads can also be programmed to perform something called "toggles." Toggles serve to change the entire controller's programming in some predetermined way. If you hold down the option key when you click on a pad, you're taken to the toggle selection window. As shown in Example 5, any pad can have one of nine different functions. Keep in mind that a pad with a toggle assigned to it will perform the toggle function and fire up to four different events. What follows is a brief explanation of the nine functions, moving down in columns:

The first selection—called "pad"—means that the pad will only send note information (no toggle). The second—called "sustain"—will force MIDI data on all pads to sustain until a variety of conditions are met. For example, all pads can sustain until the toggle pad is hit again, sustain until another pad is struck (sending a different set of note numbers), or sustain until some pad is struck twice in a row (sending the same set of note numbers). As you can see, the sustain options are exceptionally flexible. The last toggle in the first column lets you change some of the rules for the sustain parameters.

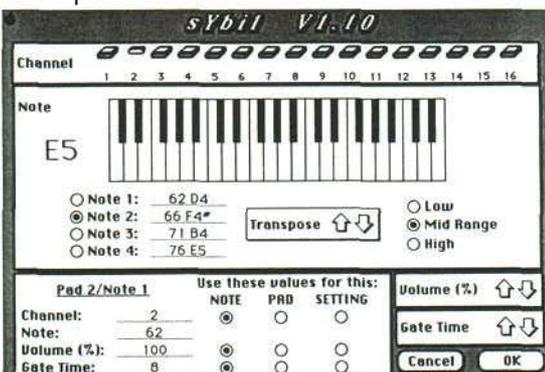
The first toggle in the second column forces all the pads in the setting to transpose up by some number of half-steps. For example, if you have the toggle set to seven half-steps (a perfect fifth), then if pad number one was programmed to trigger a C7 chord, it will now fire a G7. The next toggle will transpose all the pads in the setting down by an equal number of half-steps. The last toggle is used to reset any transposition toggle back to its original position.

The first toggle in the last column is used to return all pads back to "square one." In other words, any changes that were in force due to activating any of the toggles would be cancelled whenever a "square one" pad was struck. The next toggle allows you to link up to four other identities into a chain. That's correct: Hit a pad that has a chain assigned to it, and bingo—an entirely new identity is now active on the controller. The last toggle is used to move between four sets of program change messages. You

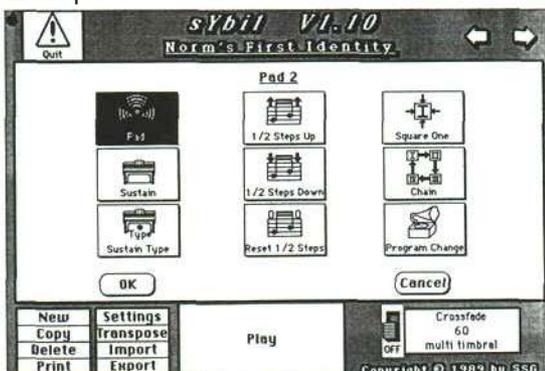
Example 3



Example 4



Example 5



can ask *sYbil* to send any program change message over any of the 16 MIDI channels. (And when you consider that there are four sets of these program changes, you can see a slew of possibilities for multi-timbral operation.)

As if all these options weren't enough, you may have noticed a crossfade switch on the main identity screen (Example 2). If crossfade is activated, each pad can serve double duty by switching to a new identity whenever a certain volume threshold is passed.

If you're a "right-thinking" electronic drummer, your mind should be racing with possibilities. An electronic drumkit with minimal MIDI implementation has just been given a new lease on life. Any drum machine now has an "ultimate-stacked-note" feature. Using the program with an external sequencer can produce intricate structures with a minimum of programming.

How about using *sYbil* with a mallet controller like the *KAT* or *Silicon Mallett* (Remember that any note number outside of the specified range will be passed through the program.) You can even use *sYbil* with another player.

Another player? Your keyboardist or guitar player can "direct" your tonality by playing certain "key" notes. Perhaps you're using an Octapad with only eight pads, and you program pad nine to call up another identity with the chain toggle. Then, whenever your musical partner plays that particular MIDI note, your pads will all send different data.

The program itself is copy-protected, but can be easily installed on a hard disk. The *HyperCard* stacks that represent identity maps can be freely shared between friends, downloaded from bulletin boards, or traded in *sYbil* user groups that are bound to spring up. There is even a feature for exporting a map (thus pulling the current map out of the main stack) and importing maps (adding an exported map back into the main stack). This feature makes sharing maps a simple proposition, and I wouldn't be surprised if hundreds of maps show up on bulletin boards fairly soon.

With all this going for it, *sYbil* has a serious flaw. Just as Sybil (the person) had a few problems when trying to function in the real world, *sYbil* (the program) has a few afflictions of its own. Let's not pull any punches: *sYbil* is slow. Very slow. Too slow. While there is no noticeable delay when using *sYbil* as a performing tool in real-time, moving from screen to screen and programming the values you desire while defining *sYbil's* persona can be exceedingly time consuming.

The program is written in computer languages called C, C++, Pascal, and Assembly Language—which are very fast. But the human interface (how a person deals with the program) is written in *HyperCard*, which is very slow. *HyperCard* is a great tool for programmers, as it lets the developer design a prototype interface with a minimum amount of time and trouble. The developer can give the program to people, let them bang around on it for a while, and if something doesn't look right on the screen, it's a simple matter to draw a new picture and give that picture a particular function.

Using *HyperCard* in this way makes programming *sYbil* identities very easy. One doesn't need to be a computer whiz to get up and running. But *HyperCard* is currently too slow for a program like *sYbil*! It can take close to a minute to move from the identity screen to the programming screen to the note selection screen, select the note you want, and exit back to the identity screen. A minute may not seem like a long time, but when you're trying to select up to four notes for 16 pads, it adds up.

The biggest problem with the interface is

continued on page 104

by Kenny Aronoff

Combining Drums And Percussion



Photo by Rick Malkin

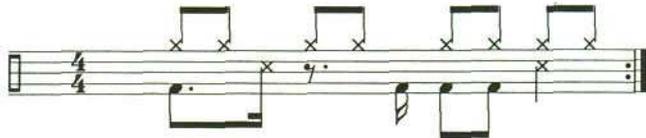
MUSIC KEY



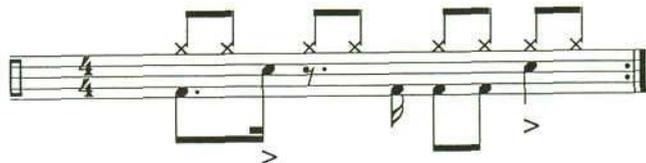
Most people think of me as a rock drummer. However, I also play many percussion instruments, and when I go to a session I have my drum tech, Jeff Chonis, bring (in addition to my drums and electronic equipment) a large selection of percussion instruments. At most of the sessions I do I end up overdubbing percussion parts after the basic tracks (drums, bass, guitar, etc.) have been recorded. But sometimes I'll play the percussion parts first, and then overdub the drums later. For example, I might play an African drum for the basic track, and then go back and record my drums after some of the other musicians have overdubbed their parts.

There are many different ways of creating drum and percussion parts for a song. I try to be open to all possibilities. For example, last year I played on James McMurtry's album, *Too Long In The Wasteland*, and the basic approach I took for the song "Terry" was a fairly standard and traditional one. I recorded the drums first with the band (your basic rhythm track), and later overdubbed the percussion. However, later on things got a bit interesting.

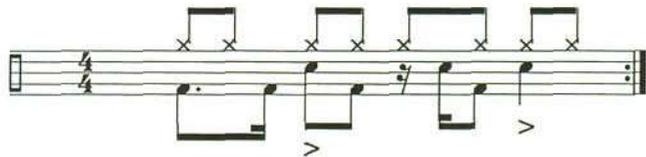
Before we check out how the percussion part came about, let's look at the specific drum parts that I came up with. The beat I played in the intro and verse sections of the song went basically like this:



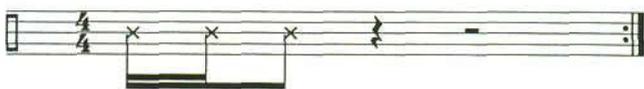
The release sections had me playing this beat:



And the instrumental section went like this:



After listening back to what we had recorded, I came up with an arrangement of percussion instruments that would work with the drum part and the song itself. The percussion parts combined with the drum part created a nice groove that weaved throughout the entire song. The percussion parts were inspired by my existing drum beat, as well as each new percussion part I added. For example, the Cabasa part was designed to work with the first snare beat on the "ah" of beat 1 (notated on the third line).



The African drum part (written on the fourth line) was inspired

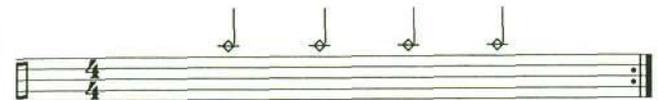
by the kick drum, snare drum, and bass guitar parts occurring on beats 3 and 4 of each measure.



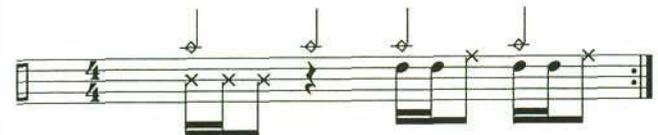
The tambourine part was directly related to the African drum part, basically answering it in every measure. The African drum part was two 16th notes beginning on beats 3 and 4, and the tambourine part (written on the top line) answered on the "&" of 3 and 4.



Next, I added a cowbell part on all four beats to hold everything together.



All together, the percussion parts looked like this:

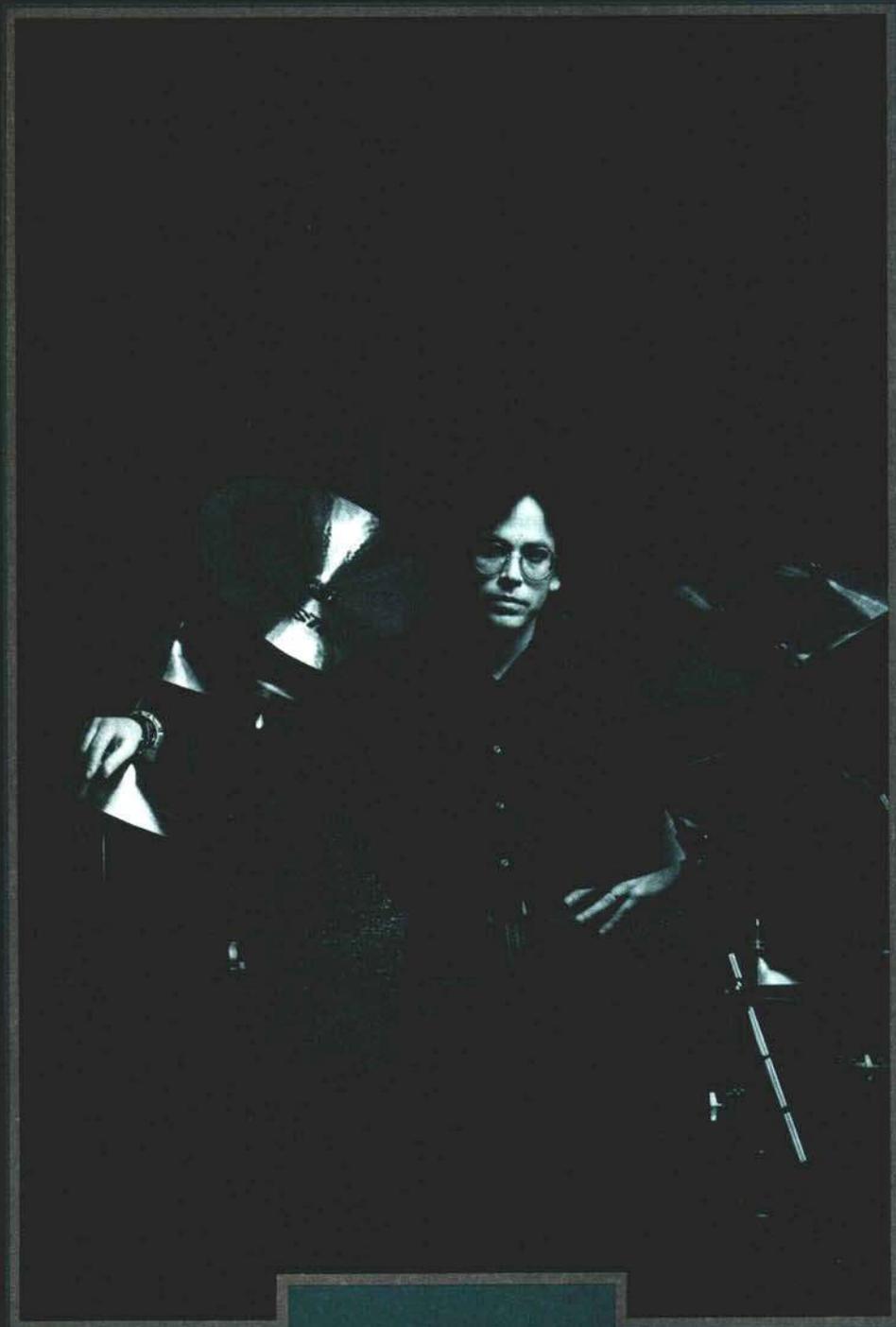


Everyone loved the combination of both the drums and the percussion parts together in the song, but the groove never seemed to let up; it was basically too much of a good thing! So we decided to try to create some dynamics—some peaks and valleys—in the different sections of the song. We experimented by taking out the drums and the percussion parts in different sections. Finally, everyone thought the best combination was to leave the percussion parts going all the time and bring the drums in for the sections of the song that needed a lift.

This was the basic approach to "Terry." When making a record, I always try to be open to all possibilities, and I try to tap all of my resources. It invariably depends on the music, the artist, and the producer as to how much I *can* add to the music. Sometimes I come up with what I think is a very cool part, but the producer thinks it's a stupid idea. In those situations I just say to myself, "Oh well, his loss." You just have to keep trying and experimenting and believing in yourself. I would also recommend getting some experience on percussion instruments other than the drums. It can only help you. Don't give up, and never say die!



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- 16" Fast Crash
- 18" Full Crash
- 10" Splash
- 13" Heavy Hi-Hats
- 20" Thin China
- 12" Heavy Hi-Hats
- 20" Flat Ride

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Johnny Dee



Photo by Mark Weiss

WHY CAN'T JOHNNY GET RESPECT?

Because Johnny is the drummer with one of the most critically loathed bands in recent years: Britny Fox. The "Johnny" in question is Johnny Dee (nee Di' Teodoro), and although his own abilities are often neglected because of the band's super-hyped image and young audience, he's taking all this lack of respect stuff in stride.

At 26, Dee doesn't seem to be too pre-occupied with what's written about Britny Fox, a glam-rock band who broke big with their 1988 self-titled debut release, and with a recent follow-up, *Boys In Heat*. Things are clearly going well for the band, and Johnny is enjoying his job immensely. He has played by the rules to become a member of a band that is—love 'em or hate 'em—a growing force in the glam-metal sector of the industry. With his nose pressed firmly to the proverbial grindstone, he's always remained committed, single-minded, and level-headed. He's also been lucky.

TS: I'd like to start off by clarifying the possible misconception that the new Britny Fox album, *Boys In Heat*, might employ a drum machine. The snare sound is so exact, so unwavering in dynamics throughout the entire album, that one might believe that it isn't an acoustic kit being played.

JD: I was kind of bummed about that. It was one of [producer] Neil Kernon's ideas to use that sample on a snare. It's a little bit heavy-handed at times. On the last album,

the other producer, John Janson, wanted to do a couple of songs with different snare sounds—which I thought was cool. But I didn't think we got the best possible sounds in the end. This time, we got a great snare drum sound. But one of the downfalls of working with Neil is that he wants everything perfect. I was happy, because we both agreed that we had the snare sounding great. But when it came time to mix, Neil started putting all these samples together on the snare, and he was triggering a sample on every snare hit. I said, "We have a killer snare sound. Why go through all that extra work?" He said, "I want it consistent through the whole album." It was one of those things where if I were to argue with him, it wouldn't have made things workable.

When we got into mixing I thought it sounded a little too processed. It's got white noise, and I'm not into that at all. But that's what he wanted, and I didn't fight it. In the end it's kind of a bummer, and I guess I should have really taken a stand on it, but I didn't think it was that bad.

TS: What other differences were there between recording the first and second albums? Did you use a click both times, were the rhythm tracks recorded first, etc.?

JD: There weren't too many differences, except that with the first album, I had only been with the band for a couple of months, so I wasn't 100% comfortable with what I was doing. I went into the studio knowing the songs, but I didn't have a chance to actually rehearse what I wanted to do.

Whereas this time around, I knew exactly what I wanted to do. When we came off the tour and went into rehearsal, I took out my drum machine, put it through a small monitor, and played the songs to the click just to get ready. I knew Neil would want me to use a click, as most producers do. My timing is not a problem and I do real well with it live. But Neil would fly whole pre-taped vocal choruses in at a time. If I was even the slightest bit ahead on the first or second chorus it would throw the whole thing off. So he wanted all the drums straight, tempo-wise, all the way through.

With the first album, we didn't start using the click until pre-production. When we got into the studio, we found ourselves changing tempos because things didn't feel or sound as right with the click. So this time, we set tempos during rehearsal that we all agreed felt

right. Then when we got into the studio, we pretty much kept to those tempos. That worked out well, and it made me a lot more comfortable—since we had almost four weeks of rehearsal in the studio before the album. By the time we got in there to record, I wasn't consciously thinking about the click. I had the tempos so locked in that recording with it was real smooth. On the technology side, it does sound real "perfect," which is good *and* bad. But the songs came out good, so I'm pretty happy with it.

TS: Britny Fox has never been acclaimed as critics' favorites. You've managed to gain some respect for your playing despite that, but how do you deal with the fact that the band might never be regarded as having legitimate musical talent?

JD: Well, we're definitely a band that critics love to hate—just because of the "glam" image. But there are people out there who dig what we do, and that's really what we base ourselves on. At this point, even the more technical fills I'm capable of wouldn't suit what we're doing. I just go with the flow, wherever it takes me.

TS: What drew you into playing the drums?

JD: I pretty much started the same way a lot of people do: seeing a band on TV or hearing somebody on a record and saying, "Man, I'd love to do that." With me, the bands were early Alice Cooper and definitely Kiss. They had cool songs for younger kids that we could easily relate to. Later on I listened to more intricate stuff that my

Dee's Drums

Drumset: Pearl *MLX* series in piano black finish

- A. 6 1/2 x 14 brass *Free Floating* snare
- B. 11 x 13 tom
- C. 12 x 14 tom
- D. 16 x 18 floor tom
- E. 16 x 22 bass drum
- F. 16 x 22 bass drum

Cymbals: Sabian,

- all with brilliant finish
- 1. 14" hi-hats
- 2. 17" medium crash
- 3. 19" rock crash
- 4. 18" rock crash
- 5. 18" rock crash
- 6. 20" rock ride
- 7. 20" rock crash
- 8. 20" rock crash
- 9. 18" China
- aa. cowbell (LP)

Hardware: Drum Workshop hi-hat stand, as well as two 5000 *Turbo* bass drum pedals with Danmar wood beaters.

Toms mounted using the RIMS mounting system.

Heads: Remo *CS*. (black dot) head on snare, clear *Ambassadors* on top and bottom of toms in the studio, and *Pinstripes* on the tops of the toms for live work—with no muffling on the toms. *CS* heads on the bass drums with Remo *Muff'ls* for muffling.

Sticks: Dean Markley *9R* model with wood tip.

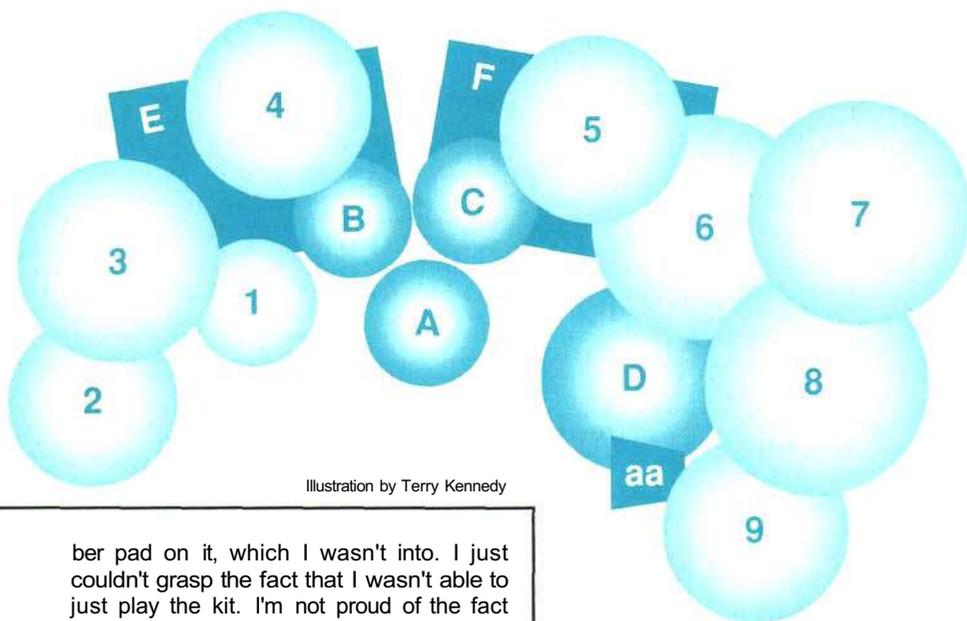


Illustration by Terry Kennedy

ber pad on it, which I wasn't into. I just couldn't grasp the fact that I wasn't able to just play the kit. I'm not proud of the fact that I didn't stick with lessons, because now I wish I had. But back then, after those few lessons, I would go home, put headphones on, and play to my favorite records. I learned the basics from that and just took it from there. I actually got my meter together early on too, because I was really concentrating on playing heavy and locking in, and that helped me a lot.

TS: How did you figure out how to execute certain things you were hearing on record, but could not visualize?

JD: I would go and check out people I looked up to. And friends of mine, who were experienced players, helped me. I could ask them questions or just sit and watch. If there was a fill that I learned from them, I'd go home and work on it. I'd *listen* for things, more than watching, and I'd try to re-create them. The great thing about drums—even if you just listen to an album and hear something—is that you can get a picture in your head of what's being played. With a drumkit there are only so many things that you're working with—as opposed to a guitar, which is more exact, note-for-note.

TS: You must have been a big concert-goer, too. Did going to shows make a big impression on you?

JD: Oh yeah, definitely. And back then, there was so much quality. Jethro Tull would come through the area one week, then Heart the next. I was into people like Michael Derosier of Heart—who really kicked ass—John Bonham, Barrie Brandt from Angel—who a lot of people might not know of—and Tony Brock, too. There were a lot

of great players who were more into sound and feel than playing a billion fills. Their impressions really stuck with me, and like most people do, I borrowed a little here and there. From there, it was a logical progression to begin interacting with other musicians. I was jamming with friends, getting songs together—and bands evolved from there.

TS: You grew up outside of Philadelphia?

JD: Yeah, in a suburb about 15 minutes west. Billy [Childs], our bass player, grew up in the same town as I did, so we were playing together at an early age. We started our own band around '83. It was a cover band, but we refused to do Top-40 like everybody else. We only did stuff that we liked, like U.F.O. and the Babys. We didn't get as much work that way, but we did get our chops together. And I got involved in that Philadelphia/Jersey club scene. You meet a lot of people that way, which leads to involvements with different bands that do original material. Getting into original bands gets you into figuring out your own parts and thinking for yourself. That all came kind of late for me. I always fooled around with original songs, but I didn't get involved with that type of band until I was well into my playing.

TS: When you joined Britny Fox, it was under bittersweet circumstances, wasn't it? I'm referring to your replacing the band's original drummer, Tony Destra.

JD: Tony was great. I admired him a lot; he

friends were into, like Mahavishnu, but I basically stayed with the rock stuff. Some of the fusion that was out there was amazing, but I really couldn't listen to it for very long. I guess it has to do with the fact that I'm not a schooled player; I can't relate to the technique-oriented stuff as much as the straight-ahead stuff.

After listening to a billion albums, I decided that I was ready to get a kit. I went through the usual kits from the kiddie departments, then my dad bought me a set from a local music store. I was about 13 when I started goofing around with that.

I attempted to take lessons around that time, but that only lasted about two weeks because I got really frustrated. The lessons were focused on a snare drum with a rub-

Johnny Dee's Listeners' Guide

Q. For readers who would like to listen to albums that best represent your drumming, which ones would you recommend?

Album Title	Artist	Label/Catalog#
Boys In Heat	Britny Fox	Columbia 45300
Britny Fox	Britny Fox	Columbia BFC-44140
Save Your Prayers	Waysted	Capitol ST-12538

Q. Which recordings do you listen to most for inspiration?

Album Title	Artist	Drummer	Label/Catalog#
Physical Graffiti	LedZeppelin	John Bonham	Swan Song SS2-200
Moving Pictures	Rush	Neil Peart	Mercury 822549-1
Captured	Journey	Steve Smith	Columbia CC-37016
Union Jack	The Babys	Tony Brock	Chrysalis PVT-41267
Fastway	Fastway	Jerry Shirley	Columbia PC-38662
Dog & Butterfly	Heart	Michael Derosier	CBS PR-35555

was one of the top players in the area. He had been an established part of the club scene when I was coming up. Unfortunately, on the night the band was going to sign a deal with RCA, Tony was so excited that he floored it on the way home to tell his wife. He had an accident and was killed. It was a shock for everybody. The band had to take steps to continue rather than blow all the work they'd done to get to that point. They approached me about a week later, but I had to refuse because I was with Way-

Photo by Mark Weiss



sted then, and we were just about to do the Iron Maiden tour in the States. We went our separate ways, and they hired a drummer named Adam West—who was another guy that I had known and watched for years. The band started showcasing all over again, and, six months later, CBS got interested. But because of some politics, they wanted a different drummer. The band approached me again, and because things were falling apart with Waysted, the offer couldn't have come at a more perfect time. I jumped right into Britny Fox, the deal went through with Columbia, and a couple of months later, I was playing on the album.

TS: Making decisions when it comes to choosing which bands to play with isn't always easy.

JD: It's not always a conscious decision. It goes back to playing with club bands. I'd get into a band that I really enjoyed and just run with it for whatever it was worth. If I felt it wasn't happening anymore, it would be time to move. Otherwise, I knew I'd be held back—and I wasn't about to put out less than 100% of my energy on a project,

even if the band wasn't putting that out. If I had let myself be brought down to a lesser commitment to any project I was involved in, who knows what I'd be doing right now? I always kept a gung-ho, go-for-it attitude, no matter what. If someone in a band was more concerned with their day job or their girlfriend than the band itself, I was out of there. I made sacrifices in my own life to remain committed. When I needed a car, I had to hold off because I also needed a new drumset. Decisions like that were always there, but I just plowed ahead and kept going.

TS: You mentioned earlier that, prior to joining Britny Fox, you had been a member of [ex-U.F.O. bassist Pete Way's band] Waysted. Since you were such a U.F.O. fan as a teenager, finding yourself playing drums with members of that group must have felt amazing.

JD: It was, and it was also scary. The gig actually came through Jimmy DeLella, a keyboard player who was a friend of mine. He was playing with Pete Way, [ex-U.F.O. guitarist] Paul Chapman, and [ex-Humble

Pie drummer] Jerry Shirley. Jerry was another big influence on me. When he couldn't stay with the band, Jimmy told me to get a tape and a resume over to England as soon as possible. He also talked their ears off about me. So they flew me and my kit there for an audition. We went right into a rehearsal the first day, which was weird. I knew all the songs, but I was freaking at the idea of filling Jerry Shirley's shoes. But I tried to block that out and got on with the playing. We all locked in with each other, and they were into having some new blood in the band. After I got there, they didn't audition anybody else; they just worked me in. We did an album that was my first major record—which was exciting—and then we went on tour with

Iron Maiden. We toured all over the world, including Eastern Europe—which at that time was really mind-blowing.

I'll always keep the memory of that album and tour with me. Experiences are with you forever, and what you have going now could all end tomorrow. I appreciate what I have. I know that there are a million people out there who might be better players than me and who deserve my gig every bit as much as I do. I feel lucky, but I also know that I worked to get this gig, and I'm always

going to keep that attitude.

After that tour, Waysted was supposed to do another. But because there was no push from the record company, we didn't get the mileage out of the album that we were supposed to. Plus, the guitarist left the band and things started to get really frustrating. I found out that the band was going to be dropped by the label—a fact that was being held back by the management, who knew that I'd split if I found out. I did jump ship and ended up with Britny Fox.

TS: What was working in the studio with Britny Fox like when you first joined?

JD: I was familiar with a lot of the material for the first album from going to see the band play so often. Seven of the songs had been on a demo tape, *In America*, that Tony had played on. I didn't want to stray too far from that because, basically, it fit. Even if I hadn't heard it, I would have come up with stuff that was pretty similar to that anyway. On a couple of other tracks, like Slade's "Goodbye To Jane," I listened to the original version and then kind of threw

continued on page 82

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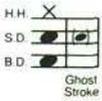
Ghost Strokes: Part 1

by Rod Morgenstein



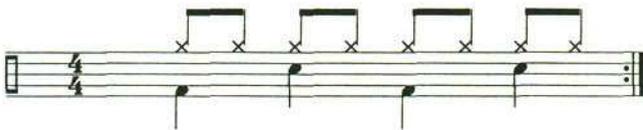
Photo by Rick Maikin

MUSIC KEY



Have you ever heard a really cool beat, rushed to your drumset to figure it out, and pretty much nailed it down—except for one little extra part that you couldn't quite put your finger on? And, of course, that one extra thing is what makes the beat so cool. Well, there's a chance that this elusive part is a ghost stroke. A ghost stroke is a very soft tap on the snare drum that, when strategically placed between the spaces provided by an existing beat, can turn an otherwise "normal"-sounding beat into one that is unique. Basically, we "dress up" the normal beat by filling in the holes with these ghost strokes.

Take, for example, the following beat:



In this beat, the right hand plays continuous 8th notes on the hi-hat while the left hand plays the snare drum on 2 and 4. To fill in the holes with ghost strokes, let's begin by playing continuous 16th notes on the snare using alternate right-left sticking. Accent all the rights and play the lefts as quietly as possible. Surely you've heard the term "less is more," and in this case the quieter the left-hand tap, the more effective it will be.



Now, leaving the left hand to ghost on the snare, use the right hand to play the hi-hat and hit the snare on the backbeats (that is, on 2 and 4).

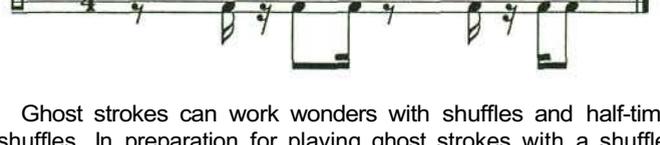
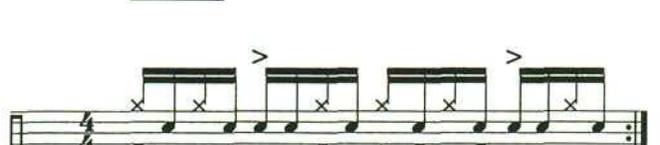
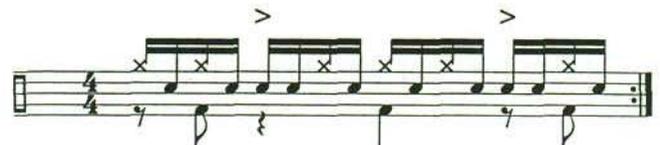
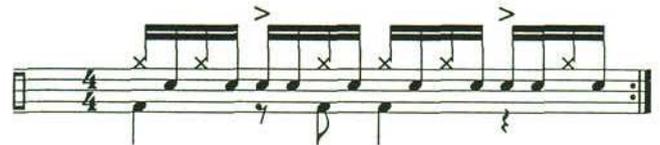


Add the bass drum on 1 and 3, and we have the original beat dressed up with ghost strokes. In the interest of clarity, the parentheses indicating the ghost strokes have been removed for the following six patterns. However, be sure to play the left-hand snare drum notes very softly.



Try the following beats, keeping in mind that all quarter notes

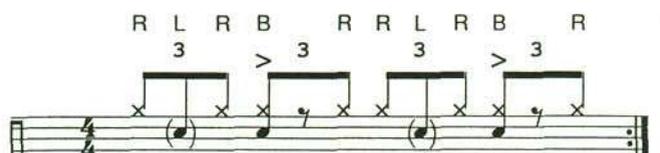
and 8th notes played on the bass drum will sound simultaneously with the right hand, and all of the "e's" and "ah's" on the bass drum should match up with the left hand ghost strokes.



Ghost strokes can work wonders with shuffles and half-time shuffles. In preparation for playing ghost strokes with a shuffle, begin with the following exercise. Note that the ghost strokes fall in the middle of each triplet and are played with the left hand.



In the next exercise, the right hand shuffles on the hi-hat while the left alternates between ghosting and playing the backbeat.



The following patterns consist of various bass drum patterns played over the same hand pattern. Again, the parentheses have been removed, but be sure to play the unaccented left-hand snare drum notes as ghost notes.

The next example is the hand pattern for a half-time shuffle. The left hand ghosts in the middle of the first, second, and fourth triplets, and accents the snare on beat 3. As in the regular shuffle, the right hand shuffles on the hi-hat.

R L R R L R B R R L R

Try the following half-time shuffle beats. Remember, parentheses indicating ghost strokes have been omitted in the patterns with bass drum parts for the sake of clarity.

Next time we'll check out some other feels to apply ghost strokes to, and take things a step further. See ya!



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Wesley Pryor: Elvis: An Am

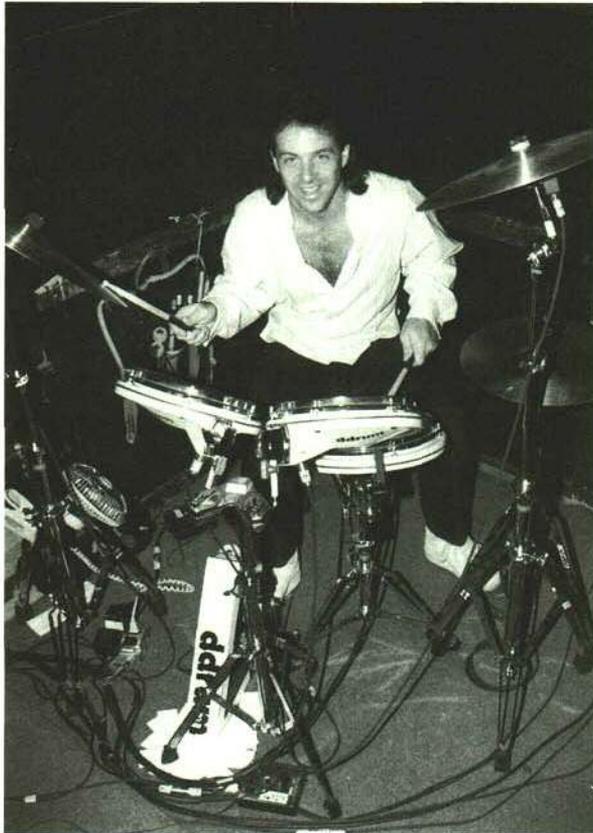
You can't pass a supermarket checkout stand without seeing some evidence of the Elvis mania that pervades America—and much of the rest of the world. Tabloid headlines announce the latest "sighting" of Elvis, or the latest gossip about his family. Pilgrimages are still made by thousands of the faithful to Graceland, Elvis's legendary home in Memphis. And his music is being played on radio, in countless nightclub "imitation" shows, and, most recently, on the stages of legitimate theaters across the country in a lavish production entitled *Elvis: An American Musical*.

The show employs three actors who portray Elvis at various stages of his career, a large cast of singers and dancers, and a group of extremely talented musicians who perform dozens of songs—both on and off stage. The drummer who holds it all together is Wesley Pryor. *MD* had the opportunity to discuss this unique gig with Wesley while the show was enjoying a record run at the Las Vegas Hilton—in the very showroom that Elvis headlined late in his career.

Wesley started playing drums at the age of five, and by ten was playing professionally. It was at that point that he hooked up with Terry Mike Jeffrey. What started out as the hobby of school chums has turned into a career for Wes; he and Terry have been playing together for over 20 years. Terry's wife joined the band on keyboards and vocals, as did Wesley's wife a bit later on. As Wes puts it, "That foursome is the nucleus of the band; everybody else is salaried. We've also got our own publishing company. So we all have percentages in the group, and that's kind of helped it stay together for so long."

The history and musical influences of the Terry Mike Jeffrey band seemed to lead Wes to the Elvis show in a sort of natural—yet fortuitous—evolution. According to Wes, "We grew up on soul music—Wilson Pickett and all that stuff. So that's what we play. Of course, we went through the disco era and all that stuff too, but soul music is what always moved us. We kind of try to mix rhythm, rock, and soul."

"This is where the 'Elvis factor' comes in," Wes explains. "Terry would probably never have picked up a guitar when he was a little boy if he hadn't seen Elvis on TV. And my uncle was on Sun Records at the same time Elvis was. Jerry Lee Lewis was my uncle's friend, and he'd come to my house in Paducah and play the piano. So we kind of grew up with that rock 'n' roll kind of a thing and the Sun label."



"When we got out of high school we were playing Memphis. One of Elvis's band members—Charlie Hodge—used to come in to where we were playing. He was kind of a comedian too, so he would do some jokes and then sing backup while Terry would sing lead, trying to sound as much like Elvis as he could. Elvis was still alive, so it wasn't like an imitation show; we were just doing a couple of Elvis songs because we were in Memphis. You *had* to do Elvis songs. Well, people said, 'You've got a rugged voice, and when you try to sound like Elvis, you really can.' One thing led to another, and Charlie started inviting us up to Graceland. On several occasions we would be walking in the door as Elvis was walking out, so we eventually met him. But we never really took advantage; it was *his* house. We would just say, 'Hello, how ya doin'?'"

"Then, a couple of years ago," Wes continues, "Terry read that this show about Elvis was being put together in New York, and he decided to go up there to see what it was all about. He wound up getting the role of the young Elvis who does the rockabilly stuff—and the

job of musical director for the whole show! Then the producers said, 'We need a band.' And Terry said, 'Would you take a listen to my band?' They said, 'Sure.' So the whole New York production company flew to Paducah. We had put together a part of our show with just Elvis tunes, with an upright bass and just a snare drum. They loved the whole band. They didn't need our wives as keyboard players, but they auditioned them as singers and dancers, and it worked out perfectly. Terry's wife opens the show by herself, on an a cappella number. And now my wife is doing a featured number in the show. At one time or another in the show, the four of us are doing some kind of solo thing. It seems pretty ironic to me to be in Paducah, Kentucky one day and then all of a sudden be in New York the next. We were very lucky to get that opportunity."

Elvis: An American Musical is a full-scale production involving elaborate sets, multi-media collages, and dozens of songs—many of which are intricate numbers combining live and recorded music. How much rehearsal time was there before the show opened?

"One month," replies Wes. "They put the band in one room with a music supervisor, and the dancers and singers in another room. We just kept working and working. Then they put the whole thing together at the end of the month. We rehearsed that way for about two weeks, then we went to New Haven and opened there for three weeks. While we were there, there were lots of changes

Drumming For erican Musical

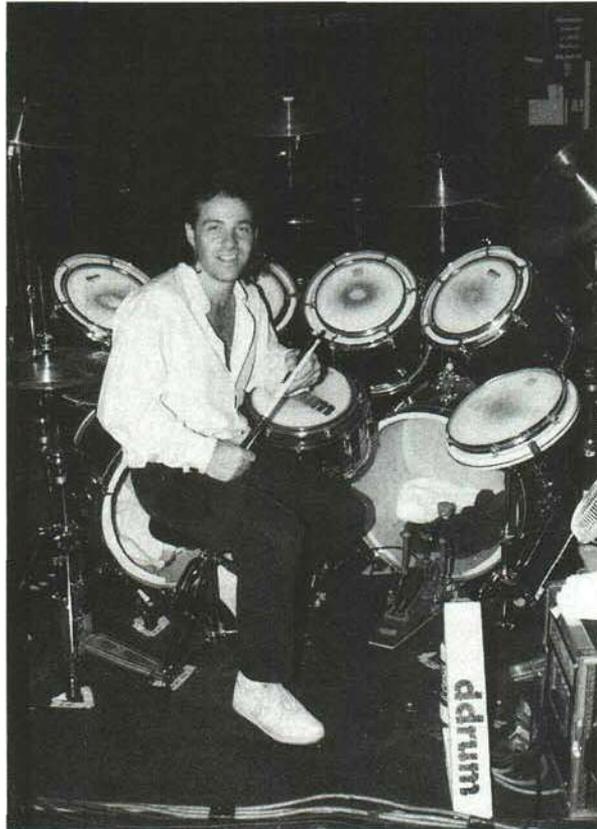
made. They found out that some things they thought would work didn't work, so they kept re-vamping. Our director, Pat Birch, still comes along every so often and changes some things to keep the show fresh for everybody. I think that's been one of the reasons for the success of this show. In our touring, we've been to a lot of the places a second time around. And we didn't give them the very same show. It was *basically* the same, but there were some changes—which keeps us on our toes."

It's a bit ironic that Wesley performs dozens of Elvis songs during the show—all of which were recorded on acoustic drums—yet plays them exclusively on electronic drums. But he explains that his use of electronics pre-dates his involvement with the show.

"I had been down to Nashville talking to Larrie Londin a few years earlier, and he showed me how he had done his drums with all the triggers. I had a set of Gretsch drums and a Simmons SDS5 set. So I took my pads apart, took out the Simmons detonators, and put them in the drums, just like Larrie had done. Then I added a Roland DDR30 to my system. So I could play the acoustic drums and it would trigger either the Simmons or the Roland. I had several pads from my Roland set up around my drums, too. If I just wanted the electronic sound I could either play the pads or the rims of the drums. This was what I was using in our club performances.

"Well, the producers from New York really liked that setup. But they said, 'We can't use *any* live drums, because there'll be 19 mic's on stage. Can you go to an all-electronic setup?' So I jumped on it right there and said, 'Well, to tell you the truth, I think the best electronic drums are ddrums.' They had never heard of ddrums. So they flew me to New York, and I spent two days up there going through everything—Dynacord, Simmons, Roland—you name it. There are times in the show that I have to bring the volume way down—play real soft—but still be audible. All the other drum pads would just cut out at a certain level, and the soundman would have to do a lot of work to get me down low while I played hard enough to trigger the pads. With the ddrums, that wasn't necessary, due to their own dynamic sensitivity. So I convinced the producers, and they bought me three sets of ddrums for different places that I play during the show."

All of the sounds used in the show are acoustic drum sounds, rather than any esoteric electronic effects. But at one point Wesley



appears on stage in a segment set in Las Vegas circa 1969. The *look* of the electronic drums simply didn't fit the period. As a result, Wes had to come up with a way to hide the ddrum kit within an acoustic one.

"For the Las Vegas segment I needed to create a double-bass kit with four toms across the top, and then a floor tom and a snare. I discovered that the ddrum tom-tom pads fit into a 13" drumshell, and the lugs of the ddrums matched up perfectly with the lugs of the acoustic drum. So I took some wire a little bit thicker than piano wire and started experimenting: wrapping the wire around the drumshell on the lug, then bringing it over the rim and down into the ddrum's lug. That was my support. I could hit the ddrum as hard as I wanted and it wouldn't go all the way through the drum because those wires were holding it up. I left all the drumheads on—cut out in their middles to accommodate the ddrum pads—because from the audience the kit needed to look like a traditional acoustic set. I did a similar thing with the ddrum snare pad, which fits neatly inside a regular 14" snare drum shell and can actually be held in place with the rim of the snare. The kick drums are triggered by ddrum kick

units, which sit inside the two acoustic bass drums, masked by their front heads."

Besides the advantage of no acoustic drum sounds leaking into the many on-stage mic's, there are other reasons why Wes and the show's producers chose to use electronic drums in a situation that might otherwise have called for acoustic ones. One reason is time: The show is large and complicated, and setup is often completed only at the last minute, leaving no time for soundchecks. The use of electronic sounds eliminates the need for lengthy soundchecks. The other advantage is the variety of "drum sounds" that can be employed—which adds authenticity to a show that covers a wide range of musical time periods and styles. Although, ironically, absolute historical accuracy was sometimes rejected in favor of historical impressions—at the behest of musical producer Phil Ramone.

"Phil wanted a certain snare sound and a certain kick sound at the beginning of the show, which takes place in the '50s part of Elvis's career. To me, the kick drum sounds like Power Station; it's real heavy. But Phil said, 'We don't want the sound that they *actually* had in the '50s, because people remember those records as being *great*. When you listen to those records, they're very scratchy, and the kick drum is very boxy sounding. But people *thought* it was great. So today, they want to *hear* something that sounds great.'

continued on page 102

Luck

A wise man once said, "Preparation and opportunity result in what most people refer to as luck." Since we can never predict which opportunities may or may not come our way, we must concentrate on preparation. This includes whatever activities we feel we must pursue in order to be ready for any opportunity.

A young person asked a very successful man, "Can you give me the formula for success?" The man replied, "There is no such formula. However, I can give you one for failure. Try to please everyone!" This saying seems to suggest that you must have a point of view. You must like or believe in what you want to accomplish. If your heart isn't in it, you probably won't make it.

Another adage I like about luck and success is, "Success is just a matter of luck. Ask any failure." Unsuccessful people will often tell you that is all politics; it is *who* you know, not *what* you know; or, it's luck that counts, not talent.

In truth, it takes all of the above, and then some, in order to be a success. In response to someone who said that success is all luck, a famous person replied, "It's real funny. The harder I work, the luck-

ier I seem to become."

I believe that work and luck are linked together. Success must be earned. And, once you become successful, it takes more work to *maintain* your success.

In our business, work usually takes the form of practicing, studying, watching, listening, and learning from established players. However, there are other aspects to preparation.

For example, you must have good equipment. For drummers, equipment has always been important, but today it is more important than ever. There are also more manufacturers of percussion equipment than ever before, which means many more choices—especially when you consider electronics and all of its possibilities. Young drummers today usually spend quite a lot of time studying equipment, because most of it is expensive. It takes work to find out what you need to know, but that work can save you money in the long run.

Learn as much as you can about recording. Many colleges now have up-to-date recording studios. They offer courses in commercial music and recording. Any experience in a recording studio will help to prepare you for the real thing. By the "real thing," I mean when you finally get the chance to record with top players in a real professional situation.

Playing in a recording studio is far different from rehearsing in the garage or playing in a club. The setup is different: The musicians are usually farther apart than in a club. The acoustics are different: It is very quiet; you can hear everything. And then there is the moment of truth: the playback! It can be unnerving to hear yourself on tape for the first time. However, with practice and experience, you learn what does and doesn't work. Recording is hard work; ask anyone who does a lot of it.

Talk with successful players whenever possible. This can be done when attending a drum clinic. Sometimes you may get to meet the artist before or after the clinic. Most successful players are happy to share information. Make a list of questions and write them down so you will remember them during the clinic. When the artist opens the clinic up for questions, be sure to ask.

Another wise man once said, "You can have anything you want if you are willing to do one thing: Ask!" This is a very important point. If you keep asking questions, sooner or later you'll learn something of great value. Many young people have good questions that they'd like to ask, but they

don't want to appear foolish or risk being embarrassed. They may have been "burned" at one time by someone who has given them a "put-down" type of answer. My feeling is: Don't worry about it. Keep asking questions; eventually someone will give you a *helpful* answer.

Preparation also means learning about the music business. There are a number of books available that give valuable information about copyrights, contracts, agents, royalties, songwriting, arranging, managers, and many other subjects. Check at the bookstore and your local library. And read books about famous people. Learn from them, first hand, what they went through and how they turned difficult situations into successful ones. Learn how they took advantage of opportunities. Study their thinking and the concepts that helped them be successful. They can help you succeed, too.

Preparation also includes developing a "professional" attitude. Be on time! Have your equipment set and ready to go. Be prepared to play well. Warm up and visualize having a good performance. In other words, do what you need to do to be mentally ready to do your best, every time. That is the goal of a true professional.

If it is true that preparation and opportunity create what we call luck (and I believe it is), we must learn to *recognize* opportunities. For example, I know a young drummer who desperately wanted to join a band. A country & western band called him and said they were looking for a drummer, and was he interested? He told his father, "I don't want to play in a country & western band." His father, a close friend of mine, said, "At least check it out. Maybe it will be better than you think. Besides, you're not playing with *anyone* now."

As it turned out, it was a very contemporary country band with rock overtones, so they wanted a drummer who could play more than the conventional country style. The young man is now earning money in a good situation, with a lot of stylistic freedom, and he's having a good time playing the drums.

The point is, be open-minded. Opportunities don't grow on trees, so learn to recognize one when it presents itself, and check it out. It may not be what you want to do in the long run, but it could be an important step toward the opportunity you have been hoping for.

And remember: "The harder you work, the luckier you become."



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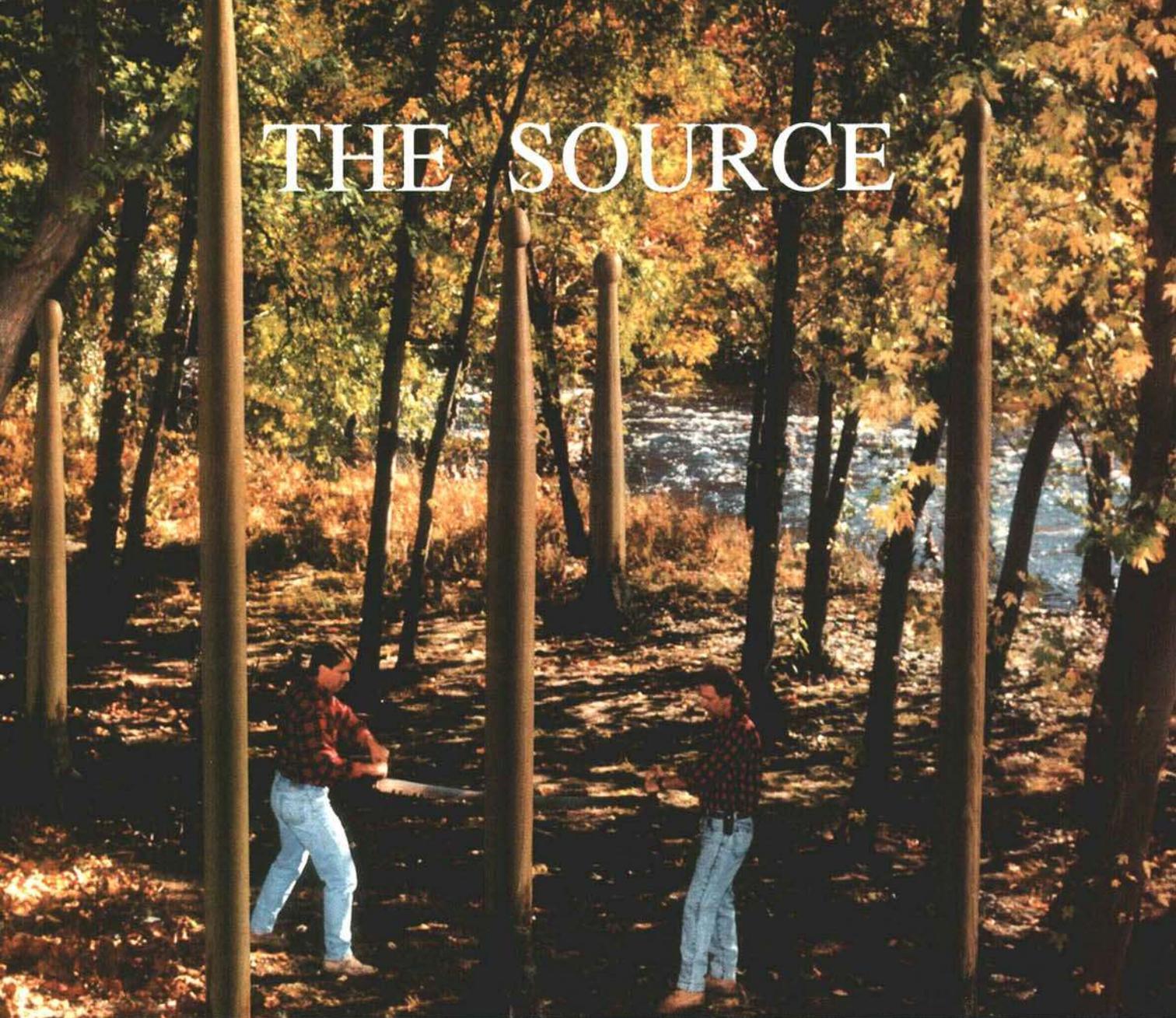
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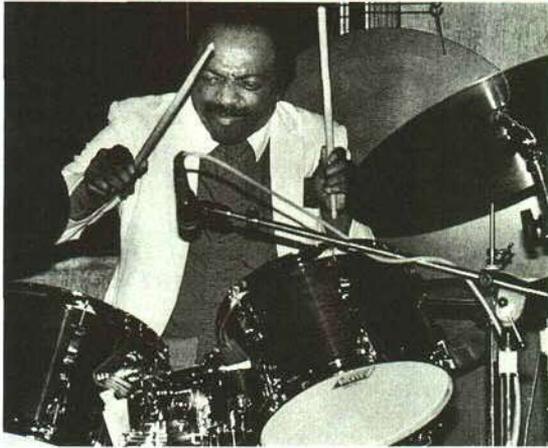


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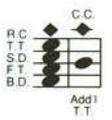
Transcribed by Dave Hammond

Photo by Bob Shamis



Roy Haynes: "Peau Douce"

MUSIC KEY



This month's *Drum Soloist* features the one and only Roy Haynes soloing on the tune "Peau Douce," from Cary Burton's *Times Square* album (ECM-1-1111, recorded 1978). Roy solos over the 16-bar blues form of the chart, and drumming-wise, this piece is loaded with great ideas. With Burton comping and bassist Steve Swallow playing a walking bass line, Roy phrases his solo very musically, working with and around his accompanists. The album is excellent and is highly recommended for fans of great drumming and great music.

This page contains ten staves of musical notation for a drum set, primarily focusing on rhythmic exercises. The notation is written on a single-line staff with a treble clef and a 2/4 time signature. The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, often grouped into triplets. Some patterns include accents (>) and dynamic markings such as *p* (piano) and *ff* (fortissimo). The exercises are arranged in a sequence that builds in complexity and intensity, with some staves featuring dense sixteenth-note runs. The page is framed by a teal border at the top and bottom.



by William F. Miller

Jean-Luc Ponty: A Leader's Perspective

The obvious question is, "Why is a violinist being interviewed for *Modern Drummer* magazine?" Well, one reason is that virtuoso violinist Jean-Luc Ponty has written some of the finest jazz-rock music to come out of the genre. After coming to America from his native France in the late '60s, Ponty earned a reputation as the fusion violinist, working with such artists as Frank Zappa, Elton John, and John McLaughlin's second Mahavishnu Orchestra. Another reason we saw fit to talk with Jean-Luc is that Ponty has had the insight over the years to hire for his own band some of the most talented drummers performing today. Over a 15-year solo career, Ponty has employed the creme de la creme (excuse my French): Drummers such as Rayford Griffin, Casey Scheuerell, Mark Craney, and Steve Smith have all spent time in Ponty's ensemble—reason enough to be interviewed in MD!

If you're familiar with Ponty's music at all, you know that it's quite involved from a drumming standpoint. Fast tempos, odd meters, changing meters, large dynamic shifts, and a high intensity level are all common occurrences; clearly Ponty's drum chair is one of the most challenging in the music business. MD recently sat down with Jean-Luc while he was on tour in support of his recent Columbia release, *Storytelling*. It was very clear during the interview that Ponty had some definite opinions on drumming.

WFM: What do you want to hear in a drummer's playing?

JLP: Emotion and feeling more than anything else. If it moves me, if that person makes me forget that he is just hitting drums—that's what is important to me. I think it is very important for a drummer to be more than a technician; he should be an artist as well. A good drummer should make people want to move, to make them want to dance, and make them feel emotion.

The way I have found drummers for my bands in the past has been through audi-



Photo by Michele Clement

tions. At these auditions the drummers were either recommended to me or I had received tapes of their playing. I have chosen the drummers for my band not solely on their technical ability; I've always looked for drummers with feeling and sensitivity. In America, I must say that there are so many young musicians who have a strong, solid technical foundation in drumming. Many of the young drummers today have learned all the cliches of people like Billy Cobham and the like, and they can all do it note for note. But I'm looking for something beyond that.

WFM: A large part of your music involves soloing and accompanying soloists—something that is prevalent in all jazz music. The drummers in your band have all had to be supportive behind the soloists in the band. Is that ability to support a soloist something that can be developed?

JLP: I feel that the understanding has to be there first. In 1968, I came to the U.S. to perform—but because of unions I could not bring my French band. I had engagements to play, so I had to find some musicians to play with. That's when I found George Duke, who was an unknown piano player at the time. I hired his trio to back me up, and for the first gig we did, we didn't even rehearse. We spoke briefly about what jazz standards we knew in common,

and then we performed that night. Instantly, it was like E.S.P. If I played something in a solo, they would catch it right away and support it—not get in the way—and they would push me to the limit. When I look for musicians for my band, I'm looking for the same thing. Of course it cannot be perfect the first time, but if I feel there is an affinity in that respect coming from a drummer, that influences my choice.

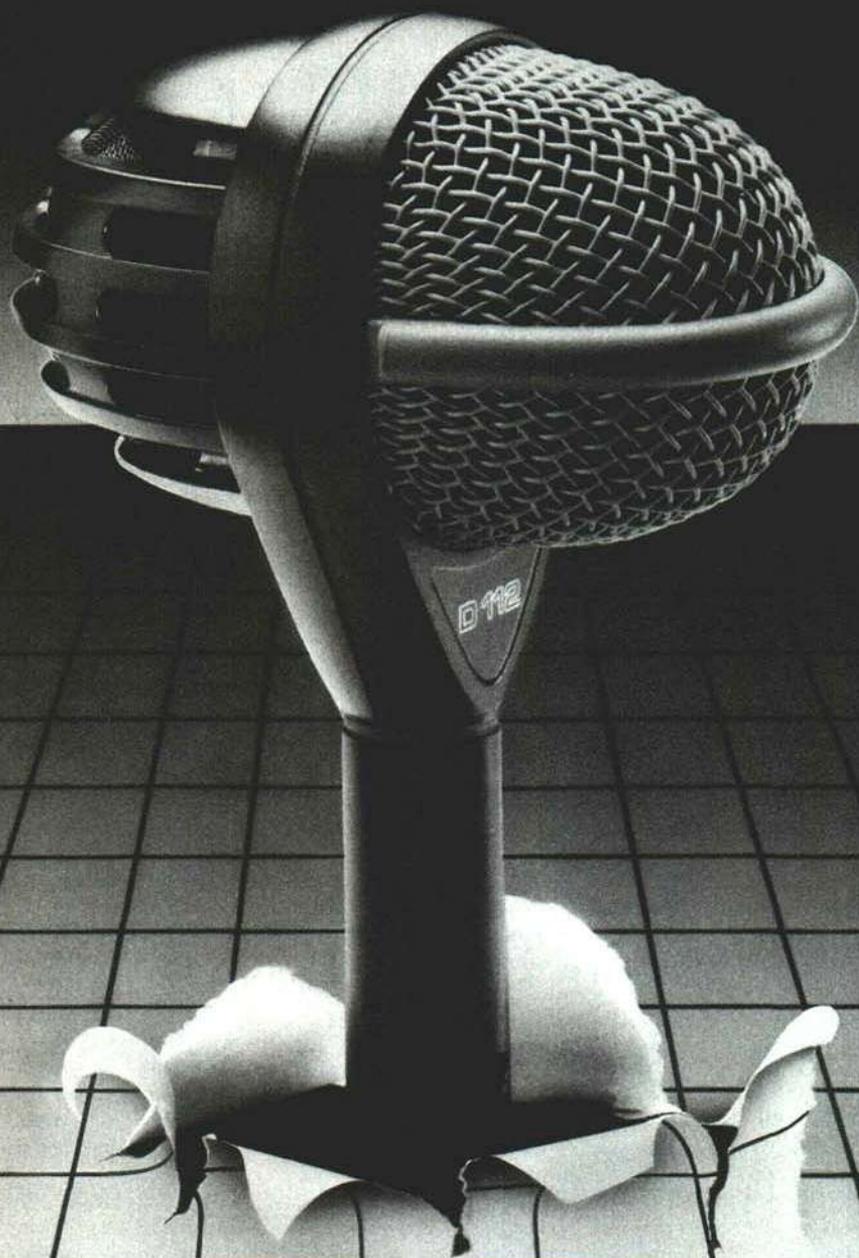
I have worked with many excellent drummers over the years, both in my bands and in other situations.

However, there were some who would constantly get in my way while I would be soloing. Let's say I would be developing a repeated rhythm pattern—a riff—and either the drummer would pick it up and make it obnoxious or else try to pick it up and be totally off! Players have different personalities, and a drummer who works well within another type of music may not work well within my music. I have to play with them first before I decide to take someone in the group; I have to make sure they have that musical affinity with me that I was talking about. That's the great thing about Rayford. Of all the drummers I have had in my band, he's the one who understands the best where I'm going when I improvise.

WFM: There's such a fine line between supporting a soloist and getting in the way from a drumming point of view. What do you like to have happening behind you from a drummer while you're soloing?

JLP: What I like personally—and I say that because other musicians might like something else—is while I'm building a solo, the drummer stays with me, obviously. When I play a rhythmic figure, I don't want the drummer to jump on it as soon as he hears it. I like it to develop, and if it feels good and I am building it up more, then at that point I would want the drummer to

continued on page 94



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The Wedding Gig

From Hal Blaine to Jim Keltner to Dave Weckl, it doesn't matter where one is in the music business, it's safe to say that the major players probably started out playing the traditional "wedding gig." In some parts of the country these gigs are simply called "club dates," referring to parties and banquets, as well as the ever-popular wedding reception. In other circles, they are referred to as GBs—general business gigs. Any way you look at it, it's work.

For starters, it's important to see this type of work for what it is. Playing club dates may not be the most prestigious aspect of being a musician, but it does offer several positive advantages. First of all, a typical four-hour party can garner a drummer anywhere from \$90 to \$250, with an average paycheck being \$125. That's nothing to sneeze at. Two club dates a week could keep an aspiring drummer out of the "starving musician" category, at least until that great gig comes around that he or she has been waiting for since the seventh grade. Another advantage to club dates is that putting in the amount of work required to play a four-hour gig is good for building up strength and discipline. Also, the knowledge of the variety of styles that is necessary to play, say, a wedding, helps players become versatile—a quality necessary to become a good session player or Broadway musician, or to play in many other professional situations. Overall, doing club dates breeds a sense of professionalism; it exposes a player to many genres, and provides the necessary experience needed to work amicably in a band situation.

There are two approaches to getting wedding work. First is the free-lance drummer, or "pick-up" player, who works with a variety of bands whenever a substitute player is needed. Then there is the regular, steady band player. Each role has different requirements as far as playing and equipment, but let's first deal with the similarities, such as practicalities.

Dress Code

With weddings it's hip to be square—no loose shirttails or ratty jeans. And no, spandex and a bandana aren't appropriate either. Black tux and bow tie are a must—that is, if you want to work. If you're just getting into the wedding scene, it's best to go out and buy a tux, simply because renting is just too expensive. Although a full tuxedo can be costly, there are ways to get by in the beginning. Oftentimes tuxedo rental shops have annual sidewalk clearance sales where used tuxedos are sold at a fraction of the retail price. You might be able to get a full outfit for \$35 to \$50. Another option is to go into a shop during other times of the year and ask to purchase a used tuxedo outright. A fine wool/satin striped suit that normally would sell for about \$350 could be yours for \$150. There are also new suits, lower in quality, that have never been rented, and can be purchased for about \$160. These suits are perfectly acceptable and are a viable option if you aren't gigging a lot or if you're unsure that weddings are the route you'd like to take. In the long run, it never hurts to have a tux in your wardrobe.

Equipment

The next step in thinking about playing wedding gigs is deciding what kind of setup is necessary or appropriate. Equipment can range from a small kit to a large kit, and from an acoustic kit to an electronic kit to a combination of the two. If you're a free-lance player, most likely you'll use an acoustic set. In a well-rehearsed wedding band that emphasizes Top-40 tunes, the electronic technology would work, but most drummers who are using electronics for club dates are using a mixture of acoustic and electronic.

Snare drums and bass drums: Any size bass drum can work in a wedding situation. The main thing to remember is that if you use a

smaller drum, you must use less padding on the drum. Since it's unusual for drums to be miked at a wedding gig, you'll probably need all the volume and projection you can get.

The snare drum is the drum of color. If you use your snare drum creatively (such as by detuning lugs, using muffling, loosening the snare strainer, tightening down the head, using different-sized sticks or brushes, or hitting the drum in different places), you can get a multitude of sounds that will fit virtually every song. You can't expect to stay with one sound and think that it will work all night. Your fat L.A. Russ Kunkel sound might work fine, until you get to the Whitney Houston dance-groove songs, where you might need a little higher pitched snare with a little more bite. One way of accomplishing this is to take the *Zero Ring* off the snare and tighten the head down a bit. Then start hitting rim shots with the back of the stick, and you've got yourself a new snare sound.

Toms: Be prepared to adjust your tuning and your muffling at a gig, because acoustics change with each room you play in. To get the most sound out of your toms, you should start off by tuning them to a resonant sound, and then adding muffling from there. This can be done with internal or external mufflers, or by applying tape to the head. When muffling, though, keep this in mind: A drum that is all taped up may sound good to you from behind the set, but may not sound so good out in the room. It's better to play your toms wide open and learn to control them with technique than to completely rely on muffling. Dynamics are crucial at a wedding gig, and since a muffled tom must be hit harder to get a louder sound, over-muffling can seriously limit your effectiveness.

Cymbals: When playing a wedding, it is important to have at least one crash and one ride that you are comfortable with, as well as a good set of hi-hats. Equipment is so subjective, but this would be a good starting place. You can always add a China, a splash, or extra crashes, but no matter what you choose, pick a cymbal with which you can easily control the volume. Your 22" Z ride and 20" Rude crash may just be a *little* out of place at a gig where there's an accordion player, a sax man, and you.

Technique

Playing a Jewish hora dance or a polka with real authenticity is something that takes a little time. If you're completely unfamiliar with ethnic dance music, do not use these songs as an opportunity to practice your double-stroke roll. Play the rhythms as authentically as possible. Wedding gigs are hipper these days than they were ten years ago. This is the rock generation, and although you will be called upon to play cha chas, merengues, polkas, waltzes, tangos, peabodies, jitterbugs, and countless other dance grooves, 80% of the songs at a wedding gig will be of the contemporary genre. Use the experience of playing these dances as exercises in playing *strong* grooves, and make them as danceable as possible. You'll also be required to play a lot of rock 'n' roll from the '50s through to the present, so you've got to stay current and have a knack for the oldies. Modifying all of these rhythms to fit your personal technique and abilities is important, but you must be sure to get to the essence of the song. Even if you can't catch all the fancy footwork or fills, get the basic groove happening.

The Ears Have It

The importance of on-the-job listening cannot be stressed enough. A good wedding band drummer is always "on his toes," always ready for the next tune. Sometimes the songs won't be counted off for you. This is especially true if you're not in a set band situation. When you substitute for another drummer, your ears are the single most important piece of equipment that you can bring. The "big-

ger" your ears, the better off you will be. Of course, it's also important to listen to Top-40 radio to some degree, but a general familiarity with all styles of music is imperative.

There will be some tunes that will not be familiar to the "pick-up" player during the course of a gig. For this reason it helps if you know something about the "form" of songs. You must have—or be able to quickly develop—the art of "winging it." If there is a song or style that is totally unfamiliar to you, the easiest thing to do is break the song down to the least common denominator and get a beat going. Be able to take control of the band and make the other players feel confident. The rest of the band will latch onto the drummer to keep the groove and time going. *You cannot be weak!* Even if someone else counts off a song for you, you've got to come in strong. This does not necessarily mean loud, but rather with authority and presence.

Volume Control

Volume control is of utmost importance in a wedding situation. It has the potential to be the most frustrating aspect for a drummer and can ruin an otherwise successful four-hour job. The ability to play with intensity, but without high volume, is crucial. At certain points during a party, the band will be required to play almost as lightly as background music. The drummer still must be able to play with presence even at these minuscule volume settings. Oftentimes dynamics will be the thing that makes or breaks a player's reputation, and reputation is the only way call-backs occur. It's much more important to show that you can be flexible, versatile, and sensitive to the mood of the party in your playing than it is to reel the dancefloor with astounding chops or powerhouse pounding.

Last-Minute Details

If you are planning to break into weddings as a free-lance player, try to get as much background as you can on the band that you're playing with before you get there. Know what the instrumentation is, and how many other players will be on the job. For instance, if you find out that you'll be playing with an upright bass player, a keyboard player, and a female vocalist, and that it's a 50th wedding anniversary party, it's safe to assume that you'll be playing mostly music from the 1930s and '40s. You then can prepare yourself by bringing a four-piece acoustic set, a couple of cymbals, brushes, and light sticks. Be prepared to play some jazz standards, ballads, and *possibly* a little bit of Top-40. If you're a player who depends heavily on electronics, and you show up with your Simmons kit, *Octapad*, and rack of effects, you're going to be out of place and feel quite uncomfortable. Also, you'll waste your time toting and setting up items that you don't need. Just as you wouldn't show up to a rock 'n' roll gig with your sizzle cymbals and brushes and expect to get away with any degree of authenticity, it is inappropriate to lug along extra equipment just because it looks good.

It's important to be aware of the kind of situation you are walking into. A few quick questions are not bothersome, and could save you from showing up unprepared. Besides knowing what drum equipment you will need, make sure you know what the dress requirement is for the gig. Even though a black tuxedo is a sure guess 99% of the time, the rule is sometimes broken. Always check with the contractor about these details.

Flexibility

In a club date situation it behooves the drummer to bend to whomever is singing. If the singer drops a beat or "blows it," and the band goes with it, you have to go with it too. On the other hand, if it's a dance groove and the band starts to lose it, you may have to lock in and make them find it again. This brings us to the single most important element in becoming successful in the wedding scene, and that is attitude.

Attitude

Do you want to make some money playing at wedding receptions? Then leave your ego at the door. Whether you are a pick-up

Wedding Beats

by Earl Bennett

MUSIC KEY

H H	X	R C	Cowbell
T T	X		
S D	X		
F T	X		
B D	X		
H H	X		
w/foot	X		

Cross Stick

Here are a few examples of the popular rhythms used at most weddings. These are very basic patterns, so after you have mastered them, start to create variations. The idea is to make them feel good so that people will want to dance. Be sure to practice these grooves at all dynamic levels.

Basic Rock #1

Musical notation for Basic Rock #1, 4/4 time signature. The drum part consists of a steady quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum playing on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Basic Rock #2

Musical notation for Basic Rock #2, 4/4 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Basic Swing

Musical notation for Basic Swing, 4/4 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats. Triplet markings are present above the 3rd and 4th beats.

'50s Rock Ballad

Musical notation for '50s Rock Ballad, 12/8 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Polka

Musical notation for Polka, 2/4 time signature. The drum part features a quarter-note bass drum pattern on the 1 and 2 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Bossa Nova

Musical notation for Bossa Nova, 4/4 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Musical notation for Cha Cha, 4/4 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Cha Cha

Musical notation for Rumba, 4/4 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

Rumba

Musical notation for Rumba, 4/4 time signature. The drum part features a quarter-note bass drum pattern on the 1, 2, 3, and 4 beats, with a snare drum on the 2 and 4 beats. There are cymbal accents on the 1 and 3 beats.

continued on page 87

The Independent

"What band do you play with?" A natural question to be asked of a drummer? Perhaps it once was, but not now. Today a drummer isn't limited to being a sideman. A truly independent drummer can do well for himself without necessarily making a full-time commitment to a band. Of course, being a member of a band is great if *that's* what you want. (See Vinny Appice's insightful thoughts on auditioning for that big gig you've always wanted.) But keep in mind that there are many other opportunities for a drummer with talent, some clearly defined goals, and a little business savvy. Let's take a look at some of our options.

Jobbing

Free-lancing with various groups can be a very lucrative business. But it requires the versatility needed to play a host of different styles. Your goal should be to make the "first call" list of jobbing players. To get there, you'll have to put your best foot forward every time you open that stick bag. And you'll need to establish yourself as a reliable performer and a true professional. That means being on time, and being prepared to handle *any* situation that might arise.

Be sure your politics are as solid as your time. If you have a particular gig in mind, find out who's currently playing and how they acquired the position. Determine who

you should contact and put the word out. Call the union and put your face and business card anywhere it will be noticed. A good reputation is always important, but never more so than in free-lance jobbing.

Teaching

For those who have the inclination and the temperament, teaching is a great source of income. To be sure, teaching isn't for everyone, but many players find it challenging and rewarding. It also helps you hone your practice habits and improve on your own reading skills. And every so often, you're likely to run into that super-talented student who will nip at your heels. That presents the challenge of keeping yourself one step ahead—a challenge that seldom comes from gigging.

Again, reputation and word-of-mouth referrals will generally do more than any advertising campaign you could mount. But that doesn't mean you should ignore advertising. Flyers, a brochure, business cards, and print ads can be effective when you're building a private practice. Of course, this always leads to the question of fees. Every geographic area of the country has its own definition of what's fair and reasonable. You'll simply have to determine what the going rate is in your community. However, sometimes it's better to work for a bit less than the market will bear than to not work

at all. Many times, the satisfaction derived from teaching a deserving student who couldn't afford the full rate far outweighs any monetary consideration.

Being affiliated with a music store is another good idea. It brings additional business to both the teacher and the store. The shop benefits from having a staff instructor who creates regular traffic by bringing students in each week. By recommending certain items, the teacher also increases sales of print music and drum equipment. And as the store benefits, so does the teacher. Almost always, the merchandiser will give the teacher everything that's needed to be effective. In exchange, the teacher generally assigns a percentage of each lesson fee to the store as a "studio rental." There's great potential in this type of an arrangement.

Clinics

No matter how accomplished you are, you'll improve your skills by conducting clinics. Clinics can enhance your reputation on a local basis, and if you give private lessons, they'll certainly increase your exposure to potential students.

You might also consider tutoring entire drum sections of marching bands, or the percussion sections of school orchestras for a fee. Virtually every school music department engages in regular concertizing

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by Michael Lee Briggs

Drummer

or annual competitions. Make your services available to the music faculty in preparing the drummers for these events.

Local Recording Studios

We've all heard the expression "It's nice work if you can get it." That phrase certainly applies to studio work. Local recording studios can provide drummers with a solid source of additional income, whether as players or programmers. Those demos and local radio spots have to be produced somewhere, and they might just be happening in that recording studio in a neighboring city.

There is a huge number of recording studios in this country. And most of them need talented, ambitious drummers who can come in and do the job in a professional manner. Make an investment in yourself by offering to do some "spec" projects at a local studio. It's a good way to get your foot in the door. It will establish you with the studio and could lead to future work. The time will never be wasted if it furthers your career, increases your potential for employment, gives you additional experience, and extends your resume.

"What band do you play with?" Fortunately, in today's music world, it's possible to say, "Well, I don't play with a regular band—but I *am* one of the most successful drummers around!"

continued on page 110

Auditioning

by Vinny Appice



Photo by Gene Kirkland

You can't really learn to audition by taking lessons or going to school. You must learn through experience, since every audition is conducted slightly differently.

Of course, auditioning is a nerve-racking experience, since you really never know what to expect. You walk into a strange room to play songs you may not know, with a band you've never played with before, and on someone else's equipment. Here are a few simple tips to keep in mind

prior to and during the audition process:

Resumes

It may be necessary to send a resume prior to the audition. I've seen resume packages with leather folders and embossed names, containing computer printouts with logos, and recommendations from critics and record company execs. Actually, these types of resumes are *too good!* Generally they'll make the auditioners think that you're a professional auditionee. It gives the impression that you've had an awful lot of spare time to put this meticulous package

together—because you haven't had a gig in so long! That's *not* the best impression to make. Put all important information together in a modest, professional-looking package that truly represents *you*.

Photos

Photos are usually looked over before anyone ever listens to your tapes. This is to see if you've got the right look for the band.

continued on page 110

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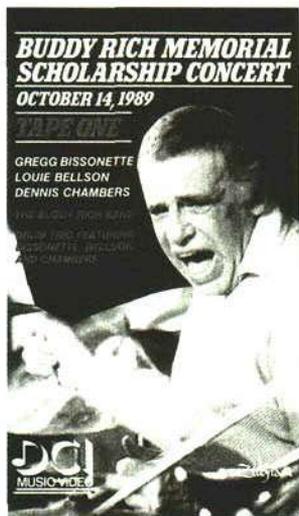
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BUDDY RICH MEMORIAL SCHOLARSHIP CONCERT (TAPE 1)

DCI Music Video
541 Avenue Of The Americas
New York NY 10011

64 minutes
Price: 44.95 (VHS/Beta)

This is the first of a two-part package from DCI that highlights the proceedings at the Buddy Rich Memorial Scholarship concert held in L.A. in October of '89. Six of the world's leading drummers performed at the event to honor Buddy, and to provide a scholarship for a young drummer in his name. The format of the concert was simple enough: Each of the name artists would

blazing speed is mind-boggling here, and though not primarily known as a big band player, Dennis quickly proves that he's as comfortable in this setting as he is in any other musical environment.

There's one more fine solo performance by Louie Bellson just prior to the finale, which has all three gentlemen returning to center stage. Performing in an explosive trio setting, the three weave through a selection of grooves and feels, from a simply stated jazz fragment to a driving rock groove, complete with solo exchanges. Beautifully edited with close-ups and split screens, the finale builds to a rousing climax and offers a marvelous overall display of drumming skill.

This is an enjoyable video, meticulously edited by the people at DCI. Buddy fans will love hearing the old charts again, and drummers should pick up a ton of inspiration from the three artists involved. It's obvious from the start that all three not only enjoyed the musical environment, but loved being in one another's company, as well. One would be hard pressed to find a more fitting tribute to the great one.

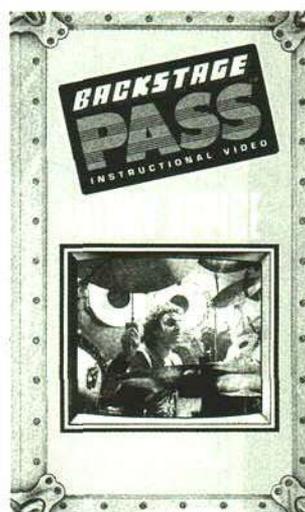
—Mark Hurley

play several selected Buddy charts with the live band on stage. Tape 1 offers us the performances of three of these artists: Louie Bellson, Gregg Bissonette, and Dennis Chambers.

Following a bit of vintage footage of one of Buddy's early bands, and some opening comments by Cathy Rich, Louie Bellson kicks off the action with a fine interpretation of a classic up-tempo tune. An inspiration to drummers for the past 40 years, Louie is quite at ease and in control in this context.

Gregg Bissonette is up next, demonstrating a relaxed and confident style. Versatile as they come, Gregg is certainly no stranger to the big band idiom, and his performance is the perfect combination of controlled technique, finesse, and exquisite taste.

The ever-amazing Dennis Chambers follows with his interpretation of Buddy's romping "Sister Sadie" and "Dancin' Men." Cham-



VINNY APPICE HARD ROCK DRUM TECHNIQUES

Backstage Pass Instructional Videos

Silver Eagle, Inc.
6747 Valjean Avenue
Van Nuys CA 91406

Time: 60 minutes
Price: \$49.95 (VHS only)

Structured very much like an in-person drum clinic might be, Viny Appice's video approaches hard-rock drumming from the fundamentals. Viny opens with a dynamic solo, demonstrating his power and speed with fairly predictable and familiar rock patterns—but also showing an impressive amount of hand technique and rudimental

skill, as well. He then spends some time describing his well-known monster kit—complete with aerial toms and gong bass drums—along with the reasons he prefers single-headed toms.

Viny begins the exercise section (which is illustrated by an accompanying flyer) by demonstrating the 7/4 beat from "Armageddon" that he is constantly asked about in clinics. From that point, he launches into a series of excellent exercises designed to develop foot speed (and double-bass sound out of a single bass drum). This is followed by a second series of exercises drawn from his *Rock Steady* book. Throughout these exercises, Viny constantly re-emphasizes the importance of playing "steady" (with solid time) and "even" (with consistent dynamics between the hands and feet).

After a brief description of his pedal tension and heel-up foot technique, Viny concludes the exercise section with triplet and 16th-note patterns designed to develop both speed and coordination between hands and feet. The best thing about all the exercises on the video is that they appear simple and basic when first performed at a slow speed. But when Viny takes them up to a playing tempo and shows how they can be incorporated into musical grooves or solo passages (which he does with excellent fluidity and skill), he underscores the fact that rock drumming is often best served by simple patterns played well.

From a production standpoint, the drum sound through the first two-thirds of the tape is inexplicably unprofessional—boomy, ill-defined, and poorly balanced. This mystery is cleared up, however, when Viny comes off of the drums and explains that up to

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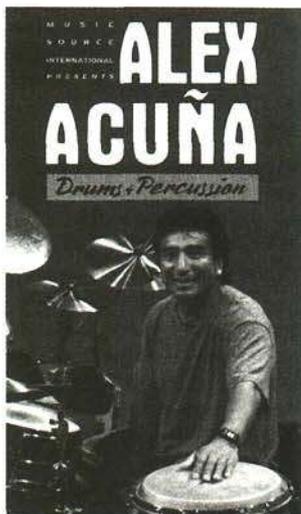
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that point the tape has been recorded only on his lavalier vocal mic', and that the rest of the mic's were only "props." (Why the tape was allowed to remain that way eludes me.) The full miking setup is employed, however, on a brief solo passage and on the jam that Vinny performs with a guitarist and bass player at the end of the tape. During these sequences, the drum sound is excellent. Other production problems I found annoying were the camera-men and bystanders who constantly come into and out of view, and the background voices heard frequently under Vinny's playing or narration. While these things don't really reduce the effectiveness of Vinny's material, they are distracting. Aside from these production-related annoyances, however, this is an excellent tutorial on how basic drumming can be developed into powerful and musical rock performance.

—Rick Van Horn



ALEX ACUÑA
DRUMS AND PERCUSSION
 Music Source International
 P.O. Box 46758
 Kansas City MO 64188
 Time: 60 minutes (VHS only)
 Price: \$44.98

Okay, let's not be shy with the superlatives here: This is simply one of the most informative and clearly presented videos in the drums/percussion field that I have seen. Within the space of an hour, expert drummer/percussionist Alex Acuna packs his video with a wealth of ideas, from drum and percussion solos, to grooving in a variety of feels with a live band, to relating a little personal history, to combining percussion with

drumset...in short, a lotta info in a little package.

The tape starts off with Acuna grooving along to a tape, displaying some of his hot drumset feels and chops. From there, it's headfirst into some valuable information on conga playing, including: the different conga tones; playing a basic conga pattern at different tempos, thereby creating different beats; applying drum rudiments to the congas; combining these different tones, tempos, and rudiments in a solo context; and combining rhythms and soloing.

Later Alex demonstrates patterns on a variety of percussion instruments, simultaneously combines conga soloing with funk and Latin drumbeats, and plays several rhythms at once on the drumset, showing how a drummer can imitate the role of several percussionists at one time. Interspersed throughout all this activity are group performances by Alex and his band, the Unknowns (including multi-instrumentalist Efrain Toro).

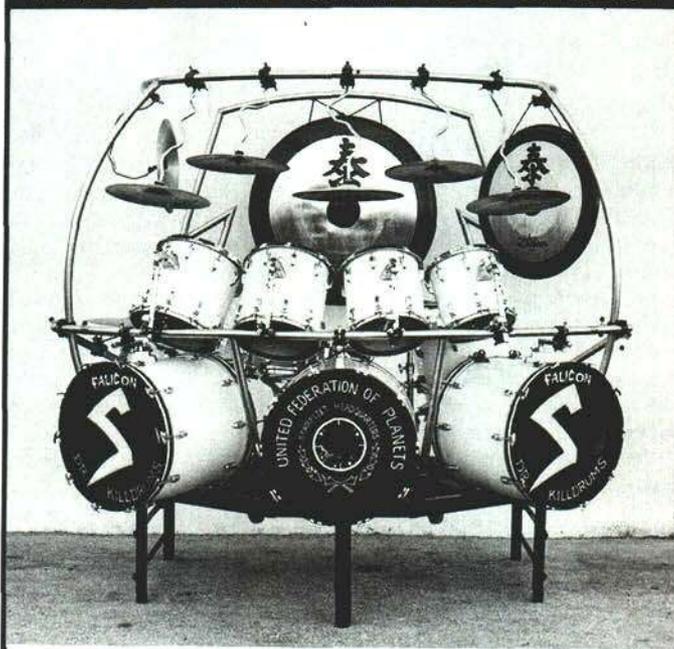
Though Acuna speaks English with an obvious Latin accent (he is originally from Peru), this never gets in the way of his communicating his ideas. In fact, if anything, it's nice to hear words like "guaguanco" and "huayno" pronounced correctly.

Though the viewer never gets the feeling that Alex is rushing through the material, by the end of the tape, you might be surprised at how much ground was actually covered. And even though Acuna says early on that his lesson is aimed at those with a basic understanding of Caribbean and South American rhythms, like the clave beat, even a relative beginner can learn tons in this short amount of time. An accompanying booklet, great sound, and friendly camera angles only clarify the clinic further, and Acuna's enthusiasm and skill are truly inspiring. *Muchas gracias, Alex!*

—Adam Budofsky



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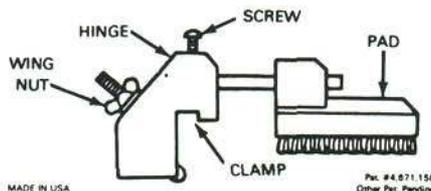
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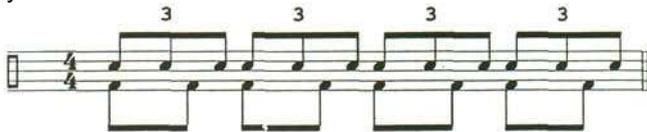
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Portraits In Rhythm: Etude #22

Etude #22 provides us with an opportunity to discuss superimposed rhythms. These rhythms have either more or fewer than the normal configuration of notes within a beat. Any number of notes can be superimposed over a given beat or beats. Normally this is indicated by placing a number over the grouped notes.

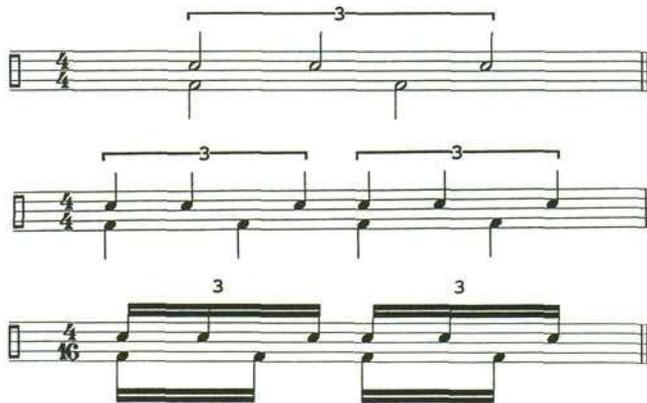
Because this technique allows the composer to create unusual rhythmic patterns, it is commonly found in contemporary music. Rhythms of this type characterize some of the strongest differences between classical and contemporary music. The composer is also able to create a feeling of non-meter by connecting different superimposed rhythms.

The following is a very simple example of a superimposed rhythm:



Triplets are rarely thought of as superimposed rhythms because they are so common; however, by using them, the composer is able to place three notes in the space of two. In the above example, there are two 8th notes to the beat; by using a triplet, three 8th notes are placed within the space of two, causing the speed of the triplet 8th note to be faster than the normal 8th note.

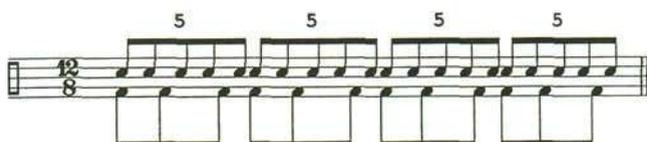
Some additional examples of superimposing three notes over the space of two are as follows:



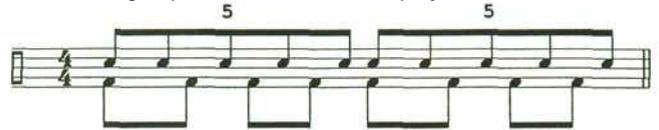
The reverse is also possible by placing two notes over the space of three; this is what happens in Etude #22. In the fourth beat of the first measure, line 2, there are two 8th notes with a number 2 over them. These two notes are played over the fourth beat. Because this music is in 1 2/8 time, the fourth beat usually has three 8th notes.



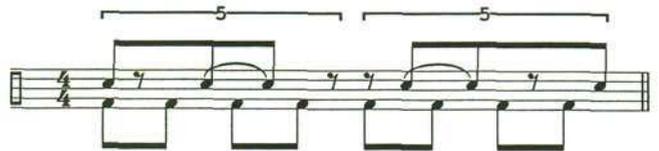
Another example used in Etude #22 is found in the second measure of line 3. In this case, a group of five notes is placed over the space of three notes.



This same group of five notes can be played in 4/4 time.

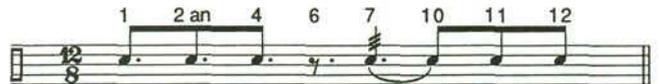


See how complicated this can become when rests and ties are placed within the five-note groups.



Observations

1. Measure 2 begins with three dotted 8th notes and a dotted 8th rest. Count this measure as follows:



This notation accomplishes exactly what the superimposed rhythms in line 2 did; two notes are placed over the space of three notes. It is simply another way to notate the same effect. The last measure of line 2 places these rhythms together. The first half of this measure creates a syncopated effect; the superimposed notation does not.

2. Line 4 has a simple metric modulation from 1 2/8 to 2/4. The indication above the measure denotes the fact that the 8th-note rhythm remains constant.

3. The final observation of this etude has to do with the *accelerando* at the end of the piece. The *accelerando* takes place over four measures. A common mistake students make is suddenly changing tempo at each measure. This is not the proper effect. The pulse should *gradually* change over the entire four measures, reaching a rapid pace two measures before the end.

Interpretations

1. In the preceding observation (#1), I mentioned the syncopated effect that takes place by writing the dotted 8th notes. When performing this etude, I suggest avoiding that feeling; play both the dotted notes and the superimposed notes as a duple.

2. The flams in the last measure of line 1 create a phrase feeling beginning on the second 8th note. This is the proper way to phrase this measure.

3. The *pianissimo* section beginning at line 5 is very difficult. First of all, it is not easy to see these rhythms because of note and rest placement. For ease in reading this passage, mark the main beats in the 6/8 and 1 2/8 measures. Use a very slow, soft roll to avoid unwanted accents. Also, try to use one hand in the 6/8 and 1 2/8 measures to keep the notes as even as possible.

4. In the final measures, the tempo gets faster, and the notes come at a slower rate. This is the proper effect for the ending. The final five dotted quarter notes should be slower than the 16th notes in the eighth line; however, the actual tempo should be faster.

5. The fermata over the rest in the last measure is very important. It creates a moment of silence between the tremendous *accelerando* and the final, soft *piano* roll that ends the piece. If this moment is too long, the tension of the *accelerando* will be lost. In the same respect, it cannot be too short, or the effect of the roll (the release of built-up tension) will be diminished.

Moderato ♩. = 76

The musical score consists of ten staves of music in 12/8 time. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *p* (piano), *mp* (mezzo-piano), *ff* (fortissimo), *sfz* (sforzando), and *p* (piano). Articulations include accents (>), slurs, and fingerings (2, 5). The piece concludes with a double bar line and a fermata. A dashed line indicates a section of 'molto accel.' (molto accelerando).

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on a weekend I could make some pretty good cash. We could afford to buy a new van, so we drove all over the Texas-Oklahoma-Arkansas area.

That's when I learned to do what I do. Those were my dues-paying days. I felt like I had paid my dues in Texas and that I really didn't owe any dues in California. Once I got out to California, I knew where to go. I knew to hang out at the Troubadour because I knew that all the people who I admired hung out there. It was the scene I wanted to be involved in. It was the musical scene at the time. It was a magical time.

RS: When did you quit session work?

DH: After the Eagles got successful I stopped playing drums on other people's records unless they were really good friends of mine. Plus, I wasn't getting asked to play sessions anymore. When a group gets successful, people are more hesitant to ask you to come and play sessions. I still get asked to sing, which I still enjoy doing. I don't mind doing it for someone I admire or like. But I just phased out studio work as far as drums are concerned.

RS: Do you think it's possible that some day you'll go back to at least playing drums on your own records?

DH: I may go back to it. But it's fun just to sit on your ass and watch another drummer work.



Ian Wallace: The Drummer's Drummer

continued from page 22

Don's shows are very structured in terms of arrangements, because of the amount of sequencing involved—which Ian controls via a footswitch from the drumkit. Is there any room to just take something out for a while or improvise?

"No," says Ian, "we can't do that, except for a couple of times. On 'I Will Not Go Quietly' there is a blistering lead guitar solo that is not completely structured as to the number of bars—even though there are a lot of sequenced keyboards involved. In that case, the sequencer just runs until I kick it off. But usually the songs are the same length every night, because the sequencing is arranged from the beginning to the end of each song. But funnily enough, even though it's as structured as it is, there are still some good nights and some bad nights. It might be similar to being a violinist in a classical situation, playing the same piece over several nights. For some magical reason, some nights you just play that chart better than you do on other nights.

"It also helps that all the people in the band are really nice, and everybody is a true professional. We know what our job is. And I also should say that Don treats us very well. We all feel well-respected, which goes a long way toward making what one does enjoyable. Working with Don has been one of the best experiences in my musical career. We have such a good time on the road; it makes up for all those sequences." [laughs]

During the show, Don plays a couple of Eagles numbers ("Hotel California" and "Life In The Fast Lane") on Ian's drumkit. But Don is right-handed, while Ian is left-handed and plays a left-handed kit. So some technical adaptations had to be made to facilitate Don's performance.

"Yamaha made us a couple of special pedals," Ian explains. "One is a double bass drum pedal that has the remote pedal to the right instead of the left. I also have a remote hi-hat set up for Don. The cymbals are on the same side as mine—to my right—but the pedal is on the left side—to the left of my bass drum pedal. Don plays in an open-hand manner as far as the hi-hat and snare are concerned. So he winds up playing the hi-hat—which is on his right side—with his left foot, and the bass drum—which is on his left side—with his right foot. There's also a 16" tom on his right, alongside my hi-hat—rather like the way Dave Weckl uses a tom to the left of his hi-hat. So Don can fill from left to right, as well as from right to left, if he wants to. It all sounds pretty complicated, but it works out pretty well."

And what does Ian do while Don is on the drums? "I usually sneak out to the board and watch the show for a bit," he replies. "It depends on how easy it is to get there and back. I mean, heaven help me if I got out there and got stuck! I'd be in a lot of trouble. I don't think Don knows how to play 'Boys Of Summer.'" [laughs]

—Rick Van Horn

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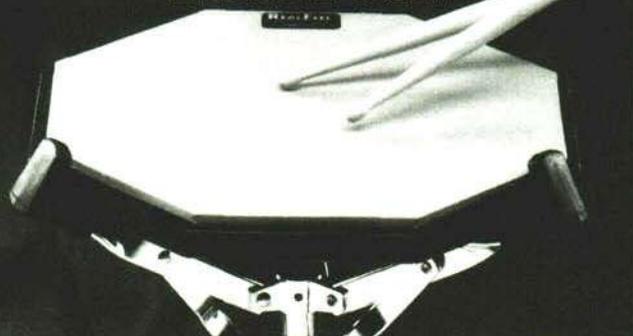
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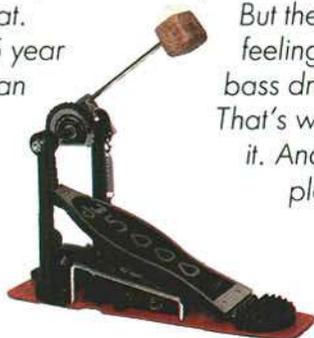
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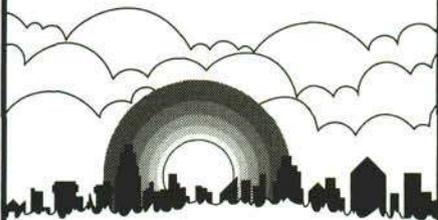
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BONHAM continued from page 27

Ezrin explains that they used only acoustic drums in the recording of the album. "For his snare, I was shooting for a more explosive sound than I was able to get. It has size, but it doesn't have enough crack to it, and that's a fault of the way I recorded it. But how I get the snare drum sound is really a function of where I place the snare overheads and room mic's and the relationship between them."

Ezrin says that for every song, mic' type and placement differed. "When we set up the kit, the first thing we did was walk the snare around the room, banging as we went, until we found the sweet spot. I knew approximately where it was in this room [One On One Studio]. There is a very narrow window about a foot square where there is a kind of resonant corridor between the ceiling and the floor, and if you put something in there and hit it, it takes on an almost natural echo and a little bit of delay, but it also picks up some middle and lower mid-range meat. It's a very warm but at the same time resonant kind of air column. We found that area, marked it off, and stuck the snare drum on that spot. When Jason hit it, even unmiked, you could hear the drum sounding much better, much larger, much longer than it would sound in the other areas of the room. That was step one. Following that, it was a question of what mic's to use and judicious tuning.

"If you tune a good kit of drums, they should sing and not be filled with destructive overtones," Ezrin continues. "There are some kinds of overtones that add to the sound and

make it more musical, and there are others that mask the sound that you want, and those are destructive overtones. Snares, by virtue of the fact that they are so taut and there are these little strips of metal suspended underneath, offer a much more complicated set of resonating surfaces than any other drum in the kit. So the snare has to be tuned to a pure note on the top, and as pure as possible a note on the bottom head before you even begin. The drum and shell combination will tell you approximately what range you want to be in. You tune until you remove the destructive overtones, and you don't ever put a piece of tape on the head of the snare drum—unless there is absolutely no alternative left to get out rattles. You must tune out your rattles," he says adamantly.

"With floor toms, if the size of the drum is correct and they're made from the right wood, they should have a natural resonance. You should be able to flick the shell before you put anything on it and hear a note. If you put a decent head on it and tune close to that note, you're going to have a nice resonant floor tom sound. No one ever hits each drum slowly and separately [when they're playing a song]. So if the drummer is doing that and the drums don't sound great, I'm less disturbed than if, when he goes to play a normal figure, they don't sound great."

How long did it take to get a drum sound for the Bonham album? "In the case of this record," Ezrin says, "with the combination of my experience and what I had already seen

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from Jason in rehearsals, it was very easy. Plus, the head of DW was with us for a few days to ensure that the kit was performing and tuned properly, so it was very easy. It took us very little time. I think we were already cutting our first track on the second day.

"In recording, I prefer to keep the drums in a room by themselves so I can use an incredible amount of compression, and faraway room mic's, and so on, so having amps in the room is a dangerous thing to do. I put the bass player in a booth of his own and the guitar player in a booth of his own, and the keyboards were in the studio with Jason. But there was no amp; they were all fed directly into the console, so the only thing resonating in that room was the drumkit and his PA. In the case of a good rhythm section like this, they all play, but a certain amount of control and separation is maintained.

"We get separation, but everyone plays live," Ezrin continues. "We learn the songs in rehearsal with a click, so we lock into a sense of tempo. But when we get to the studio, we either use a click or not, whatever is the most liberating. When we get to the studio, we are now secure on the arrangement and the tempo, so all we have to do is have fun and express ourselves. I go for three or four complete takes of a song, not stopping unless there is a huge problem, and in my head, I'm keeping a chart of what I have. We might have to do an insert section if there's a section I know I don't have yet. Finally there's

one take for fun where they play everything they can think of. Then I send them away and I edit the takes together, which will be a combination of the best bits, the straight ones, the inserts, and the crazy stuff that I get on the wild take," he says, adding that the tracking took two weeks, overdubs took six, and it took two weeks to mix.

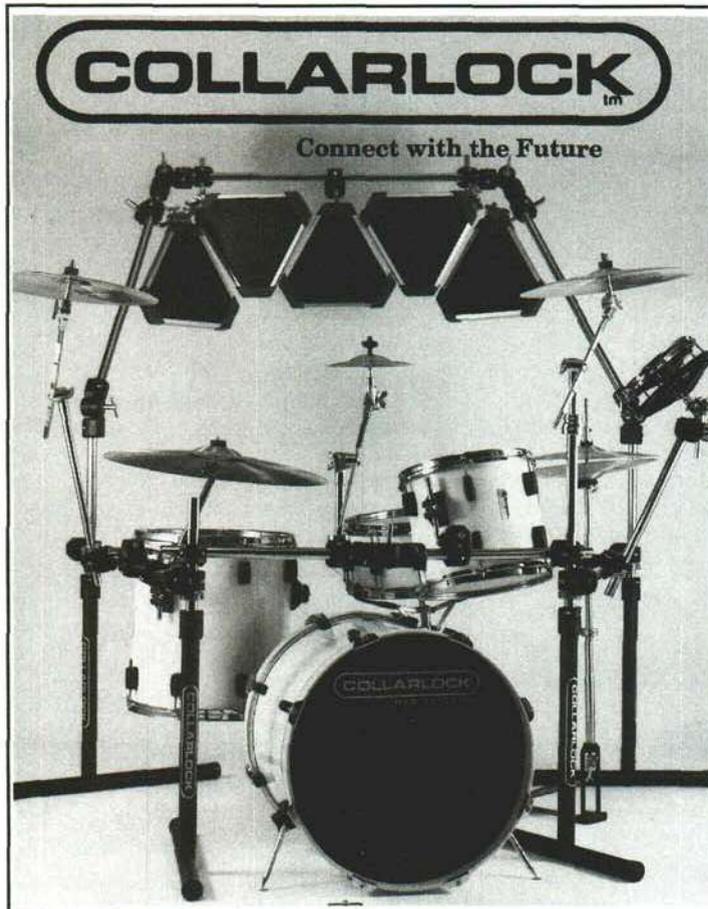
After the album was recorded, the idea was to get out on the road as soon as possible. But eight shows into the tour, Jason, who is impetuous at times, went out with some fans after a show. "They had a big 4x4, and I had to go off-roading, you know, where you drive up these huge hills. The steering wheel just snapped, and I broke my hand." Everything was postponed for a couple of months until Jason's hand was well enough to play. Now, he says, with each show his playing gets better. "I relax a lot more. It's much better to relax while I'm playing live. When you get tense, sometimes you don't try new things. I'm trying new things all the time now."

That indeed is this drummer's charm. While he wishes he had the discipline for lessons along the way, it seems that Jason's not having lessons and not knowing the rules creates the willingness for him to go out on a limb and play just what he feels at all times.

As far as his live sound, Jason says he gets it "with a good DW drumkit and a good sound man out front. I have Electro-Voice mic's inside the toms and Sennheisers inside the snare drum," he says, explaining that his set includes 10" and 12" rack toms, 14" and 16"

floor toms, a 22x24 bass drum, and an Octapad to his left that supplies background vocals. He uses three crash cymbals, a ride, and a china (Zildjian), and Jason Bonham model Rimshot sticks. The sound Jason gets out of this equipment is big, evoking the inevitable comparisons to Led Zeppelin. "Bonham didn't sound exactly like Led Zeppelin when I first heard them," Bob Ezrin says, "but they had a Zeppelin quality about them. The only thing that is *really* Zeppelin-esque is Jason's drumming, which sounds very much like his dad's, because after all, he is his father's son. But the fact is that Bonham's is a sound that I've been missing in music."

"Obviously if I play Led Zeppelin stuff, I play like my dad," Jason says, examining the similarities and differences between him and his father. "The way he taught me was to listen to a song and play *with* it, not to it, as I said, so we are similar in that way. And also there are similarities in the fire when I play live, and just the sheer off-the-wall things that I do without telling anybody I'm going to do them, where the band turns around and looks at me like, 'What was *that*?!' Oh well, maybe it didn't work, but I'll try it again next time. The whole experimental thing is similar. Differences? He still was better than I am. Much better. One day, though. One day I'll be as good as him."



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drumsets and cymbals, because your own sound is in your head. You know the way you want it to sound. My biggest lesson that I learned very young, when I was overly concerned about getting the right drum and the right equipment—as we all are when we're 16 years old—is that you can go berserk because it doesn't sound right to you. Well, I really had it hit home for me, because I had Elvin Jones, Tony Williams, and Roy Haynes all play on my drums at different times in the period of a year. It was an old Camco set that I was always fiddling with and that was never

they listen well. Now, when you're playing live, do you put your mind in a particular mode where you're kind of balancing listening to yourself and listening to others, or does it change when you're concentrating more on your own parts at certain times?



Photo by Aldo Meuro

Terry Clarke Listeners' Guide

O. For readers who would like to listen to albums that best represent your drumming, which ones would you recommend?

Album Title	Artist	Label/Catalog #
Recorded Live At The Monterey Jazz Festival	John Handy	Columbia CL 2462 (out of print)
Live At Bourbon St. Big Band Jazz	Jim Hall	A&M/Horizon
Again	Rob McConnell & the Boss Brass	Umbrella UMB-DD4
Living Colors	Rob McConnell & the Boss Brass	Umbrella GEN-1-12
All Across The City	Dave Samuels	MCAC-42144
Live In Tokyo	Jim Hall Quartet	Concord Jazz CJ-384-C
Jazz Impressions Of Japan	Jim Hall Trio	A&M/Horizon GP-3513
Jim Hall Live!	Jim Hall	King GP-321 6 (import)
Singin' In The Rain	Jim Hall	A&M/Horizon SP 705
Memos From Paradise	Roger Kellaway	King K32Y 6174 (import)
From Here To There	Eddie Daniels	GRP GRD-9561
Back To Beck	Jim Hartog	New Note NN 101 CD
The Double Cross	Joe Beck	DMP CD-464
Take Two	Jay Leonhart	Sunnyside SSC 1032D
Nigerian Marketplace	The Emily Remler Quartet	Concord Jazz CJ-195
	Oscar Peterson Trio	Pablo D2308231

right. And these guys, each one of them, got up behind those drums, and it was them. It was like three different drumsets. Tony got that pop out of it. You know, I jumped on the drums quickly while they were still warm, [laughs] Maybe I could grab that sound. Roy Haynes got his signature snap crackle snare drum sound out of my Camco wood snare. Cod knows he just cranked up the snares.... It's just the sound that's in your head and in your heart and in your hands. It just comes out.

AB: You talked a little before about being on the bandstand, especially with Jim Hall, and about listening to the other musicians. On the notes to his latest album [*All Across The City*], Jim says one of the things he particularly enjoys about this group of musicians is that

TC: Funny you should say that. We played at a place in Los Angeles called McCabe's, which is a guitar shop, and in the back of the shop is a room where they set up chairs and give concerts. So you know when you go in there that there's going to be nothing but guitar players. And at that gig Jim felt that he played his worst, and I felt that he didn't play as good as he normally does; he was out of tune, and things were going wrong that I hadn't heard go wrong on other nights. And I sort of put that in the back of my mind until...I might as well tell you this, but it was the night you were there at Sweet Basil's. A funny thing happened to me: I became aware of my drums. All of a sudden I felt, "Oh oh, there are people here that I know are going to be listening to me play." Where if

I walk into a group of faceless, nameless people, I don't know who is a drummer and who isn't; it doesn't matter to me. Maybe that's why I just close my eyes and let the music take me. But it was an inhibiting factor; I started listening to myself, and didn't play as well as I normally would. Then it triggered why Jim got tripped up at the guitar shop—for the very same reason. And I thought, "*Ah-ha*, that's what happens." We started listening to ourselves and got in the way of the music.

And that's what I've been trying to do all my life—trying to get out of my own way. Because the only time the music happens is when you get out of your way, and let the music play *you*—and stop being so arrogant as to think that you are making the music. The music is making *you*. The music is powerful enough that if you just relax and don't be afraid to expose yourself, it will tell you exactly what to do. You've got to be tuned in to that. That's why these magic things happen more in the jazz context than anywhere else. That's what's so unpredictable about it.

But anyway, all of a sudden I started listening to my left hand and my bass drum. It was the same thing that happens when you become aware of your tongue. Have you ever started to become aware of your tongue? Now you're going to gag. [laughs]

AB: Now you did it. Here, you read the questions, I can't talk anymore.

TC: Or walking and chewing gum at the same time. If you think about it, you're going to fall down. That's why it drives me crazy when people just want to know, "Well, what was that you played between your left hand and your right foot?" and I say, "I can't really

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talk about that," because I haven't the faintest idea what I did, because at the time I wasn't concerned with any of it. That's a big lesson that you eventually learn. Drums alone, not related to anything else, are like watching a tractor pull, like watching monster trucks: "Wow, watch the wheels." It doesn't mean anything unless it's related to something. That's why the less I think about the drums the better.

AB: It almost sounds like you go into a different state of mind.

TC: I do; it's almost like meditation. Did you ever notice how many things you begin to think about when you close the door and get behind the drums, and you close your eyes, and your mind trips off, and you start thinking about all these other things while your hands are busy. You put your body on automatic pilot and it frees your mind up to think about anything; it's stream-of-consciousness playing that I really think about.

AB: It probably doesn't even matter what you're playing, does it? Even a very simple beat, just getting into the groove of it...

TC: Yeah, that's so hard. And if you get it right, then it will just suggest something else. That's what I think the minimalist movement is about: You just sort of play one pattern over and over until something suggests to you that maybe something else can be played, and then maybe add something else when the time is right.

AB: We were talking at Sweet Basil's a little bit about how jazz especially seems to come across so much better live. It never really seems to come across on record.

TC: Yeah, that's an amazing thing. I'm still baffled by that. There's something about the real essence of a jazz performance that can't be captured on tape. In all the times that I've taken a tape recorder to the bandstand, and that night was the night when everything was grooving and it was magic, inevitably I'd look over at the tape recorder and the tape would run out, or it wouldn't have started, or something would have screwed up. All these mysterious things would happen, and it never got on tape. Nothing I've ever played on record has matched what I know I've heard myself play live, with nothing but the air there to hear it.

AB: Jazz especially seems to be like that more than rock. Maybe because rock is more of a constrained medium.

TC: Well, when you strive that hard to make it perfect, perfection will always elude you. Because there's really no such thing; it's all totally subjective. And I've struggled with it, because I don't know what happens to me when I go into the studio, but I can't capture that feeling. There's the restraint of playing in the studio and the discomfort of sitting there with headphones, and not hearing enough of yourself or not enough of the bass.... It all takes your mind away from playing the music. The nature of the beast is that it prevents music from happening. That's the only answer I can come to. Well, you said it. When you saw the Jim Hall Quartet, the first thing out of your mouth was, "Gee, I didn't

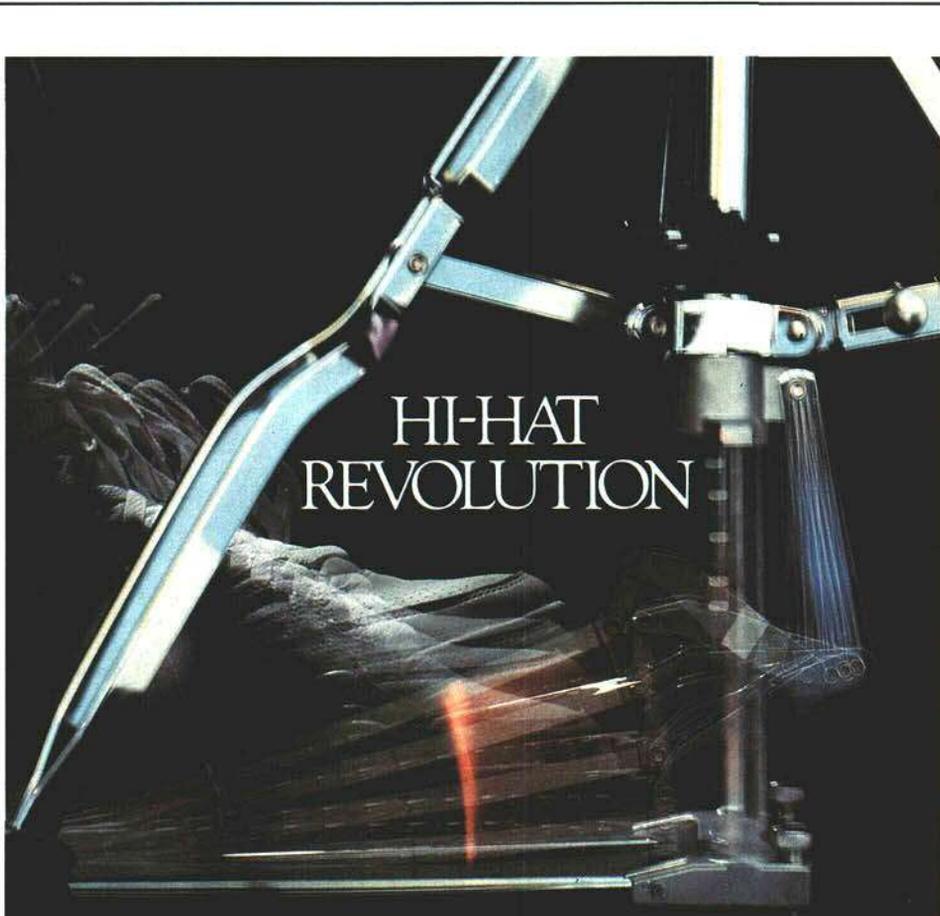
realize it was going to be this exciting." Because you didn't expect it. You hear it on the record and it's all very nice and glossy and plastic. It just can't capture what you see and hear and feel in the room.

All this goes back to a whole other idea from the early recording of jazz. Recording was used as a means to an end, the end being the production of music. But when recording got sophisticated, the means and the ends got reversed. And now the music is being used to achieve perfect sound. And so you're using music improperly, so that you're serving

another master—that master being technology, and the ultimate goal, the Holy Grail of sound, is what people are after.

AB: Have you ever gotten into sampling, or other types of electronics?

TC: Yeah, I've just done a little bit. I have a Korg DDD-7 that I haven't really gotten into as much as I would like to. But if I did, it would just be purely experimental. I haven't had the luxury of a lot of time, and a lot of equipment to do it right. It's that kind of dilemma that I'm facing having played these many years. You know, if I was starting off playing now, it would



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obviously be a tool that you couldn't ignore and that would be an essential part of my arsenal. I mean, I wouldn't really suggest to anyone nowadays to go and learn all the tunes and learn all the bebop licks and all of that. It would be almost pointless, because they wouldn't have any outlet to perform that kind of music. I would rather tell them to get into sampling and absorb all this technology, because obviously the musician of the future needs to know all that technology—rather than perpetuating an old art form that is best practiced by people over 35. [laughs] I would just tell people to go with the music that you hear, and the music that you hear now is straight 8th music. You don't hear swing, you don't hear jazz.

AB: It strikes me that it's not even so much a particular style of music that people stay away from, but just "mistakes" in general. Parts from different takes are spliced together to get the best take. Yet mistakes seem to me to be the charm of some music.

TC: Oh, yeah, that's obvious. You can kill a perfectly good take, when the magic happened, in favor of another take, where everything was played "perfectly," but there was no magic. So that's up to you, the producer, and the public at large. The very nature of jazz is mistakes. Jazz is always in the process of becoming; you've heard that sort of sentiment before about it. It's music that never arrives. So the creative musician is always in the process of changing and molding and shaping and crystalizing and distilling and editing. You

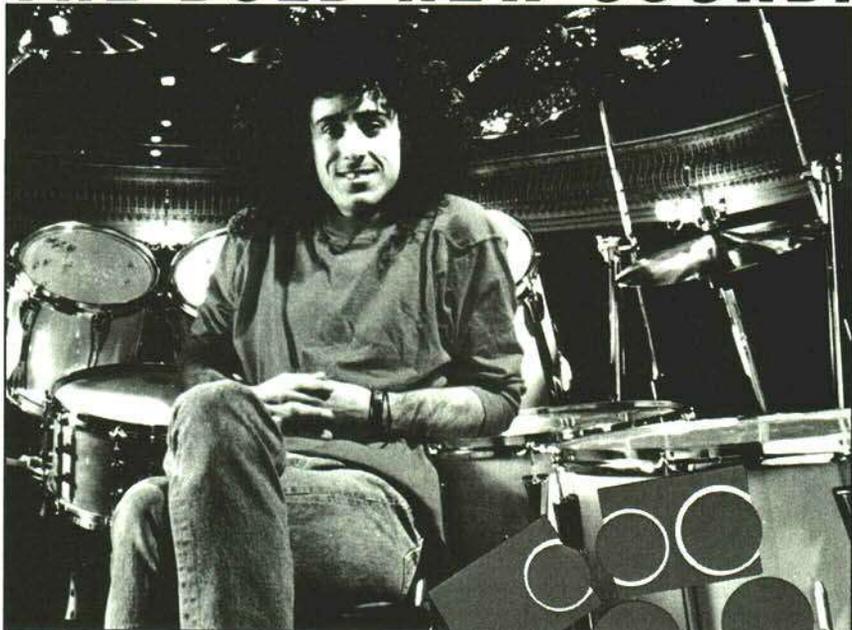
know, I'm always editing. It can never be perfect, because I'm always trying to get it better—not "perfect." I'm always trying to get it to mean more, and usually that means editing.

AB: Fewer notes?

TC: Less is more. That statement is becoming trite, but the simplest music is the best music. And when you get into the studio, you begin to hear that—that when you overplay, it sounds really stupid. You hear it and think, "What is this guy doing? He's not listening to anybody, because it has nothing to do with what we're doing over here." So you really begin to realize that to play less and make it *mean* more is obviously the most important thing. That's why the one-armed lesson still holds true. Because every note that I played with one arm had to mean something, had to be in the right place at the right time.

Why is it that when you leave a concert that you're really moved by, you'll hear someone say, "Gee, the drummer didn't do anything, and yet the whole place was dancing"? Or, "The music just floated, and he hardly did anything." I mean, if you want to be technical, "Gee, he was only playing 8th notes on his hi-hat, and his bass drum on 1 and 3, and snare drum on 2 and 4. Wow, what a concept! Geez, I gotta do that!" Then you go home and you can't do it. Because it was all the stuff that was implied, it was the context, it was the magic. So, in retrospect you say, "God, it sounded so simple" or "He made it look so easy." And yet it takes you years and years to

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get down to the essence. It still amazes me that I can just sit down and play four quarter notes, and if the bass player is grooving with me, and the piano player is grooving with me, all of a sudden it's like I'm born again. It's like a religious experience. It's like, "Damn, why didn't I think of this before; wow, quarter notes on the cymbal—what a concept." [laughs]

AB: Let's talk a little history.

TC: I was born and raised in Vancouver and then moved to San Francisco in '65, and was there until '67 with John Handy. Then I came back to Canada for six months, and then I went out with the Fifth Dimension for another two and a half years until December '69. That's when my work permit ran out. I had to go back to Canada to apply for my green card. We had played the White House for Richard Nixon in '69, and I got a hold of a congressman who got me to a lawyer here in New York, who I put my application in with, and was half way to getting my green card in 1970. Things may have been different had I gone through with that, but I thought, "No, I'm happy doing what I'm doing here." So then I just cancelled my green card application. And then 15 years later, I started it all over again, and now it's 15 times more difficult to get.

AB: Toronto wasn't bad for you, then.

TC: Oh, no, it got me to this point. I mean, everything happens for a reason, and I guess in doing the Toronto experience, through playing with a lot of Americans, I still kept my

reputation down here. My reputation kept building, so that when I did come here, I wasn't totally unknown. I think I did things in the right way; maybe it was good timing. I feel like my life has been rekindled; I feel like I'm 20 again, and the music I'm playing feels fresh to me. I have a totally different attitude toward playing. If I had come in 1970, I would have gotten right into the rat race, that kind of heavy competition that I don't feel as much now as when I was younger. That competition provides a lot of fire to your playing, but most of it is wasted because you're too

busy competing; you're not playing music for the right reason. I feel like I'm playing music now for the right reason—because I want to play it, I'm having fun playing it And I haven't had fun playing it for a long time, because it meant too much.

I was so serious about it at one time that I killed it. But it's not life and death to me anymore. This just happens after you play for 20 years. Part of the maturing process is that you realize you don't have to waste all of that energy trying to prove everything. Then you can relax and have a lot of fun. Because it

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doesn't mean life or death to me, I feel free to take more chances, and that gives my playing a fresher sound than it's had in years. I just play in the moment, and I try everything. And if I drop my sticks and make a fool of myself—fine. I'm gonna land on 1 eventually.

AB: And you probably find yourself in musical situations where you can get away with that sort of attitude a little more, too.

TC: Yeah, obviously I still get on a few pressure jobs, but my attitude toward it has changed so that I even try to lighten those up. The world does not care if we drop beat 4. I mean, life will go on without us. And the realization of that will give you the freedom to go ahead and try anything.

AB: Was there a time or a gig where you can remember coming to feeling this way?

TC: Well, I've always had glimpses of it as I've grown up, where I've had those great nights and those terrible nights, and always wondered what the hell was wrong. But it's more consistent now. There are more good nights for me now; I'm happy about my playing most of the time. I'm not in those big troughs where I would want to slit my wrists and never go back on stage again. Miles Davis has said that he used to quit every night playing with Charlie Parker. And then the next night he would crawl back up there and try to do it again.

You learn to be kinder to yourself, to pat yourself on the back. And this is an important thing, too: listening to the music that you *did* play, instead of listening to the music that you

didn't play. I used to come off, and people would come up and say, "That was the best I ever heard you play," and I'd say, [petulantly] "What do you mean? That was terrible! You should have been here last night." And I would spoil the experience for that person. I had to be taken down a few pegs by a lot of people before I realized what I was doing. I just destroyed their appreciation of it and demeaned them by implying that they didn't know anything about the music. Inevitably I would tape the show, listen to it after my anger would subside, and say, "Hey, that sounds pretty damn good." That's why you have to take a couple of days off before you listen to your mix or your record, so you'll forget how you felt while you were doing it, and just be objective and listen to the music that you *did* play.

AB: I'd like to follow up on something you touched on in your last interview. You were saying in the last article how Jim Keltner was originally a jazz player...

TC: Yeah, he followed me into John Handy's band with Bobby Hutcherson.

AB: ...and you had made a comment how a lot of the best rock and pop players were originally jazz players. Why is that?

TC: It's funny, I just heard an interview with Steve Gadd on the radio. He's a perfect example. That's how he started off—of course there was the whole military thing—but he really wanted to play like Art Blakey; we *all* wanted to play like Art Blakey. The more knowledge, the more vocabulary you have,

the wider your range is, and the more you can afford to throw away what you don't need. And you have a much wider vocabulary of things to draw from if you're a jazz player. If you've accumulated a lot of knowledge about the drums and about playing other kinds of music, the more you can bring to a rock or pop performance. It's like the art of just playing, which is what Steve's forte was. He brought music back down to the quarter note, back to the essential.

Historically, there is something very important about Gadd arriving when he did. The music had gotten so complex prior to that—the late '60s, early '70s pop music and fusion. The very nature of fusion brought about a complexity in the rhythms and the music—Billy Cobham, etc.—that whole school of machine gun guitar players and odd time signatures. That made the music really inaccessible for people. The curiosity seekers were attracted to it for a while, because it was different, but they soon grew tired of it because they couldn't count to 2 1/8; I used to get whiplash listening to the Mahavishnu Orchestra. I'm not demeaning it in any way; it's very challenging music to play and to listen to. You just heard us play 19/8 the other night, and I had to solo over it; man, my hat's off to Billy Cobham. But it was inevitable that the music had to come back; if it goes far left, it has to go far right. And that's when Steve Gadd and the whole concept of bringing music back to its essential quarter note came along, which I feel is the strongest, most

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essential part of any music.

If you understand the quarter note, you have the essence of "the groove," which is at the essence of all pop, jazz, Latin, and third world music: The one common denominator is that it all has to do with the quarter note. When all there is is the quarter note happening so strong, when you're moved by that, it's because you've been allowed into the music. That's why people like to dance, because you involve people when you make it simple. Even in Jim Hall's music, which gets pretty complex, there's still space. And the space between the quarter note is as important as the quarter note itself. But if you can learn to play the quarter note with one hand in perfect time, that's the essence of it. And if you're not happy doing that, then you can't be a drummer.

AB: We started this section talking about how a really good jazz player will make the best rock player. From our conversation regarding simplicity, it would seem to go the other way, too. Can you think of any situation where jazz has sort of taken off from rock? After all, you went with the Fifth Dimension, which wasn't exactly rock, but it was closer to rock than to, say, swing.

TC: Yeah, it was more R&B, and it was something that I felt I really had to get in my playing at the time. The rock 'n' roll that I was raised on was shuffled rock; it was rolled 8th-note rock 'n' roll. So maybe that prepared me better for jazz, but didn't prepare me for the advent of the *straight* 8th note. Because Elvis and Jerry Lee Lewis and Bill Haley & the Comets and all that kind of late '50s, early '60s rock was more country, born of shuffle rhythms, which is at the basis of jazz—the jazz cymbal ride, the triplet feel. But that didn't prepare me for the straight 8th thing. It's the 8th-note concept that turned everything around. The young player who was born after 1965 was raised in a world where the swing music and rolled 8th-note triplet concept of timekeeping was heard less and less. So it becomes a sociological thing; it's music that they subconsciously absorb. I was born at the end of jazz and the beginning of rock 'n' roll. So that's why I felt I had to go out with the Dimension or get some kind of experience playing funk or R&B, and get the 8th note together. And from there I went right into studio work in Toronto playing nothing *but* that. Then when I went back to playing nothing but jazz, I found a whole new set of muscles and power, and I had a whole new vocabulary that made my straight-ahead jazz playing totally different. It took on an entirely different feel. I couldn't believe how free I felt, like my vocabulary had widened and deepened. I just had another language to draw on.

AB: It's almost like you learned in two different phases.

TC: Yeah, and in between that my love of Brazilian music was always there. I fell in love with that long ago and got to play with Bola Sete, a Brazilian guitarist, when I was really young. I also got to travel with Brazilian players in the late '60s. That music falls somewhere between the straight 8th note of R&B

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and funk playing, and jazz. That's why the shaker stuff I do and all that sort of business sounds the way it does: It all comes out of these weird permutations and filtering of Canadian and Latin and jazz music—through a white Canadian boy from Vancouver.

AB: Do you think that growing up in Canada had any sort of influence on this type of eclecticism?

TC: It seems that the music you grow up with has a real heavy effect on what you play. I guess I'm an eclectic because I grew up in a musically eclectic household. My parents, who are just WASP Canadians, took dance

lessons, and I grew up listening to Perez Prado and all the mambo and tango and rumba bands. My brother was a guitar player, and he used to bring country & western stuff home. And my dad used to love dixieland, and then I started listening to Bill Haley & the Comets and Elvis Presley. So I had this country-rock-dixieland-Latin thing. Then I started playing rock 'n' roll with my brother, and then eventually started with jazz. I met my teacher, Jim Blackley, who then took it up to the next notch, which got me into what real jazz was all about. But I guess all that other stuff never went away.

I also played a lot of country music in Toronto. I did this show called *Nashville Swing*. Every C&W artist from Nashville used to come up and do this television show. And I got to play with everybody. Larry Gatlin went back to Nashville and said he found this great C&W drummer named Terry Clarke. [laughs] I was like, "Shh, don't tell anybody." But it was just because I knew how to play a shuffle, because I used to listen to C&W music when I grew up. It all starts to be seamless after a while, because it all has to do with the groove, which has to do with playing the quarter note.

AB: Getting back to talking about eclecticism—the New York jazz scene, especially at places like the Knitting Factory, is pretty eclectic. Have you checked into that stuff?

TC: Yeah, Joey Baron is in the middle of that, he's working all the time. I saw Bobby Previte down at Visiones with his own band. He's a good player. And I like his writing; it's so odd, really weird stuff. He's obviously a schooled player with lots of experience and lots to draw on. And I haven't seen Gerry Hemmingway enough. I'd like to take a week off and go down to the Knitting Factory every night and catch up on the scene; I want to play with these guys. I just like all these new hybrids—strange new organisms coming out of the laboratory. I gotta stick my nose in there and play some of that shit.

Someone like Omar Hakim, though...he distills it all, he's got it all covered. He can play bebop flat out I relate to the way he plays the beat because it's just got a jazz tinge to it. It's got a looseness. He's the ultimate 1990s eclectic player for me, because I know he can go in all these different directions. And plus he's a Renaissance man: He sings and plays every instrument there is, and will probably write a movie...

AB: Or an opera...

TC: Yeah, I hate those guys. I'm still trying to play a quarter note.



Luis Conte, Carol Steele, Martin Cohen and Roger Squitiero backstage at the Bottom Line, NYC. Photo by Joe Pignato

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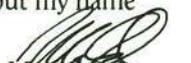
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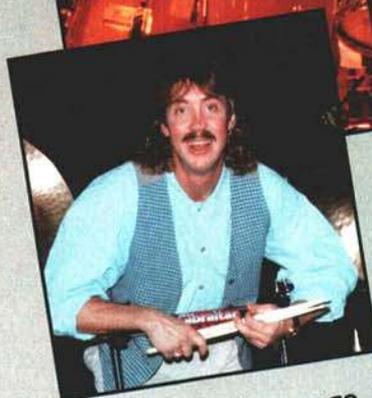
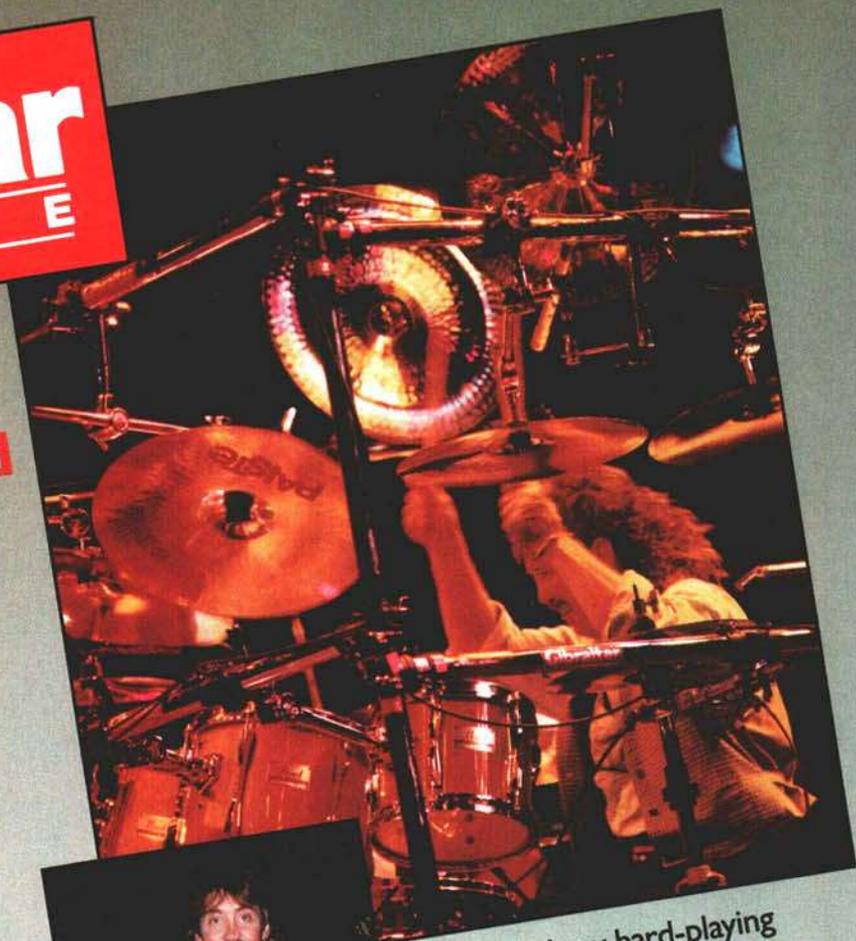
CORRECTION

Due to printing error, the photograph contained in the Latin Percussion, Inc. advertisement on page 73 of the April *MD* was run in black and white, rather than color—thereby losing definition. *Modern Drummer* regrets any inconvenience or negative impressions this may have caused.

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in my own bits here and there. So I would say that on the first album, I kept to a lot of what had already been worked out, but threw in my own fills and style where I could.

On this last record, I was around when the songs were more in the formative stages, so I had more input. Dean [Davidson, guitar and vocals] basically writes the whole song. He'll make a demo with a drum machine and play all the parts. So we'll hear all the songs in demo form before we go into rehearsal. Then we'll add whatever we

think is appropriate. Sometimes it's not much, but other times a song can be totally rearranged.

I also like to get into arrangements—not just the drum parts, but for the overall picture. As far as what I play goes, I'm free to do whatever I want. I don't write, so if something I play does get changed in the production—like we were talking about earlier—it doesn't bother me that much. If a song I had written was changed a lot, I might be upset.

TS: You don't play live with any electron-

ics, do you?

JD: I'm totally acoustic at this point. In the future there might be a couple of samples here and there—maybe when I get to do a solo when we're headlining. Right now, in our opening situation, there isn't any time for a solo—never mind the time it takes to set up for effects. Plus, the songs that we do don't really call for a lot of extras. Maybe for effect on something like "Girlschool," where there's a hand clap on the double snare beat. I'd like to add that somewhere down the line on a trigger.

I feel that I'm doing okay—sound-wise—with what I have now, so why clutter it up? On the other hand, I don't knock electronic effects either, because one of these days I might be getting into that.

TS: You've changed your setup so that you're more visible than before.

JD: I scaled my kit down last year. I used to play 24" bass drums and huge toms up in front. But then I'd watch our videos and only see a little bit of hair bouncing around over the drums. So I went to smaller drums so that I could be seen.

TS: On video, at least, you're very into the whole visual thing.

JD: And I'm kind of unpredictable at a live show. I'll just do whatever I feel: stand up, run around, do a couple of stick flips, a twirl here and there. The stick flip I do in "Girlschool" got exposure because of the video, and people told me that they thought that was cool. It was something I just did to make it more exciting.

TS: What exactly is it?

JD: It's just a half stick flip where I'll be playing and I'll throw it up and catch it on the other side of the stick. Randy Castillo has done sort of the same thing. I thought it looked good, so I tried to think of a way to do it a little differently. I used to twirl a lot more, but then I saw a lot of people twirling too much. I've also seen a lot of guys twirling exactly the way Tommy Lee does,

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and that kind of gets out of hand after a while. Why copy someone else when you're only opening yourself up to being labeled as a ripoff? When you do something that no one else does, it makes you worth checking out. I wouldn't say that I'm a master showman, but I do like to get involved, physically.

TS: Most of your audience is comprised of younger people. What's the best advice you could offer young drummers?

JD: There isn't much I could tell anybody as far as technique goes, because I'm not a schooled player. What I do I've basically

taught myself, and if it feels right, I just play it. I would definitely tell kids to take lessons—but don't get too set with habits that cause lack of originality. Even though I learned a lot from listening to records, I tried to make up my own style. If you hear a cool fill on a record, you can first try to learn it, and then try to take it in a slightly different direction that will make it even cooler. Whereas if you learn a fill from a book, that's it; it ends right there. I have nothing against taking lessons, but if you can come up with something that you weren't taught, then I think that's where

great things come from. Even mistakes can be turned around to your own advantage. So I say go for it: Take lessons, teach yourself, do a little bit of everything that works for you. Just follow yourself, not anybody else, and do whatever you feel is right.

Editor's note: Johnny Dee has requested that this interview be dedicated to the memory of James "Feek" Ferraioli.



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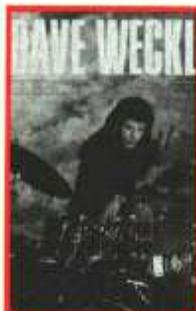
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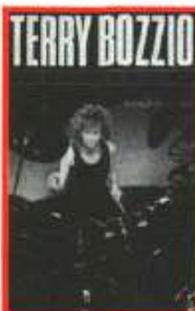


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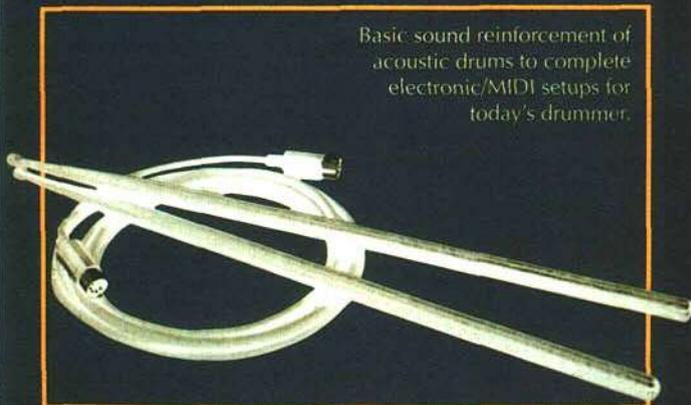
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player or the regular drummer for a set band, the attention is not on you. The focus of the party is on the bride and groom, the birthday boy, the debutante, the guest of honor—but *not* the band. In a club or a concert, the crowd focuses on the band; at a wedding this simply isn't so. In many ways this makes GB gigs easier, because mistakes can be covered more easily, and the *constant* drive and energy of a concert situation does not apply. Usually people in attendance are either dancing (hopefully) or intensely involved in their own discussions. These people might not have seen each other in five or ten years, so they are fairly inattentive to the band. For this reason it's essential to cultivate a positive attitude, one that is humble and eager to please. In some circles this is called "the attitude of a servant." If a prideful or arrogant attitude prevails, the party is apt to end in disaster. At a wedding reception often *everybody* wants *everything* out of the band.

Recognize ahead of time that every "house" has a different way of doing things. Sometimes a maitre' d has very little to say about how the band runs the party. Other times he or she will completely take over. No matter what the situation, you must recognize that you were hired to do a job. It is a job that doesn't garner the recognition, applause, or attention that is often associated with being on stage.

Bridal couples can be very low-key and allow the band to just "do their thing," or they can be very picky. You may have to deal with an irate father of the bride who asks the band to "turn down" several times during the course of the party. Turning "up" just for spite or to show him who's in control is not cool; it may be tempting after a while, but it's definitely not cool. Maintaining a professional demeanor, a congenial personality, and learning to deal with people diplomatically are all important parts of the lucrative club date scene.

Even if you're totally familiar with all the different kinds of music played on a club date, and even if the GB gig doesn't "stretch your playing," the experience of interacting with other players and working in a formal situation can offer you many opportunities for growth as a person, and as a musician at large.



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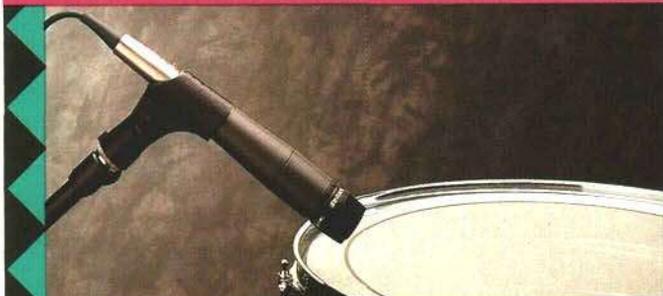
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PRODUCT CLOSE-UP continued from page 42

the upper register, and I didn't find any "dead" bars on the review instrument. The tuning was "right-on" (at A=440), and the purity of the harmonics was excellent.

Suggestions? There is no doubt that Yamaha did its homework before releasing this xylophone to the percussion public. But how about offering height adjustment for the frame (similar to the company's YV2600 vibraphone)?

The final verdict? In an era when construction, design, and material costs continue to skyrocket, most of the larger percussion manufacturers are walking down two different paths. One road involves cutting costs, corners, and quality, in order to bring instruments to the market at affordable prices. The other avenue produces a top-notch instrument at a top-notch price. (Remember, this is the decade of the \$1,000-plus snare drum.) In terms of quality, the YX330 makes its home on the latter street, but the \$2,100 price tag puts it right in the ballpark of other synthetic xylophones. In other words, the YX330 is a Porsche at the price of a Ford.

If an individual player, school, band, or orchestra is considering a new xylophone, the YX330 needs to be heard and played before a final purchase decision is made. This is a great instrument, and it deserves serious consideration.



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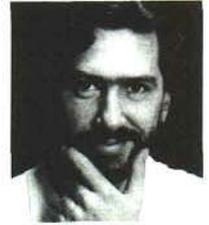
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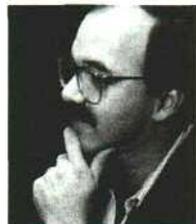
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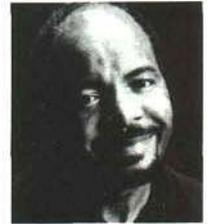
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Q. I play a double-bass drumset, and will soon be moving to Dallas to form a band. However, I have no experience playing in clubs, and am unfamiliar with the role of a soundman. I realize this question may sound fundamental, but as I am trying to decide exactly what I need to complete my setup, your help would be appreciated. I am considering purchasing a mixer; however I would not want to be "stepping on someone else" by mixing my drums myself.

J.M.
Murphy NC

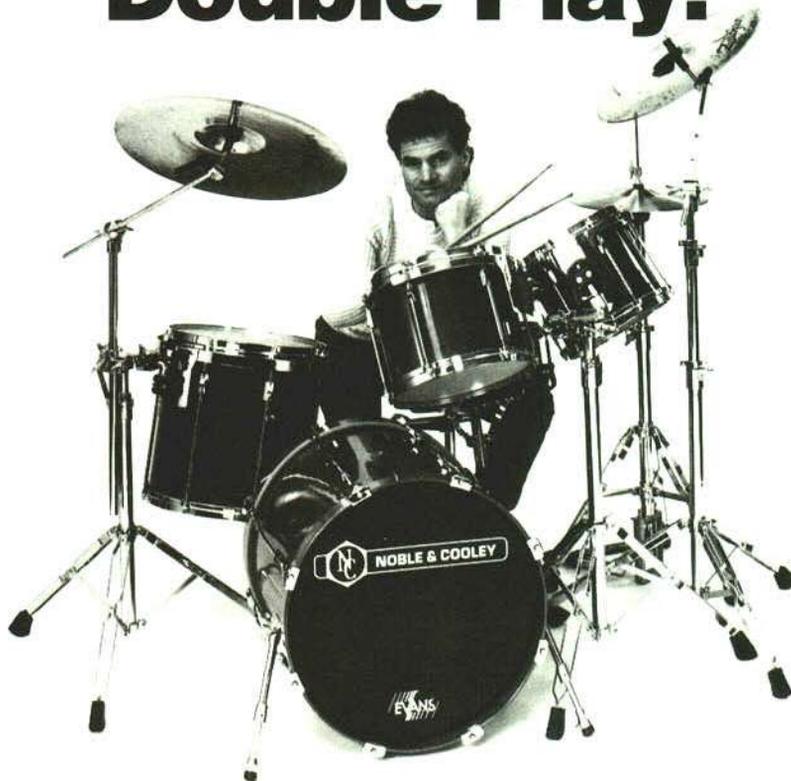
A. Assuming that you are definitely going to mike your drums, there are two basic ways to approach it. One is to rely entirely on the sound equipment and technician available in each club you play (which will undoubtedly vary). The other is to provide some or all of your own sound system. The latter method involves its own variations.

Relying on the club's sound equipment means that you don't have to invest in mic's, mixers, amps, etc., and don't have to carry them around. This saves money, time, and effort. Unfortunately, it also puts you completely at the mercy of whatever equipment is available in any given club. In many cases, clubs provide excellent systems, with adequate mic's to serve all the needs of the band—including the drumset. However, this

cannot be counted on in every instance. There will be times when there aren't enough mic's or channels on the board to take care of everything. In these cases, the first things to be sacrificed are generally some of the drum mic's.

Using house systems also means relying entirely on the house monitors. The number and quality of monitor speakers will vary greatly from club to club, which means you will be listening to a different drum sound everywhere you go. Naturally, a great deal of this depends on the skill of the

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technician running the sound. If you don't employ your own sound tech, buy the house sound tech his or her favorite beverage upon your arrival and make a new friend—fast! Discuss your needs and what you like to hear, so that the two of you can work together to achieve the best possible sound for the audience and for you.

The alternative to this is to carry your own equipment. It means a larger investment and a lot of schlepping, but it puts you in more control. If you have your own mic's, then you know that you will always have enough for the kit. If you run your own mix, you know that you'll always have the balance you want. It may also be ad-

vantageous if you do rely on the house system for the main P.A., because you'll only be needing one or two channels on the main board. The sound tech may actually appreciate this, since any problems in the drum mix will be your responsibility, not his/hers.

The question of whether or not to carry your own amp and monitor speakers is the next thing to consider. If you run your own stereo mix, you can send one output channel to the main board (relying on the house technician to run the drums properly for the main mix) and the other to your own onstage monitor system—which you can then run to suit yourself, independently of

the other stage monitors. This comes in handy when all the instruments and vocals are run through the same stage monitor system, making it difficult to hear just the drums. Naturally, all of this additional equipment means more money, more carrying, etc. You'll have to weigh the advantages and disadvantages—perhaps after playing a few club gigs in your area to determine what you're up against—and make your decision accordingly.



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A DIFFERENT VIEW continued from page 60

duplicate the pattern with me to bring it to a climax.

I also listen while I improvise, and if I hear a rhythmic figure coming from the drummer I might pick it up. That's something else I like about Rayford; he offers rhythmic ideas that I can work from as well.

WFM: When you present a new composition to your band, do you have drum charts written?

JLP: No. I used to have them for some of the more involved orchestral sections that I wrote. In certain of my suites from the '70s, I had charts for the drummers—mainly just for accents and to give a basic road map for the piece. Very rarely have I written a precise drum chart, asking the drummer to play certain drums or cymbals at a specific time.

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I used to have the drummer listen to the rhythmic figures I would come up with on a rhythm composer, just to get an idea as to what I wanted. Now with Rayford, I must say that I don't even bother anymore because after being in the band for so many years, he has such an understanding of my music. On the last two albums, in fact, I just let him completely loose. However, sometimes he does ask me what I want, and at that point I'll let him hear what I have come up with on the machine; that gives him a place to start.

For most of my career, I have given the drummers in my band an indication as to what type of feel I wanted, and I tried to let the drummer come up with something unique. I might offer a suggestion to alter what the drummer comes up with, but I depend on a certain amount of creativity from the drummer.

When I started my solo career, my music was new to everyone. I had to direct the musicians more so they could understand what it was I was trying to do. Now I think the musicians coming into my band have a better understanding as to what it is I am doing, so they don't need as much direction. But back to your question, I normally just give Rayford the bass part to follow the form of the song we are working on.

WFM: A lot of your music is in odd time signatures. Could you offer any suggestions to musicians who would like to increase their ability to play in odd meters?

JLP: Well, my background in classical mu-

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sic helped me considerably. Modern composers dealt more with changing meters than with just odd meters—like Stravinsky, for instance. When I started playing jazz, I would come across something in an odd meter only once in a while. I didn't start to really explore it that much until I joined the Mahavishnu Orchestra. At that point we were playing exclusively odd meters. And most of the time we were playing these odd meters very fast. That's where I had to adapt to them in a way I had never done before.

To become comfortable with odd meters, it really is a matter of practice. You have to get to a point where, no matter what meter you are playing in, you are not thinking of the time, but *feeling the time*. It has to be as natural as playing in 4/4. When I came out of Mahavishnu, I had a hard time playing in 4/4! [laughs] I had to *think* to play 4/4, so it is possible to go too far the other way.

WFM: With all of the different drummers that you have had in your band, has there been any particular concept or technique that they all had difficulty grasping?

JLP: All of the drummers I have worked with have been excellent musicians. They were all able to pick up on my concepts after a certain amount of time. Of course some did it a bit quicker than others! [laughs] When I audition drummers for my band, I go through a wide variety of rhythm feels, including odd meters, so by the time I hire a drummer, I know ahead of time that he is ready. However, that question might

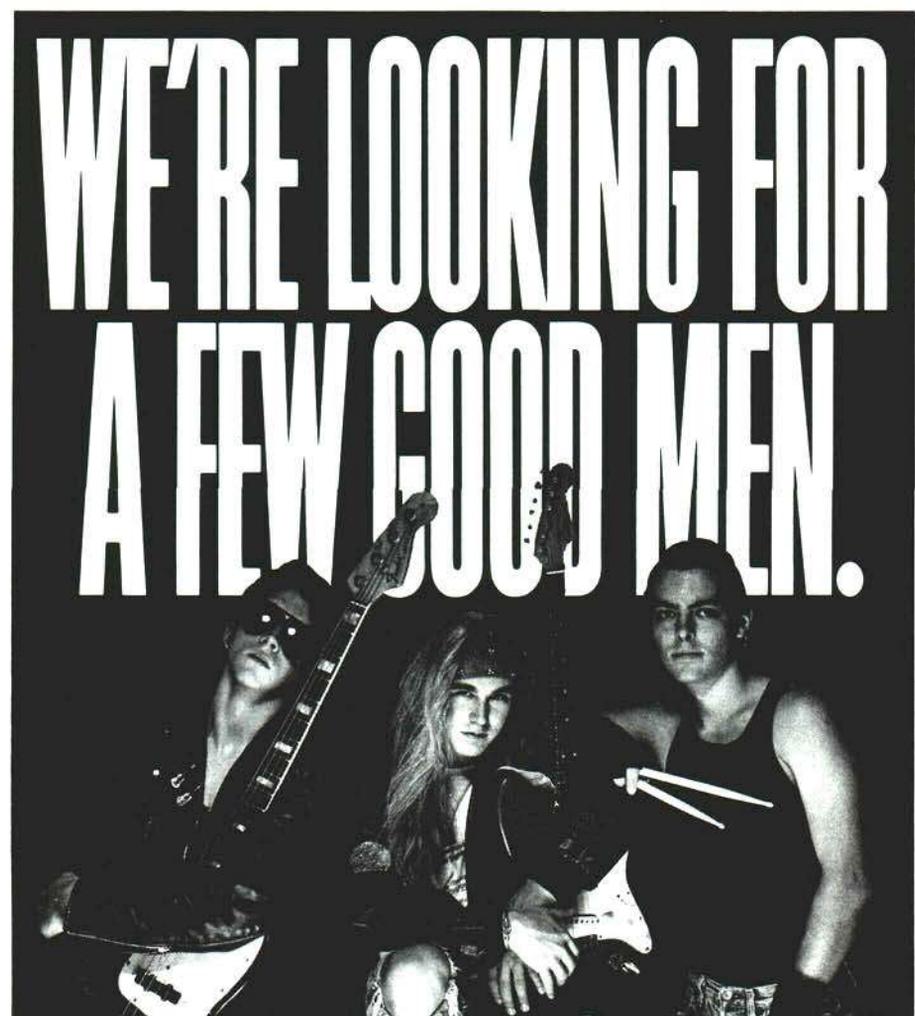
be best posed to the drummers themselves to see what they had to go through when I gave them something challenging.

Some of my material is tremendously difficult to play for *all* of us in the band. A song we are performing live on this tour that is difficult is called "No More Doubts." In fact, when I wrote it and recorded it for my last album, *The Gift Of Time*, quite frankly I didn't think we would be able to perform it live. The accents in the song are constantly changing. It sounds very repetitive, but when you have to play it, you realize it is changing all of the time. For a drummer it is very tough.

I have found that when a musician is able to accept the challenge of a very diffi-

cult piece of music, his musicianship grows considerably. After much work, we were able to play "No More Doubts," and the confidence and the concentration that this gave us as a unit made us a much tighter ensemble. When we perform easier material, we sound that much better because of the work we have put in. We are more relaxed because of it. You can feel the musicianship of the band achieve a higher level. When you have something that challenges you, and you can overcome that challenge, it makes you a much stronger musician.

Getting back to your question about problems that drummers I've worked with have had, I would say they needed the most



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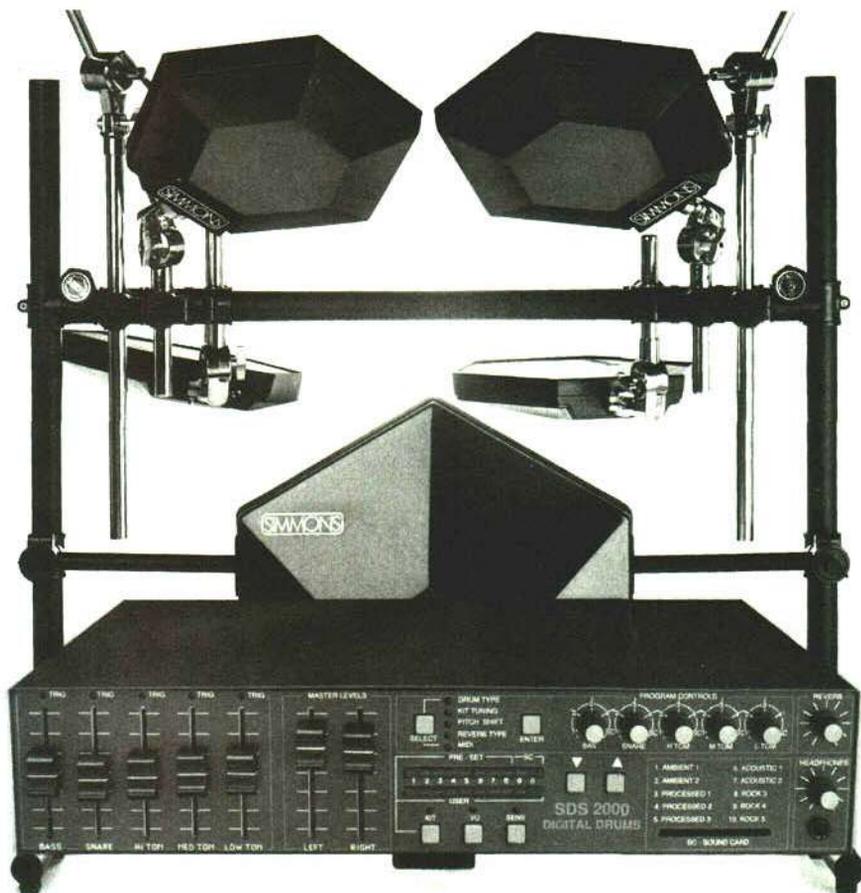
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input from me on the softer, low-key material—more finesse. I would try to get across to the drummers to concern themselves with the sounds they were creating and not just the beats they were playing. As drummers, they don't have much occasion to think that way, and that is important to me.

As I said earlier, at the beginning of my career, I had a lot more coaching to do than I do now. I remember reading the interview you did with Rayford [Nov. '88 MD] where he said that when he first joined the band, I was giving him a lot of direction, and then on the last album I let him loose. That's the way it should be. I like the idea of having a creative drummer who can indeed bring ideas that I would not have. But until he is ready, I have to make sure he plays the right thing for my music.

WFM: You just mentioned trying to make drummers more aware of the sounds that they are producing, and that reminded me of an interview I read a long time ago with one of your early drummers. When he joined your band he was playing a very small set of drums, and you suggested that he go out and get two bass drums, lots of toms, and more cymbals. Was that because of this desire you have for more percussive sounds from the drummer?

JLP: Yes, partly, but also because of the volume requirements of the band. You must be talking about Steve Smith, because he was the only one who didn't have a big kit when he auditioned for me. The poor guy had a hard time keeping up volume-wise.

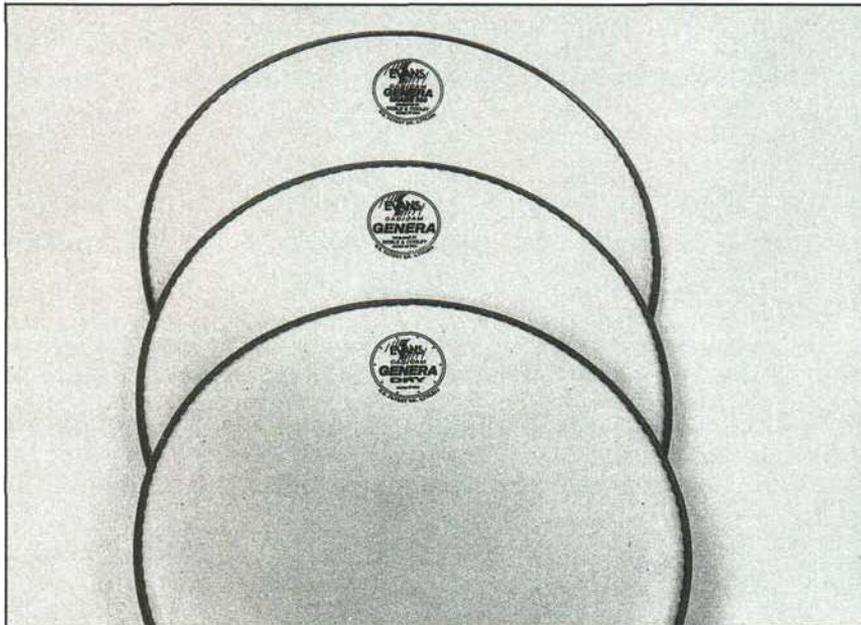
At that time, I had two guitarists in the band as well, so we were very loud. Since then the volume of the band has been reduced maybe two or three times. Back then the electronics were not as good as they are today, so the kind of sound we produced came out of the volume. The sound quality today is much better, thanks to the illusion of electronics. In the old days, the drummers had to work a lot harder physically just to be heard. I think Steve was having to play holding the sticks by the wrong end just to get some sound out. So my suggestion was a combination of choices in sound and the need for more volume.

WFM: So many of the drummers that have been in your band have been among the

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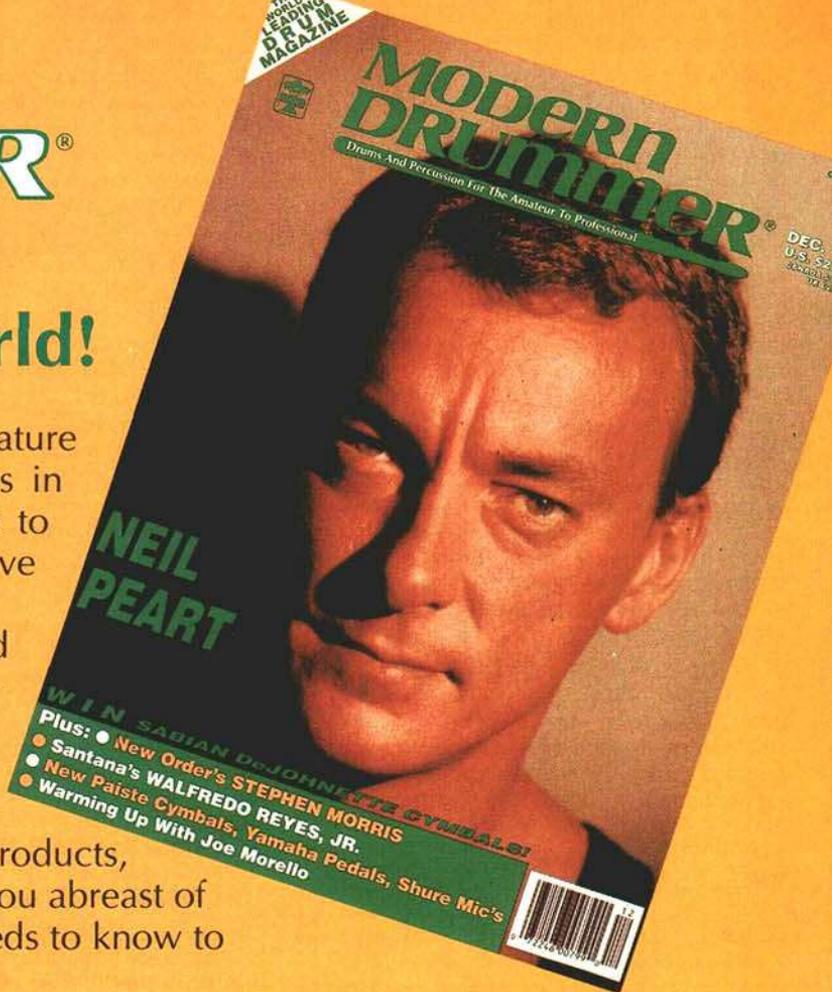
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finest to play the instrument. Do you think that you have taught them anything musically—or in any other way—to help them become the players they have become?

JLP: Well, I must say that the drummers who have worked with me were great players coming *into* my band. I used to audition a lot of people, and I tried to take the best. I always chose people who I felt had the *potential* to develop, too. But in response to your question, even Rayford had some learning to do. When he auditioned for the band, he was prepared in many ways. He was able to listen to a lot of my music up to that point, and he was ready. I was pretty sure I was going to hire him the first time I played with him. There were some things in his playing I didn't like so much, and I felt that he needed to grow, but the potential was there.

I remember a letter that Steve Smith wrote to me after he had left the band in which he said that he had learned more in a year with me than in all his years at Berklee. That was nice of him to say, and I hope that other musicians would feel that way as well.

WFM: I would think that drummers working with you would get a lot out of playing all of the different feels you come up with in your music.

JLP: I would agree. They can be challenging, and they're not something that a musician would encounter every day. Again, when you are challenged as a musician, it becomes much easier when you have to

play something simpler. There is a proverb in French that may not translate well, which says, "Who can do more, can do less."

WFM: Could you give me a few thoughts on some of the drummers who have been in your band? Let's start with Rayford Griffin.

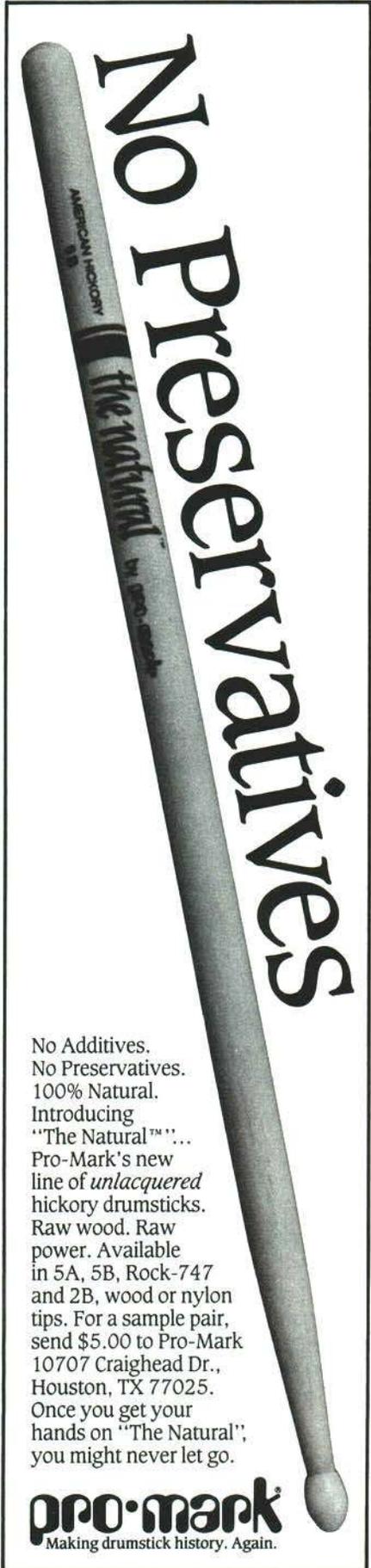
JLP: The thing I like about Rayford is that when he plays, it's something more than just rhythms. When he takes his solo, I'm always moved in a way I am rarely moved by drummers. I think it's because he makes me forget that he's hitting a tom or a kick drum—he's playing music. When he goes wild, I see a herd of wild animals running. That's what I like in a drummer; it's something more than technique.

WFM: Casey Scheuerell.

JLP: Casey was the most ready to play in my band of all the drummers I have had. The reason I have Rayford in the band instead of Casey is only because I have a greater affinity with Rayford. But Casey was quite mature as a drummer. I liked his involvement in the music; he really loved it. He joined my band after being with Gino Vanelli, as a matter of fact, and basically did a great job.

WFM: Steve Smith.

JLP: Steve was the most flamboyant drummer from the very beginning. He had great technique—very impressive. But he was not mature when he joined my band. The reason I hired him was because Mark Craney had left quite abruptly. Mark was my second drummer.



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WFM: Who was your first drummer?

JLP: Norman Ferrington. He was on the *Aurora* album. Norman was a guy who played from his heart, and he had a great feel. Unfortunately, he didn't have the technical skills to play this music. For the band to grow, I felt I needed a more sophisticated drummer. But it was a painful decision to let him go because what he was doing had a lot of feeling behind it.

After Norman I hired Mark Craney. I remember at the time I auditioned him there were drummers who were much more orthodox technically than he was—in fact I think he was a self-taught drummer who played left-handed. His drum fills at the time weren't really that tight, but he was the most sensitive of all the people I auditioned then. I can remember one day we were jamming, just playing some bebop, and he was sounding like Jack DeJohnette! I said, "My God, where did you learn to play that way? Did you listen to a lot of Jack DeJohnette?" And he said, "Who?"

Mark had great potential. This was when I had written my suite "Imaginary Voyage," which was very difficult to play. After playing that suite and touring, the band and Mark got very strong. Unfortunately, the salaries I could pay at the time were very low; it was my beginning years. I was paying the musicians out of my personal savings. A rock guitar player was coming to a lot of my shows, and I was wondering why he was always backstage. Then I found out that he offered Mark a lot more money

than I could pay!

Then I found Steve Smith, who was still a student at Berklee when I hired him. He had great energy and speed, so I hired him on the spot. He could handle anything I gave him to play—odd meters, up-tempo compositions, anything. The only problem was that at that time, he was not mature as a musician. He joined the band when I had my first big break. Two months after Steve joined the band we were playing concert theaters, and that's not the place you can make an apprenticeship. You have to pay your dues to be strong on a theater stage. So after a year, I advised him to get some more playing experience in clubs. It turned out to be lucky for him because a few months later he was hired by a rock guitarist, and a year later he was with Journey!

After Steve was Casey Scheuerell, and then after Casey, I hired Rayford. I remember the first time I heard Rayford play. We were playing in Indianapolis, and Rayford was playing in a local band that was opening for my band. As we were coming into the hall, the other band was playing. In fact, I think it was during Rayford's drum solo. Usually everybody just goes back to the dressing room while there's an opening band on, but this time, everybody stayed to watch the drum solo! Rayford had the crowd in his hand; he has that charisma. Well, that's the evolution of drummers in my band, and my reasoning for hiring these people. I have been fortunate.



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take four bars from the click, and then we go completely live for the rest of that number. It's quite a challenge."

When Wes is not actually on stage, he is performing in a tiny band room in the wings. In this situation, a good monitor mix—and careful attention to what the other musicians are playing—is critical. "The bass player and I share a mix in the band room," says Wes, "because we want to blend the bass and the kit as much as we can. He's been in the Terry Mike Jeffrey band for six years. The way we lock together after six years of playing really helps us when it comes to cues for the show."

Combining the live musicians, the vocalists, and the recorded elements of the show calls for a huge sound system operated by a skillful technician. And because Wes is using electronic drums, he is especially dependent on that technician for much of the dynamics involved in his performance. But that doesn't mean he just "wails away" all night.

"The producers said, 'You don't have to worry about dynamics; just go ahead and play as hard as you want, because everything is electronic and the soundman will take care of the levels.' But I said 'I can't play that way. A drummer is supposed to play with dynamics. And when we leave this show to do our own thing, my chops will be gone if I've been playing that way. So when someone comes in talking and we're supposed to bring the music down, I'm actually going to start playing softer, and then build it back up when the time comes.' So I play just like I'm playing in a live situation or a studio, using dynamics— even on the ddrums."

Of course, Wes's experience with electronic sounds during his club days gave him an edge when it came to working with the electronic sounds for the Elvis show. "I always had my own amp and monitor, and I would run my electronics through that. When I hit the drums I would hear the acoustic sound, and I would play with dynamics. We would always put the triggered sound underneath the sound of the miked drums, so that way there would be no way for it to really jump out there. The acoustic drums were always dominant, but you heard a bit of beefed-up sound.

"Also, about three years ago I got a Linn drum machine and started using it on stage for percussion stuff. I started noticing that playing with the Linn was improving my timing—a lot more so than just practicing did. I could lock in with the Cabasas and sounds like that. When I would turn the Linn off for the next song, the band would try to jump ahead. It didn't feel right to jump up. So I really started nailing all that stuff down. I couldn't believe how much that helped me. When I got into this show, some of the things were done on a click. And a lot of it that was not clicked involved a film. When the film is going on, we have to stay real steady. So getting my time solid with the Linn machine was like preparation for this—even though I didn't

even know it was going to come up."

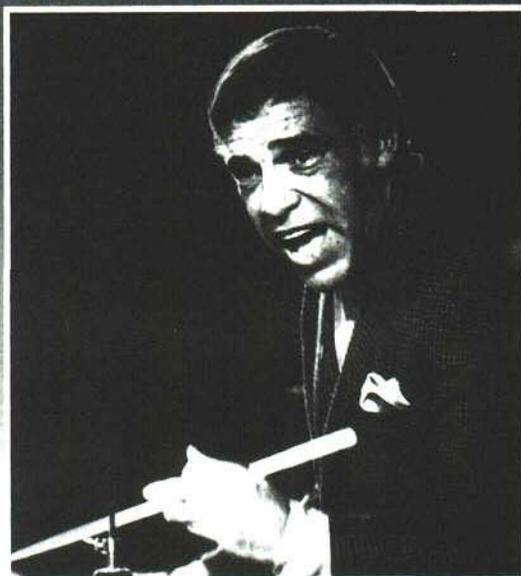
Working with *Elvis: An American Musical* has been a great boost to Wesley's career—as, indeed, it has been for the whole band. And there seems to be no end in sight. Following the summer stand in Las Vegas, the show was scheduled to move to Atlantic City. After a Christmas hiatus, a tour of Japan was slated for early 1990. And even with all that, Wes and the band are pursuing their own interests as well.

"As soon as the time comes for us to take time off from the show," explains Wes, "the Terry Mike Jeffrey band goes back to work. And we've now got a bigger band because we're using the additional musicians and some of the singers from New York. We're trying to keep the Elvis show band intact. We've played over two years confined in a little band room; that makes a band very

tight. We're going to play some of the bigger clubs that we've played before—500- to 1,200-seaters.

"We're also trying to get a record deal. We've already got a couple of regional records out in Kentucky, Tennessee, and Illinois. We recorded while we were doing the Elvis show in New York. One of the producers of the show is now also producing the Terry Mike Jeffrey band. He's pitching songs right now, and so far it sounds pretty favorable. So right after Vegas, when we've got a couple of weeks off, we're going to go home to Kentucky—we've got a little 24-track recording studio there—and the producer is going to come down to live with us for a couple of weeks and write. We're going to be recording and getting back into our thing, and then go back into the Elvis show in March." 

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ELECTRONIC REVIEW (continued from page 45)

that it isn't active in real-time. The only way you can play your controller is to leave the programming mode entirely, by clicking on the play button and waiting for the identity to load into the computer. Perhaps you selected a wrong note, chose the wrong gate time, or just want a particular voice to be stronger in the mix: Back you go to the identity screen, the programming screen, the note screen, and...well, you get the idea.

With today's technology, there is no reason to force the user through a bunch of cumbersome controls. Today's computer musicians are used to seeing a particular value, selecting it, typing in the new value, and hearing the fruits of their labor on the instrument. *sYbil* will let a single percussionist sound like a four-piece band. One note number can be a drum sound, another a bass note, another a melody note, and the fourth an inner part. But keeping all those rhythmic, melodic, and harmonic aspects in your head (or even written down, for that matter) is close to impossible without hearing how the pads react to each other in real-time.

The developers of *sYbil* are aware of the problems with the interface, and are doing their best to remedy the situation. For one thing, there has been some talk of a new version of *HyperCard*. Since each new *HyperCard* release has shown a vast improvement in speed, there is a strong reason to believe that the next version will speed *sYbil* up considerably. The developers are also working with the interface to make note and toggle selection faster. Instead of programming a single pad at a time, it will be possible to change the parameters of all pads from a single screen. This in itself will be a vast improvement. And all owners of *sYbil* 1.0 will be offered a free upgrade to the next version (which will be 2.0).

Warts and all, it's amazing that software like *sYbil* even exists. It's possible to draw an analogy between *sYbil* and one of the early Moog synthesizers. At first, musicians were forced to spend a lot of time plugging patch cords from one oscillator to another, adjusting scores of knobs and sliders, and carting around hundreds of pounds of gear. Creating sounds took a very long time, but if you wanted to hear those sounds at all, you had to put up with the "price of technology" headaches. At times, *sYbil* 1.0 is frustrating, but one thing is for sure: Using *sYbil* is a hell of a lot more creative than not using it!

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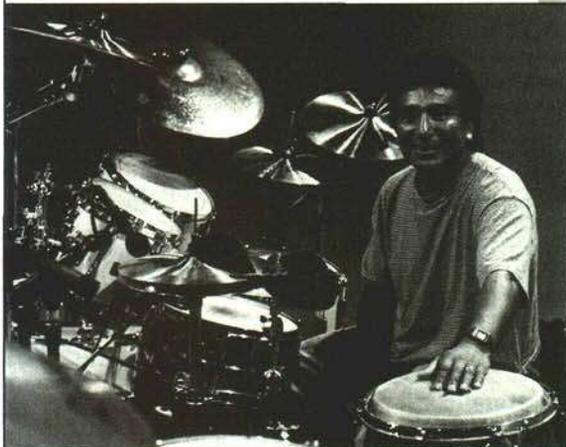
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isting electronic system. I believe that sYbil and the next generation of "Real-Time Performance" programs could well define the future of music software. After all, once you're happy with a sequencer or notation package, how many more do you need? My recommendation? If you own a controller, a compatible computer, and a sound generator, consider sYbil. You'll be getting in on the ground floor of a new potential in your performance abilities.

Editor's note: As we went to press, we were informed by Scorpion Systems—manufacturers of sYbil—that the improvements recommended by Norm had been implemented. Version 2.0 of the sYbil program is now being offered. Version 1.0 had been designed for use only with the Apple Macintosh, and Norm's comments reflect its performance with that system—including the use of HyperCard for its editing and the delays that Norm mentions. New 2.0 versions may also be used with Atari ST, IBM and compatibles, and Yamaha C1 computers. These versions don't rely on HyperCard, and all offer instantaneous editing. The Macintosh version of 2.0 still uses HyperCard—which Scorpion Systems acknowledges is still slow—but the interface has been completely reworked and the delays described by Norm have been reduced tremendously.



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We ask that you keep your *DrumLine* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *DrumLine*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

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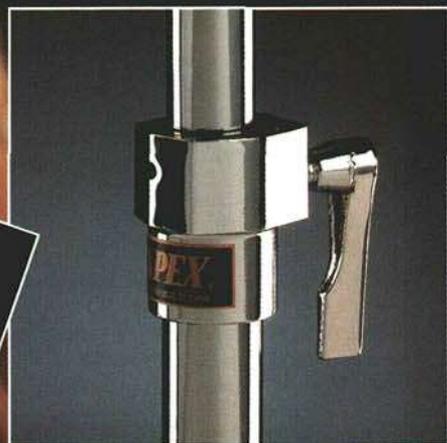
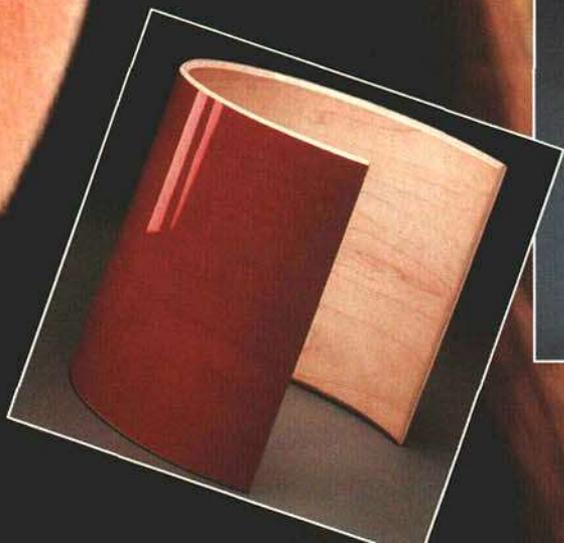
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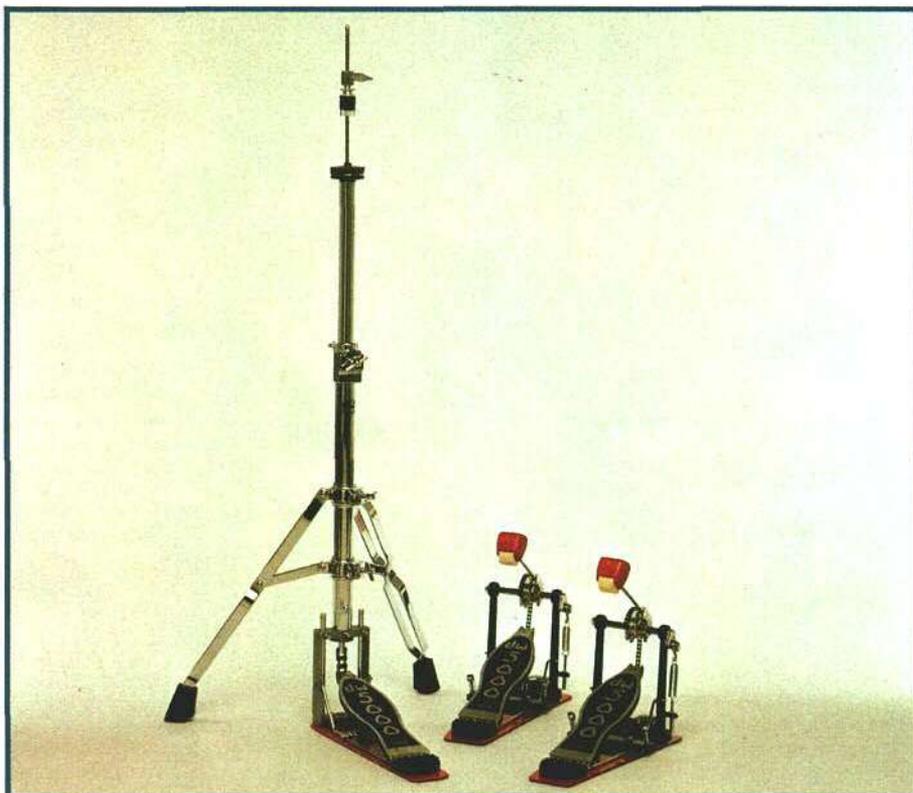
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TAKING CARE OF BUSINESS continued from page 65

It's always a good idea to send a selection of photos. One posed photo and a few live playing shots will help to supply several different perspectives. *Don't* send shots of you and your girl or guy at Disneyland. These are not very interesting to auditioners.

Tapes

It's best to send a decent-quality tape that aptly demonstrates various aspects of your playing. Try to play in different tempos using varied feels, beats, and fills. A brief solo and any vocal or songwriting abilities are an added plus. The important thing is to try to capture your *sound* and *style* on tape. These are the elements the auditioners will be listening for. You could also include a video if you like, but keep in mind that a VCR may not be as accessible to the auditioners as a cassette player. Of course, you could always send both a video and a cassette.

The Live Audition

The audition process actually begins the moment you walk through the door. People will be watching how you act, talk, dress, and even warm up. Your personality must gel with the other band members. Being in a band is like being married to the other players, and personality conflicts are a common cause of breakups.

You can tell a lot about a person's attitude and personality just by the way they warm up. I've always believed in starting out with a couple of loud, aggressive licks that clearly state my style and attitude. Do what's natural for *you*.

Make sure you know the songs the band requested. Always ask if there have been any changes from the versions you've heard. Stick to playing the exact parts of the song (unless you're asked to improvise a new part), but always play them in your own style. When you've finished, *never* ask if you've done a good job. And never ask if you can play the songs again because you didn't do well the first time through. Imagine if you were playing Madison Square Garden and you didn't play well. Would you think of asking the audience if you could have one more shot? Just play the very best you can the first time through, relax—and knock 'em dead!



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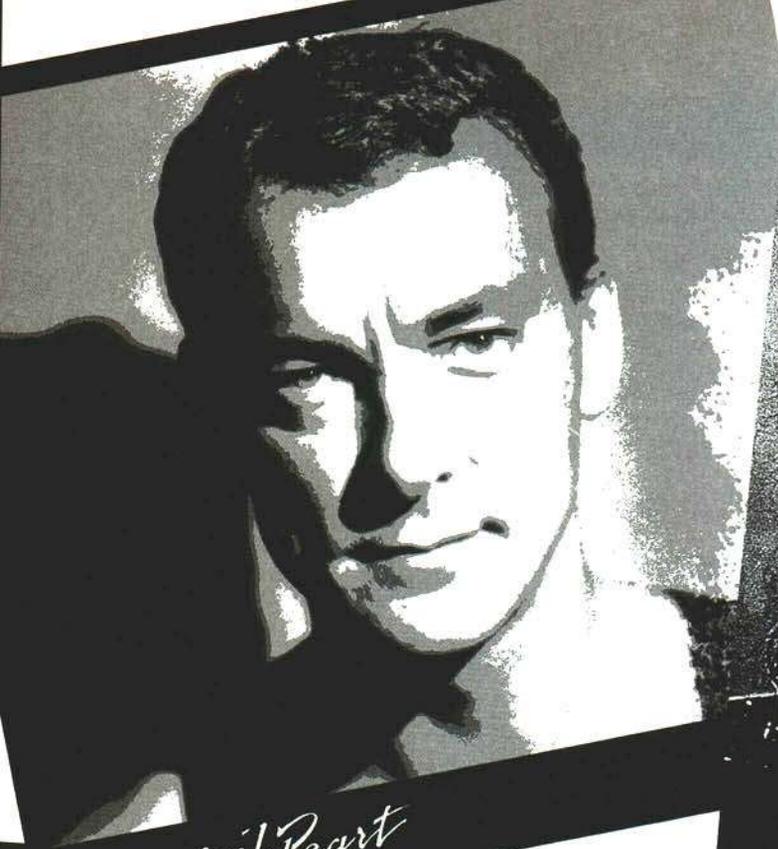
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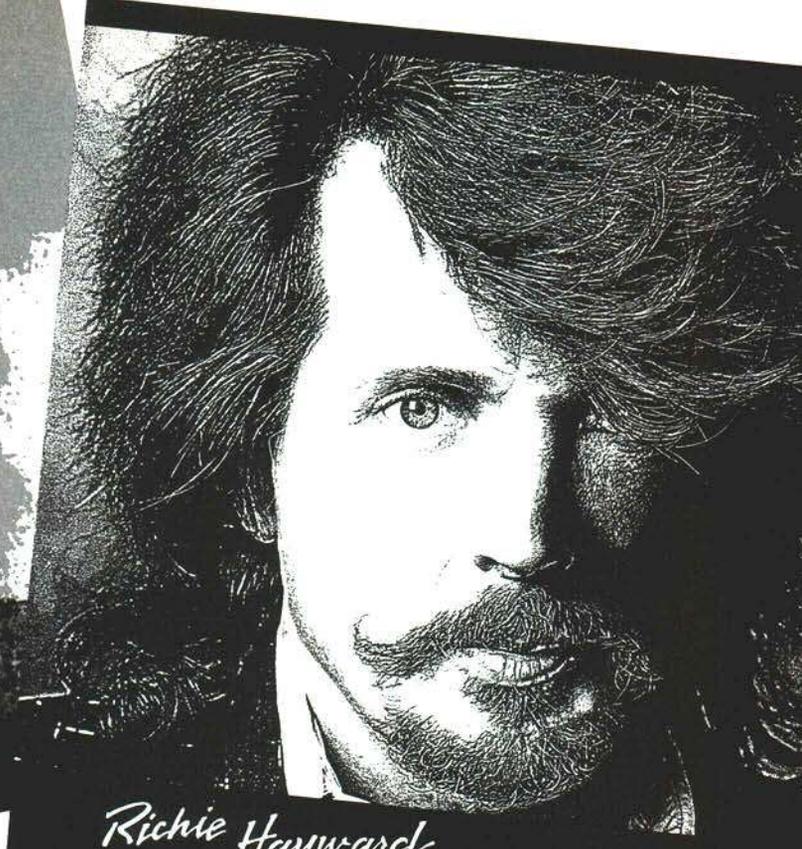
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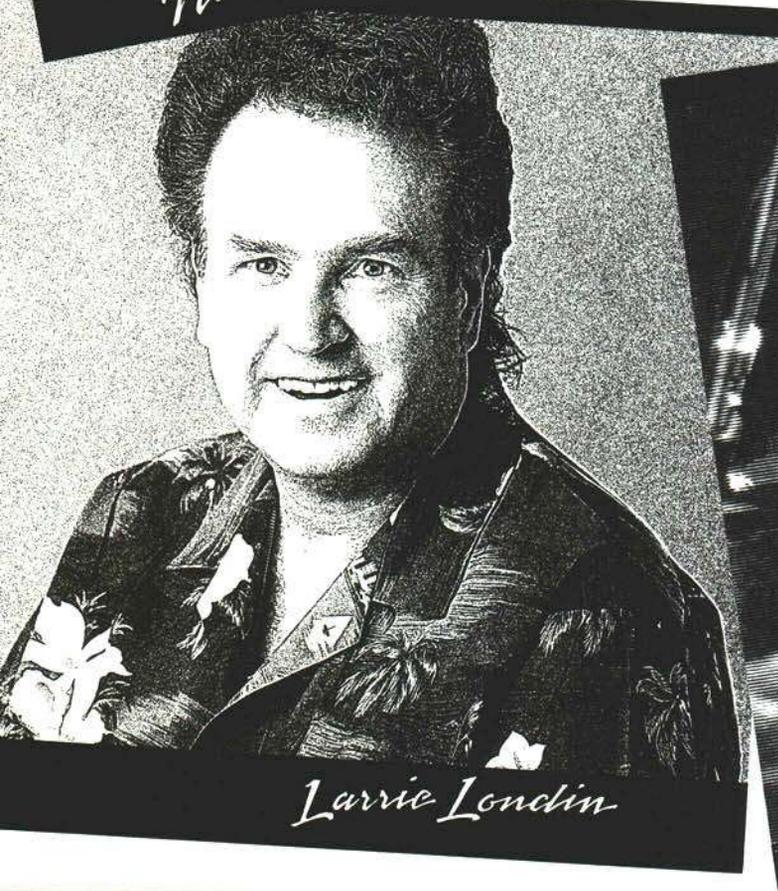




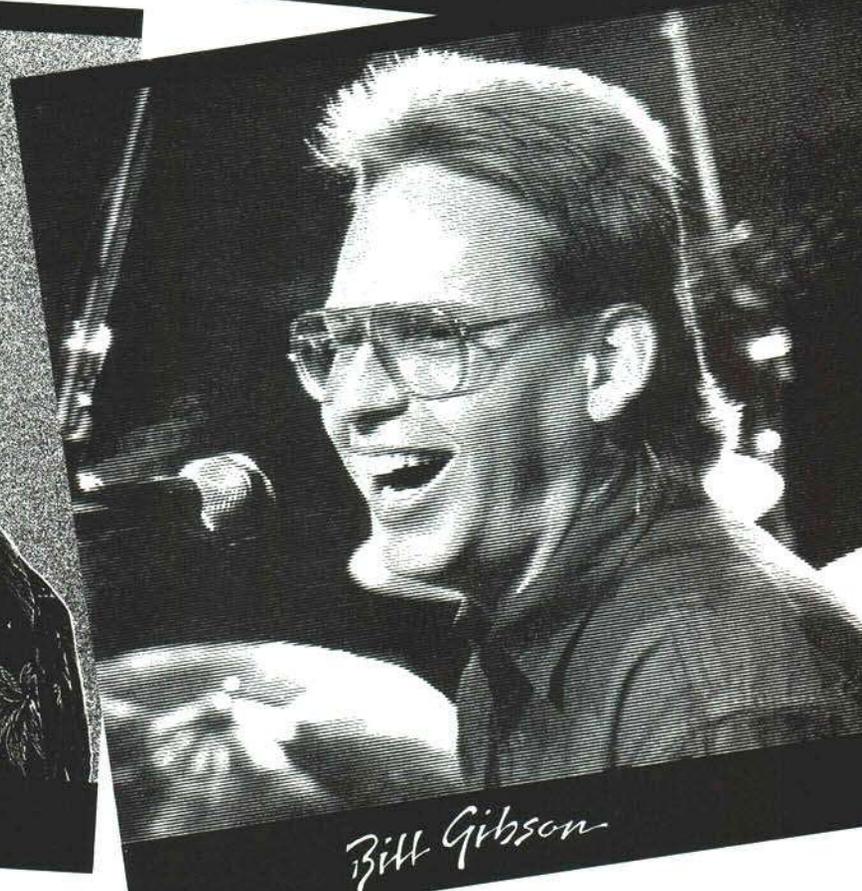
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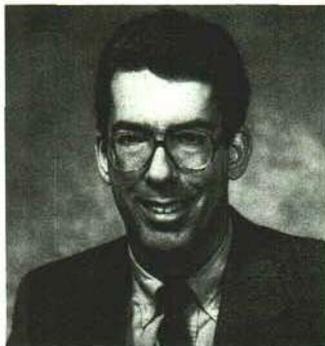
The Skidmore College jazz Institute in Saratoga, New York has announced the availability of scholarship money for a two-week summer course in jazz techniques. The course, which will be taught by Ed Shaughnessy, Don Menza, Milt Hinton, Buddy Baker, Dick Katz, and Vince DiMartino, will include a good deal of small group playing, with improvisation as a key goal. The course will run from June 23rd through July 2nd, 1990. Interested drummers should write: Skidmore College c/o Jerry Zafuts, Dept. of Special Programs, 341 Taylor Court, Troy, NY 12180.

MD TRIVIA WINNER

The winner of MD's Trivia Contest from December '89 is **Finn Olesen**, of Fredericia, Denmark. Finn's postcard was drawn from among those who correctly answered the question: Who has *not*

recorded with Frank Zappa: John Guerin, Frankie Capp, Emil Richards, Jim Keltner, or Shelly Manne? The correct answer is: **Jim Keltner!** Finn will receive a complete set of Sabian *Jack DeJohnette Signature* cymbals, along with congratulations from Sabian and *Modern Drummer* for being the first winner of an MD contest from outside the U.S.!

DURRETT JOINS LUDWIG STAFF



The Ludwig/Musser division of Selmer has announced the addition of Ward Durrett

to its marketing staff. Ward will serve as Assistant Percussion Marketing Manager and will be involved in product development, education, and dealer marketing services, specifically in the marching percussion and school product areas.

Ward is known widely for his contributions in the field of marching percussion. In the past 17 years, he has developed numerous high school percussion programs. He is also the originator of the indoor marching percussion festival concept, and has been the driving force behind the development and growth of the P.A.S. Marching Percussion Forum and Competitions since 1982.

Formerly Director of Admissions at VanderCook College of Music in Chicago, Ward served previously as Educational Director of the Slingerland Drum Company. Ward's other credits include his current position as Chairman of the Percussive Arts Society Marching Percussion Committee, and a former position as president of the Illinois chapter of the P.A.S. He is also currently an active member of Bands of America, Drum Corps Midwest, and Drum Corps International Judges Guilds. Ward also works regularly with the big bands of Al Pierson, Bob Crosby, and Les Elgart.

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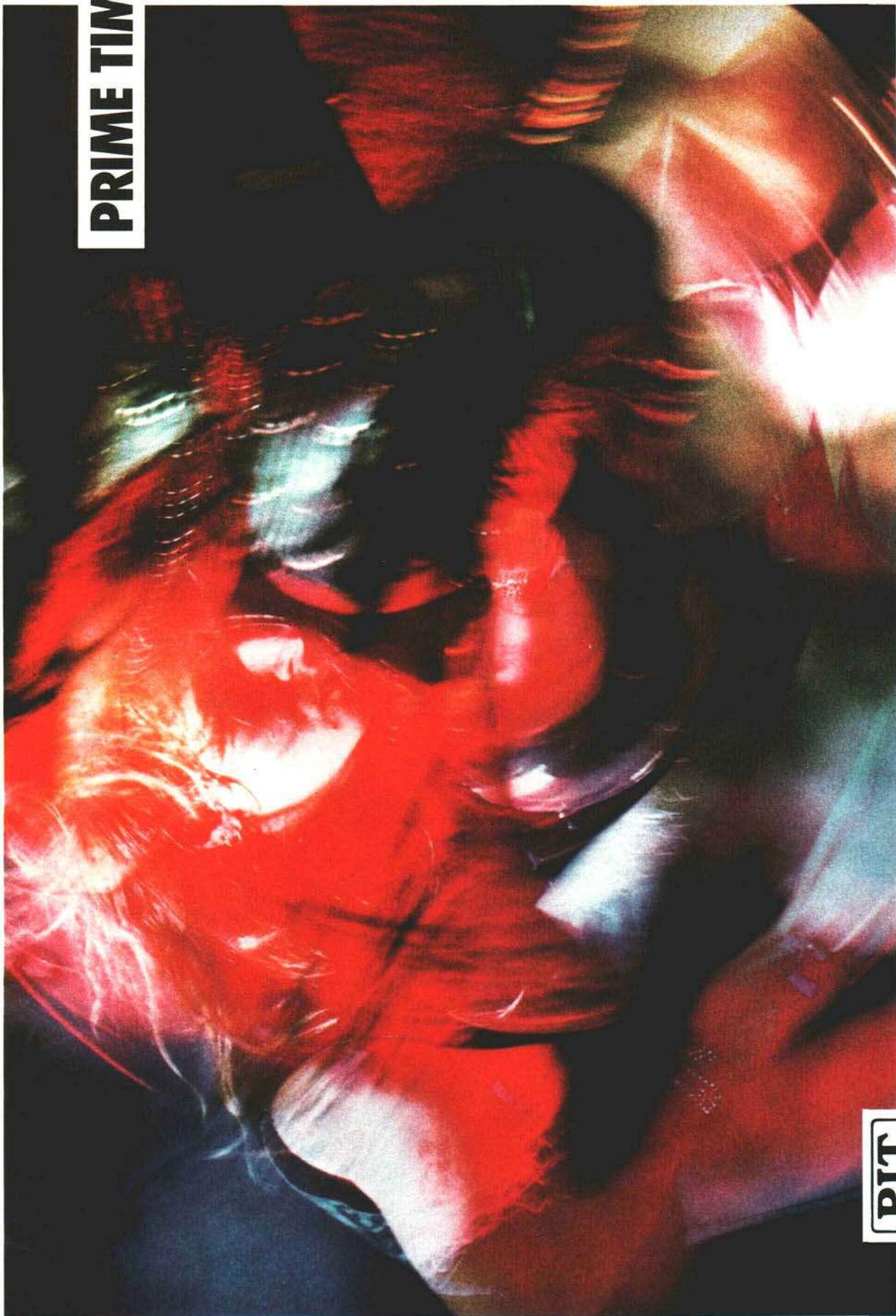
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ZILDJIAN ACQUIRES DRUMSTICK PLANT



Zildjian President Armand Zildjian and his daughter Debbie at the company's new drumstick manufacturing plant.

Zildjian has announced the acquisition of the assets of the Tuscaloosa Timber Company. Zildjian Executive Vice President Jim Roberts explains, "Tuscaloosa has been a long-time supplier of dowels to

several of the leading drumstick manufacturers, including the Zildjian Company. This acquisition allows us direct access to extensive hickory timber holdings and secures a continuous supply of wood."

The assets acquired include an approximately 20,000-square-foot building, a complete sawmill operation, a state-of-the-art dehumidification-type dry kiln, and a complete array of wood-turning and finishing equipment integral to drumstick making. According to the company, Zildjian is now uniquely qualified to pre-select logs and process lumber at their own facility, and are able to pass along the subsequent savings to their customers.

WM. F. LUDWIG JR. MOVES OFFICE

William F. Ludwig, Jr., formerly president of Ludwig Industries and now a consultant, recently announced the establishment of his new office in Elk Grove, Illinois. Inquiries regarding his lecture "History of Percussion"—as well as all questions regarding antique drums and values—can be sent to Mr. Ludwig at 1080 Nerge Road, Suite 106, Elk Grove, IL 60007, (708) 307-8866.



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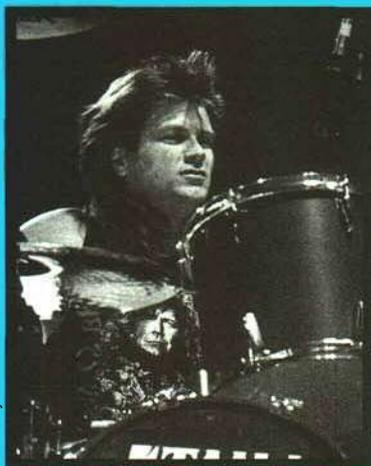
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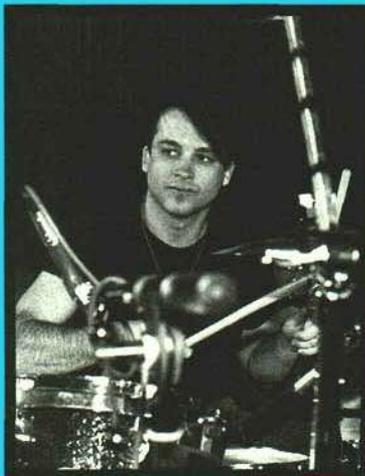


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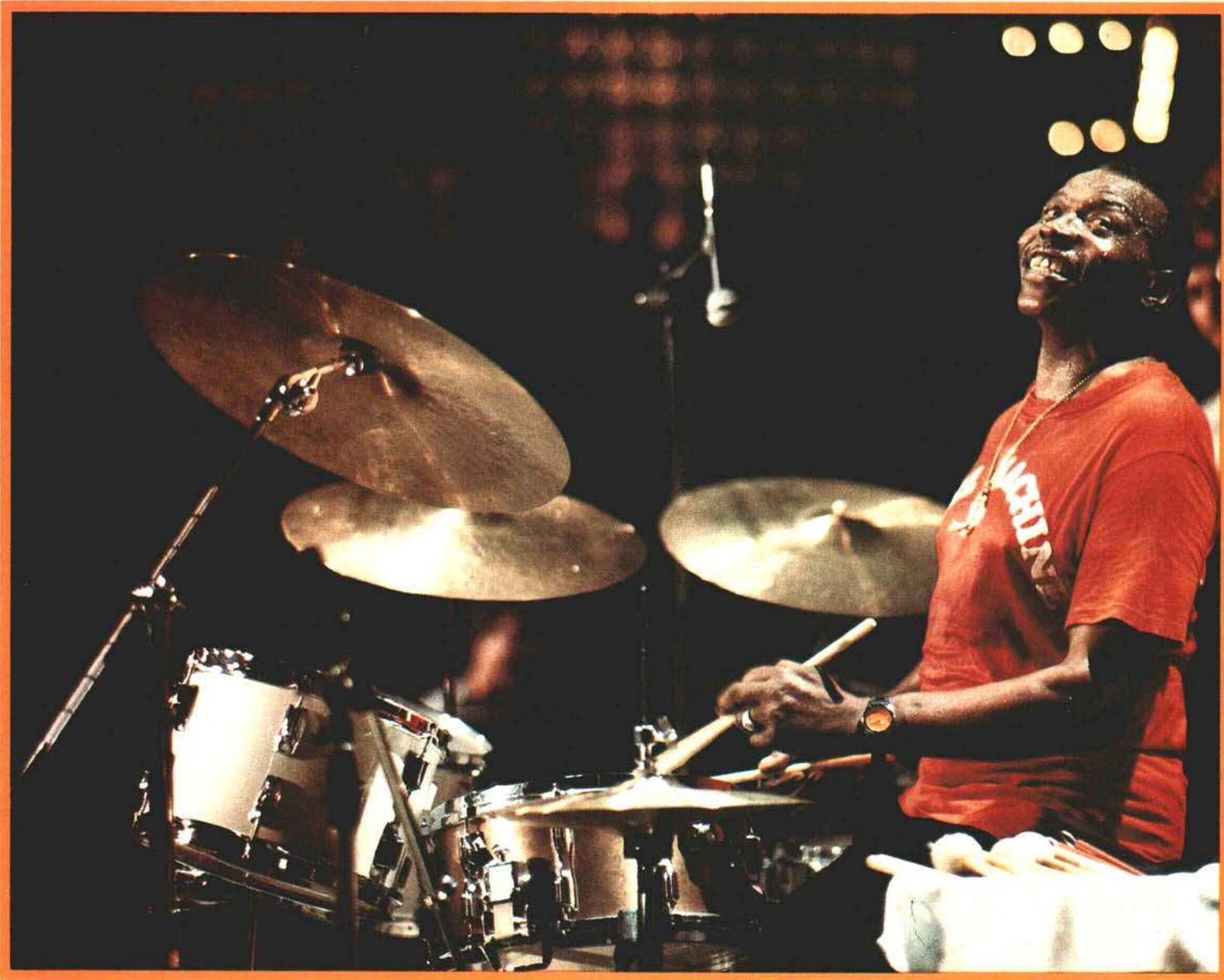
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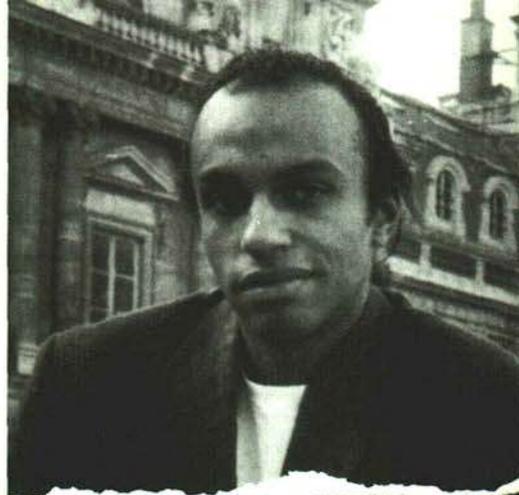
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