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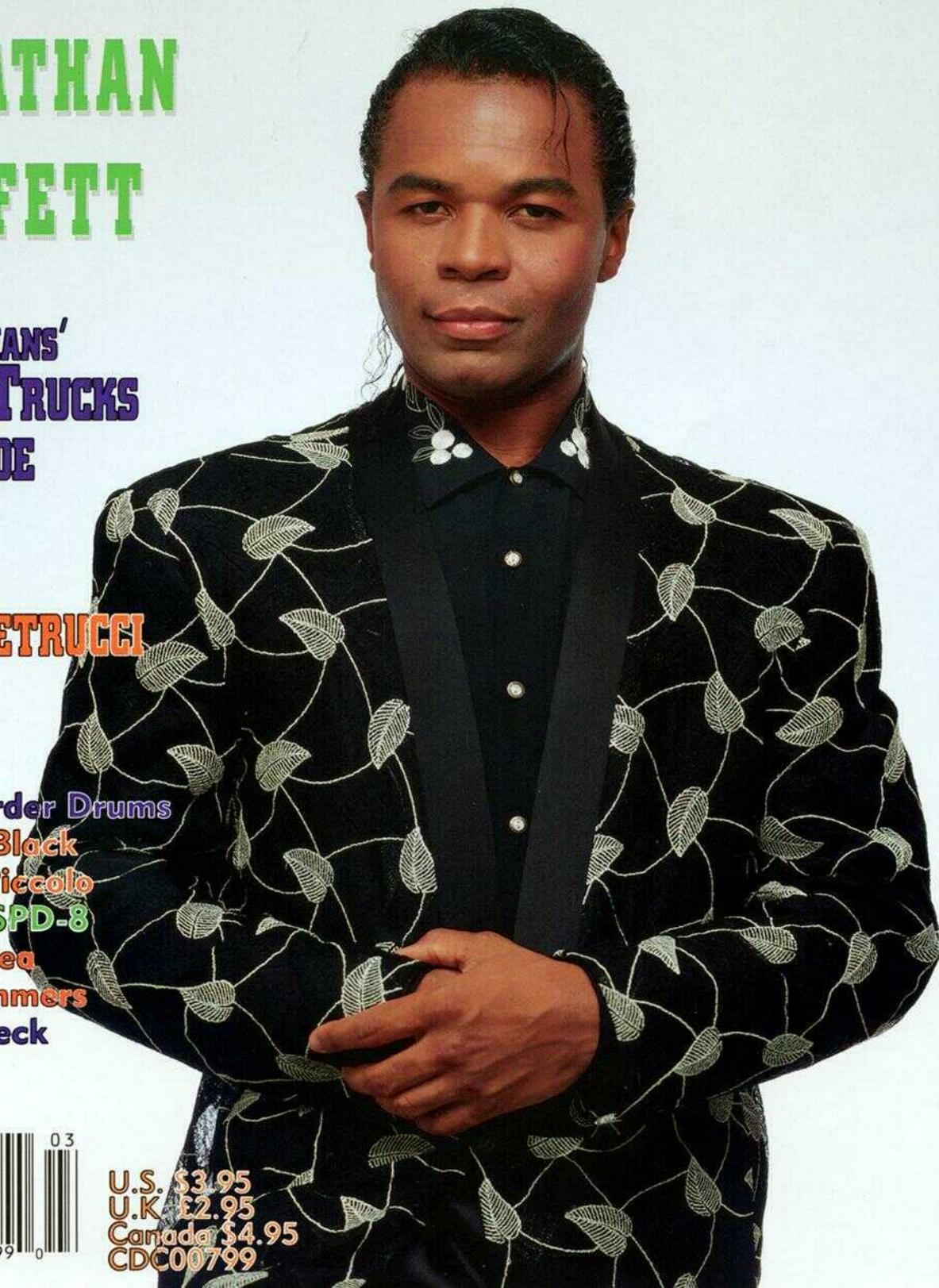
MARCH '91

JONATHAN MOFFETT

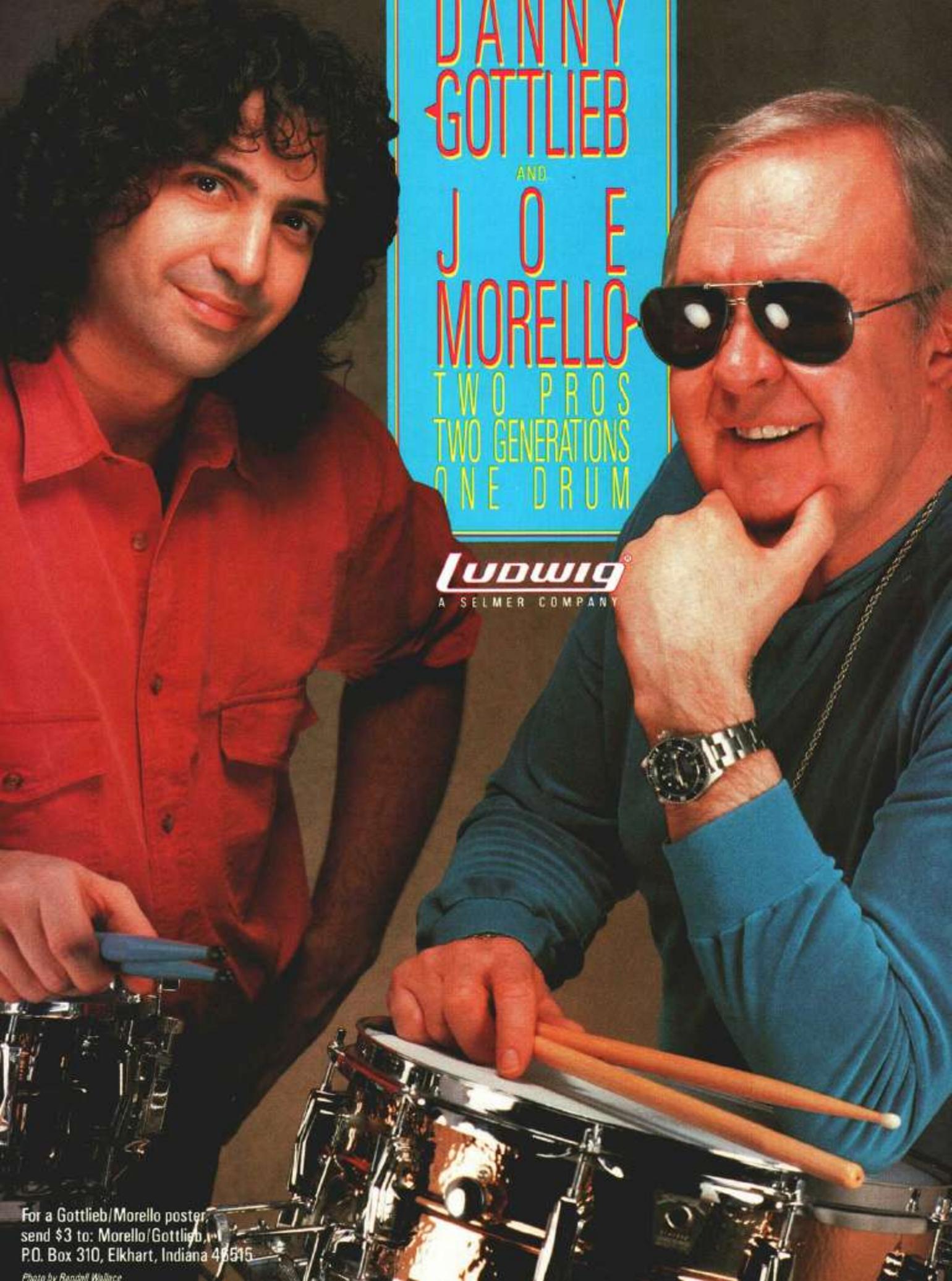
THE ALLMANS'
BUTCH TRUCKS
& JAIMOE

VIXEN'S
ROXY PETRUCCI

PLUS:
Inside Corder Drums
Ludwig's Black
Beauty Piccolo
Roland's SPD-8
Chick Corea
On Drummers
Dan Brubeck



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A photograph of two drummers, Danny Gottlieb and Joe Morello, with a Ludwig logo and promotional text overlaid. Danny Gottlieb is on the left, wearing a red shirt and holding a drumstick. Joe Morello is on the right, wearing a blue shirt, sunglasses, and a watch, with his hand on his chin. The background is a plain, light-colored wall.

DANNY
GOTTLIEB

AND

JOE
MORELLO

TWO PROS
TWO GENERATIONS
ONE DRUM

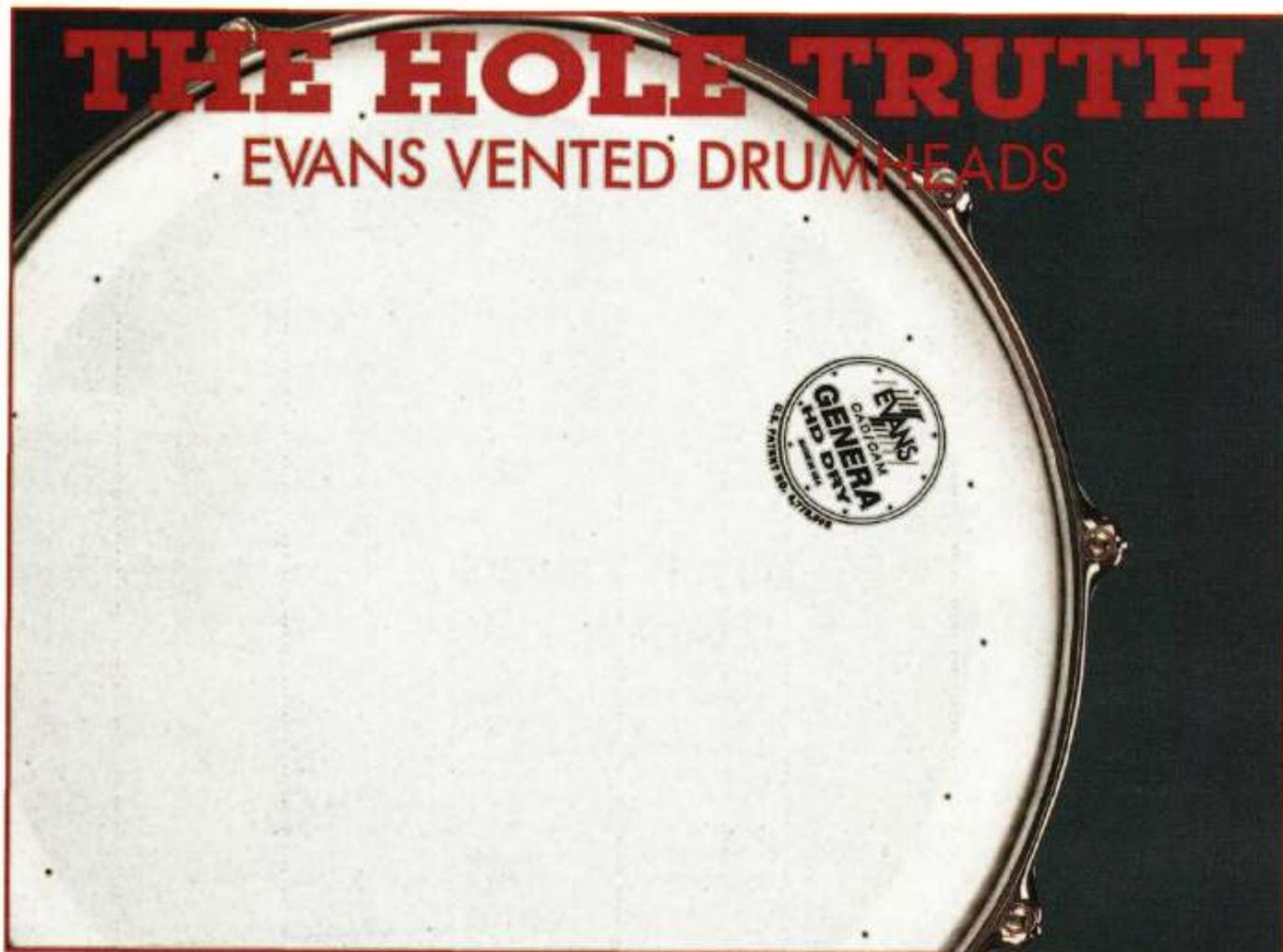
Ludwig
A SELMER COMPANY

For a Gottlieb/Morello poster,
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P.O. Box 310, Elkhart, Indiana 46515

Photo by Randall Wallace

THE HOLE TRUTH

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One of the most important and fundamental principles of acoustics says that to make a sound you have to move air. Indeed, throughout the history of music, the finest musical instruments have been designed to take maximum advantage of this undisputed truth. Now Evans has developed a revolutionary new line of vented CAD/CAM drumheads that, by allowing increased air movement in and around your drums, makes them more efficient, better sounding musical instruments.

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FEATURES

JONATHAN MOFFETT

Sugarfoot's monster groove has landed him some of the hottest gigs in the biz—Elton John, the Jacksons, Madonna.... In this exclusive interview Jonathan shares some of the priceless insight he's learned from them.

•by *Robyn Flans*

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The Allman Brothers Band are back, and so are their original dual drummers. Butch and Jaimoe say they don't even have to think about propelling their unique band—they just *feel* it. Find out how.

•by *Robert Santelli*

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Sure, she's a woman. So what? She plays her butt off, and her band, Vixen, is climbing the charts. In this interview, Roxy pulls no punches, and takes us along on her journey to the top.

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Their factory doesn't sprawl across county lines. Their modest ads skip the hype and trendy backdrops. But this American company builds some of the finest drums around. Here company founder Jim Corder tells what it takes to produce the drums that bear his name.

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MD's Shining Hour



Over the years, *MD* has presented its share of awards to worthy players through the annual Readers Poll to honor the great drummers of our era. Last year, we instituted the annual Editor's Achievement Award to pay special tribute to those who've made significant and lasting contributions to the drumming community. And the *MD* Consumers Poll offers readers an opportunity to

select their favorites among industry manufacturers. Well, it's now my great pleasure to announce that *Modern Drummer* is having its own shining hour, with two coveted awards bestowed on the magazine within recent months.

The first honor was paid to us by the publishers of *Magazine Design & Production*, who each year present the Ozzie Awards for magazine design excellence. The award was given to *MD* in recognition of the February '90 cover featuring Charlie Watts, and earned us the Bronze Ozzie for "Best Cover Of The Year" in the consumer magazine category. *MD* was selected from among more than 1300 publications in the United States and Canada by a nationwide panel of design professionals. Our thanks to *Magazine Design & Production* for this wonderful honor.

Soon after, we were notified by the publishers of *MagazineWeek* that we had also won the prestigious "Publishing Excellence Award" in the entertainment category. *Modern Drummer* was selected from among 180 finalists in 37 categories that covered the full spectrum of magazine publishing nationwide. Our award plaque reads: "The 1990 *MagazineWeek* Publishing Excellence Award presented to *Modern Drummer* Magazine for maintaining the highest standards in the definition, recognition, and achievement of its editorial mission." That's quite an honor, and we thank the panel of judges at *MagazineWeek*. After handing out so many awards to so many people over the years, it certainly was gratifying to win a few of our own. And the fact that it all happened just as we entered our 15th Anniversary year made it even *more* special for all of us.

Publishing a magazine requires total teamwork, and an incredible amount of dedication on the part of a number of people—people who take tremendous pride in what they do, and who care deeply about the product that's delivered to you each month. My congratulations to the many writers and photographers who helped us earn these marvelous honors. But most of all, I share these awards with the *MD* staff, whose combined talents and devotion to *Modern Drummer* truly made it our shining hour. Without a doubt, these coveted honors belong to each and every one of them.

MODERN DRUMMER

EDITOR/PUBLISHER	Ronald Spagnardi
ASSOCIATE PUBLISHER	Isabel Spagnardi
MANAGING EDITOR	Rick Van Horn
FEATURES EDITOR	William F. Miller
ASSOCIATE EDITOR	Adam Budofsky
CONTRIBUTING EDITOR	Rick Mattingly
EDITORIAL ASSISTANT	Karen Walsh
ART DIRECTOR	Scott G. Bienstock
ADMINISTRATIVE MANAGER	Tracy A. Kearns
ADMINISTRATIVE ASSISTANT	Joan C. Stickel
ADVERTISING DIRECTOR	Bob Berenson
SALES AND MARKETING DIRECTOR	Crystal W Van Horn
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CONSULTANT TO THE PUBLISHER	Arnold E. Abramson

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CONTRIBUTING WRITERS: Susan Alexander, Robyn Flans, Simon Goodwin, Jeff Potter, Teri Saccone, Robert Santelli, Robin Tolleson, Lauren Vogel, T. Bruce Wittet.

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PREMIER
The Different Drums

READERS' PLATFORM



William Calhoun

I just read your article on Living Colour's William Calhoun [December '90 MD], and I thought it was superb! He's definitely one of the hottest drummers on the scene today, and he deserves every bit of recognition he gets. William's approach to his craft is to be highly commended. Two thumbs up to Adam Budofsky for a job well done!

Mike Donohue
Berwyn PA

Noble & Cooley Review

Thank you for the fine review on the Noble & Cooley *Horizon* Series drumkit in your December '90 issue. I found the review accurate except for one point. This concerns the topic of shell integrity. I believe that I may have confused Rick Van Horn when I was drawing comparisons between solid shells and multiple-ply shells.

It is true that we questioned the integrity (strength) of our *solid* shells with regards to mounting hardware directly on the shell. In the case of the new *Horizon* horizontal-ply shell, our effort is to duplicate the characteristics of solid-shell design with the exception of *increased* vertical strength due to adhesives and variation in alignment of wood fiber. There will not be a problem in placing a mount directly on the shell (although we still suggest the use of RIMS mounts to increase the full potential of shell vibration, because this is a philosophy we embrace). In terms of lateral strength, the *Horizon* shell will be anywhere from 30% to 50% stronger (depending on the number of plies) than a cross-laminate design. This increased strength helps to maintain shell concentricity and clarity in pitch—essential elements in creating the sound of the *Horizon* drums.

Now when I describe the *Horizon* shell design, I realize the importance of making a distinction in this area of shell

integrity. This was really my goof; thanks for helping me correct it.

Bob Gatzen
Design Consultant, Noble & Cooley
Weathersfield CT

Bobby: Call Tony

I found your feature interview with Bobby Elliot in the November '90 issue very interesting. The references that he made to Premier in the earlier years mark out very strongly for me the changes that I have seen in my time with the company.

Lancastrians (people from Lancashire, England) are noted for their frankness. I only wish that I had had the opportunity of dealing with Bobby myself in those days, as I do now with our current endorsers. The practices that we have adopted in bringing top players (and not so top!) into the family with Premier would certainly take care of the problems that obviously existed those years ago.

In recognition of my interest in Bobby's article, I would like to use your *Readers' Platform* to extend an open invitation to him to come and meet us in Leicester or in the States—just for old times' sake!

Tony Doughty
Executive Chairman
Premier Percussion
Wigston, Leicester, England

Encore! Encore!

I wish to thank you for your new column, *Encore*, which analyzes the history of drumming by retrospectively examining albums. This proves—once more—that *Modern Drummer* concerns itself with all facets of our craft.

Though a relative youngster (20 years old), I personally gain more inspiration from older rock albums (Yes and King Crimson, especially) than I do from most current releases. Indeed, it can be argued that most recordings of the past few

decades are significantly better musically than the majority of the material produced today. However, many of the "classics" were completed before *MD* came into being, and it never hurts to explore what has come before.

Once again, thanks for a fine magazine, and thanks especially for constantly striving to meet the needs of all of your readers. You appear to be doing just that.

Daniel Hughes
Conley GA

Come One, Come All...

I appreciate *MD's* giving away great prizes in the Trivia Contests. I was especially tempted to enter when I saw the wonderful Rod Morgenstein kit that you were giving away recently. Unfortunately, I usually don't know the right answers to your questions. So this time, I sought help from someone at a well-known drumshop. He told me the answer to the question, but he also told me something that disturbed me: I had absolutely no chance to win anything since I was not a U.S. resident. He continued by saying that the shipping and handling would be too costly for the magazine.

If this is so, it's obviously not fair for me, or any entrant outside the U.S. I'm a subscriber, and deserve equal opportunities. If I don't have any chance to win, I would like to know before I invest in time and postage.

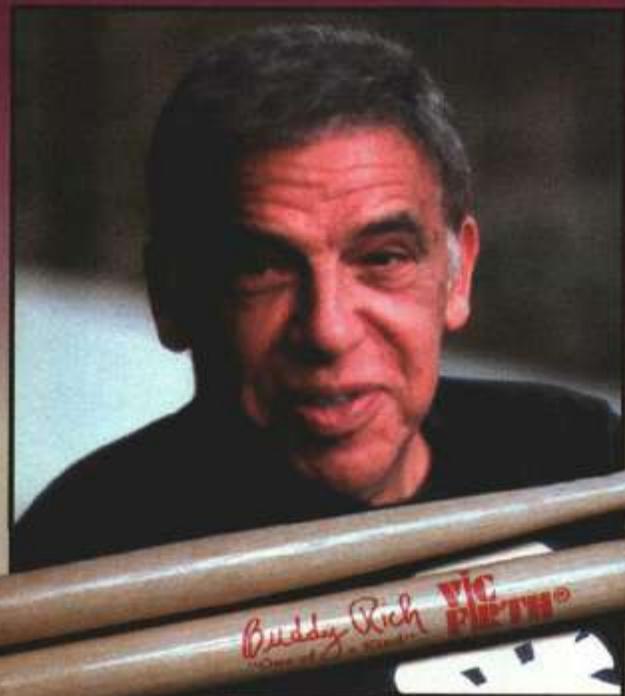
Jean-Pierre Tardif
Drummondville, Quebec, Canada

Editor's note: Entrants from anywhere in the world stand an equal chance of winning in MD's Trivia Contest. The majority of winners have been from the U.S., simply because the majority of MD readers are U.S. residents, and so the vast majority of entry cards have come from the U.S. However, as a matter of record, there have been past winners from both Ontario and British Columbia in Canada, as well

continued on page 74

Vic Firth

Swings with
3 Generations
of Jazz

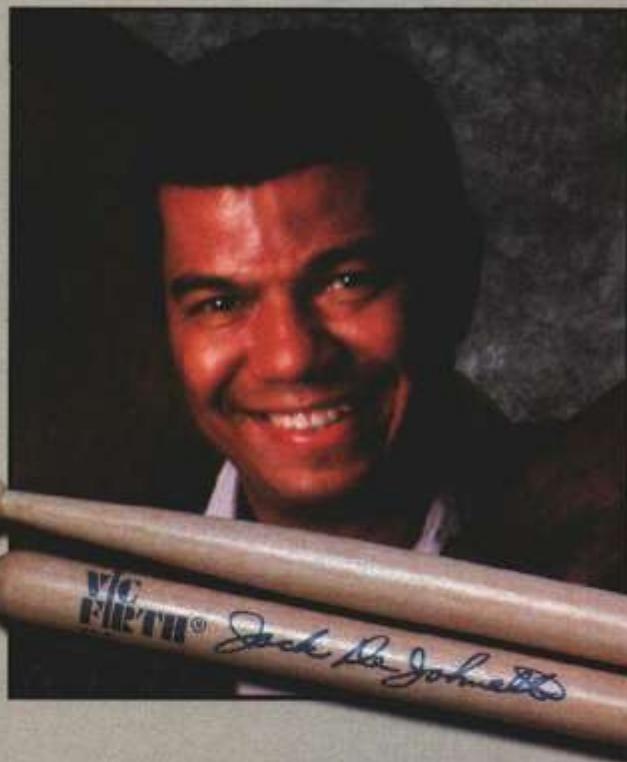


Buddy Rich Signature Stick

We have researched Buddy's taste in sticks and created this model. It is a 5A - Buddy's preferred model - with a larger tip, neck, and shoulder. The profile of the stick is thus a single, curved line, giving the stick added weight and strength. The wood is hickory, and is finished with a white stain and red signature. Overall length: 16³/₁₆".

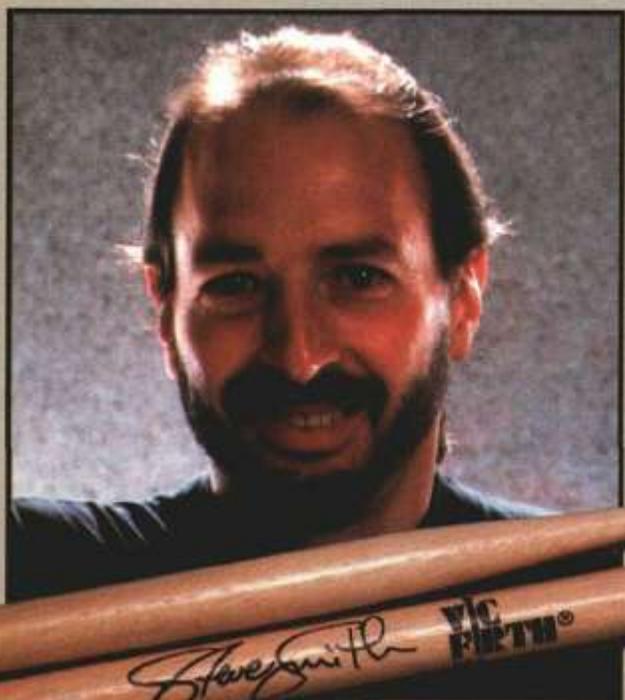
Jack DeJohnette Signature Stick

This stick is a "Stretch 5A" - a full ⁵/₁₆" longer than the conventional 5A, for extra drive and reach. Jazz and fusion artists will love its power. Crafted in hickory, and finished with a white stain and dark blue signature. Overall length: 16⁵/₁₆".



Steve Smith Signature Stick

Designed by one of the finest all-around drummers today, this stick fulfills all of Steve's musical needs. It features a distinctive elongated tip, measuring a full ⁵/₁₆" in length. The stick combines this unique tip with a long shoulder/short taper to provide the feel of a 5A - with the "beef" of a 5B! In natural hickory with black signature and logo. Overall length: 16".



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Tal Bergman

A lot of Billy Idol fans wondered who would back him up on his latest *Charmed Life* tour, in light of Billy's having discharged his long-running band. Occupying the drum spot is Tal Bergman, one of drumming's better-kept secrets. Originally from Israel, Bergman has lived in New York for seven years. He began playing when he was six, started professionally at ten, and studied classical music intently while growing up.

Bergman has gigged with some pretty prestigious musicians since he arrived in New York, although he isn't exactly a big name yet. "I played with Blood, Sweat & Tears for a short time, and with T.M. Stevens," he explains. "I also played with a singer named Ofra Haza, but I had to quit her tour to fit in Billy Idol's tour. I might work with her again on her next album, but I love working with Billy now because it's a lot of fun: rock, funk, dance—everything!

"It's the best gig ever," Tal says emphatically, "and it looks like this band will also record the next album. Also," he adds, "I want to say that on this gig everything is live. There are no drum machines, which is great in a rock band like this."

•Teri Saccone



Peter Erskine

The yearly Drummers' Day at the Dutch Music & Harmony Fair, organized by the Dutch drummers' magazine *Slagwerkrant*, again featured a wide variety of Dutch and foreign drummers and percussionists. Peter Erskine formed a very special quartet for the event, with Kenny Wheeler on trumpet and flugelhorn, pianist John Taylor, and bassist Mick Hutton.

"I've always had a real interest in the progress of technology, musical and otherwise," says Erskine, who performed on a ddrum electronic kit. "The first time I heard a Simmons drumkit was when Bill Bruford played an outdoor concert with King Crimson in New York. I had never heard so much clarity

coming from a drumset in that kind of setting."

Recently Peter recorded an album with Joey Calderozo, featuring Branford Marsalis and produced by Michael Brecker. In addition, he is—as always—playing with Eliane Elias, Kenny Wheeler, and John Abercrombie. Peter is also working on a piece (primarily for percussion) for the Kokuma Dance Company an African dance company in Birmingham, England. The next Shakespeare play that Peter will compose music for, *Hamlet*, may have onstage drumming. "I'd like to do the play-

ing myself," Peter says, "but I don't think my schedule will allow it." A collection of Peter's former compositions for Shakespearean plays can be heard on a new CD, *Big Theatre*. It contains compositions from *Twelfth Night*, *Richard II*, and *A Midsummer*

Night's Dream and features Paulinho Da Costa on percussion, Don Grolnick on keyboards, Will Lee on bass, and many others. The CD is available from AH-UM records (AH-UM 004).

• Hugo Pinksterboer



Herman Rarebell

Herman Rarebell of the Scorpions is feeling great these days after a year-long hiatus and what he describes as a musical transfusion. "This new album, *Restless Nights*, was the most fun we've ever had, because for us everything was new. It was a new producer, new management, a new studio, our first time recording in L.A....everything on this album is like a virgin, only different. In fact *Like A Virgin, Only Different* was nearly the album title, but the record company said we'd have problems with Madonna," Herman laughs. "But the difference with this album, musically, was everything was recorded live. Before, all the instruments were recorded separately, and I had to play the snare alone, the bass drum alone, the cymbals alone, the toms alone—which really is a pain. This one was so much fun to do because I could sit behind the drumkit and just play."

Ken Mary

"This band, more than others, requires a higher level of musicianship," says Ken Mary of House of Lords. "For most other rock bands, you're playing 2 and 4, and you might get a chance to cut loose here and there. In this band I pretty much get free rein as far as how complicated I want to get with the parts, always being aware, of course, of the music. You obviously can't play jazz fusion in a rock band, but it's still pretty much an open door for me in this band."

After touring with Alice Cooper, Ken played on House of Lords' debut album, then joined the band a couple of months later. "That first album was interesting," he says. "We did four days of rehearsal, and then we recorded all the basic tracks in two. That album was one of the fastest I've ever seen completed. It was recorded and mixed in 30 days."

About the new album, *Sahara*, Ken says, "Andy Johns produced this one as well as the first, but I think the recording this time was a little different in that the band had much more input than on the last album. I wasn't actually a member when we recorded the last one, and neither was the bassist, Chuck Wright. So at that point, there really wasn't much input from the rhythm section. We did a really good job on that album, but I think this one was more of a collective effort."

Ken is also excited about doing an instructional video for Backstage Pass, which should be out shortly.

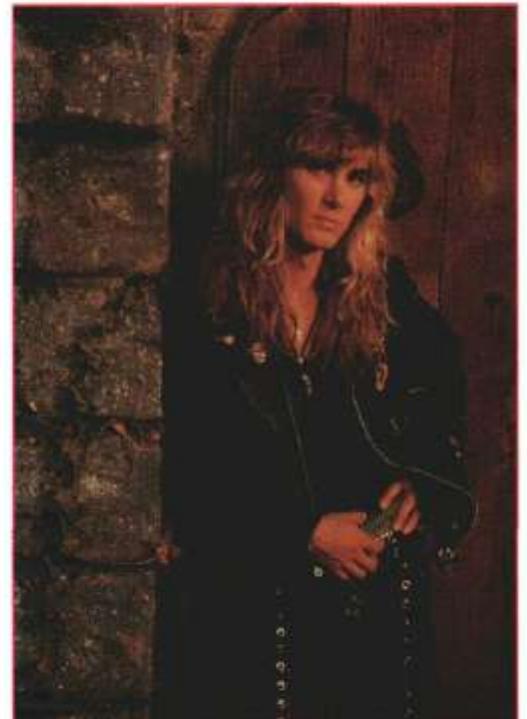
• Robyn Flans

In June the Scorpions spent two weeks recording with producer Keith Olson at Goodnight LA, which was the band's first time recording outside Germany or Holland. While recording the album, Herman said he experienced the highlight of his life when Roger Waters asked the Scorpions to participate in the performance of *The Wall* in Berlin.

"Being a German band, it was also a political statement for us. It was at the Postdamer Platz, which was actually no man's land before, because that's exactly where the wall was. They had about 350,000 people there, and it was the biggest stage I ever played on. It was 200 yards long, 58 yards deep, and 20 yards high. It was amazing. For me it was making the statement that we don't need a wall to keep people apart anymore."

The Scorpions are currently beginning a world tour.

• Robyn Flans



Fresh Cheese And Cheese

Dread Zeppelin drummer Fresh Cheese And Cheese admits to a former career other than music. "I'm the former light-heavy-weight champion of the world," he announces. When asked who he fought to win that title, Fresh Cheese responds: "Well, it's not too clear to me, because I've taken a lot of punches in mytime."

Fresh Cheese explains that the band's musical influences include none other than (surprise!) Led Zeppelin, and "there's Bob Marley in there," he adds, "plus we've always loved Elvis." For the unenlightened, Dread Zeppelin is a reggae-sounding Led Zeppelin "cover" band, with a portly Elvis impersonator-type frontman. Of course, the band seems to be

having a helluva good time with all this, but in actuality, Dread Zeppelin is a group of superb musicians who give those Zep covers a much-needed kick in the backside.

Dread Zeppelin released their album, *Un-Led-ed*, last summer, and like the band, the album has been overwhelmingly embraced by the public. Which brings us to the live shows. Says Fresh Cheese: "The record's one thing. It's very entertaining. But boy, the live shows are something else. People come up to us and actually compare us to Iron Maiden!"

Look for a feature-length Dread Zeppelin film soon, and be sure to catch them live for the music as well as the laughs.

• Teri Saccone

Paul Thompson

"My hero was John Bonham," insists Paul Thompson. "I was always more of a rock drummer than an experimental drummer." Those familiar with Paul from his work on Roxy Music's first six albums might find that statement a bit odd. After all, the ever-creative Roxy is still considered by many as one of the most influential bands of the 70s.

But these days Paul is the big beat behind Concrete Blonde, whose latest album, *Bloodletting*, and its single, "Joey," have recently done quite respectably on the charts. Concrete Blonde's raw energy is a far cry from the silky-smooth soulfulness Roxy became mired in toward its demise. "Roxy was just going too safe," Paul says, explaining his decision to leave the band. "At the time I was also a bit pissed off at the business—not with playing, but with the people in it."

After doing sessions for a while,

including work with Gary Moore, and then not even touching the drums for

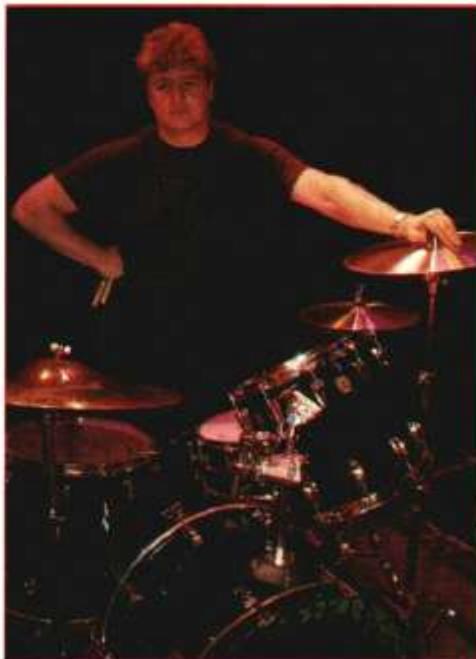


Photo by Ebet Roberts

about two years, Paul got the itch again and started playing in a band called the Flame. "That was a great band," Paul says, "but it wasn't going anywhere. About that time, Chris Tsangarides, a friend of mine and the guy who produced *Bloodletting*, invited me to come down to a club to see a band he was producing—Concrete Blonde. I was impressed, and a couple of days later they rang me up and said, 'Our drummer has left. Do you want to do the album?' It all worked out really good."

Without a hint of boasting, Paul seems genuinely thrilled with the results of the record. "With the Roxy albums, after we'd spend all that time in the studio, when the record finally came out and we'd be handed a copy of it, I'd play it once and think, 'Yeah, right...great.' But this album I play a hell of a lot. It's one of the works that I'm really most proud of."

• Adam Budofsky

News...

Earl Palmer on the soundtrack for *The Hot Spot*.

Sandy Gennaro in the studio with Company of Wolves.

Chad Rager's CD is available on the Sisapa label. He is also doing live dates.

Stephen Perkins has been on the road with Jane's Addiction in support of their latest LP, *Ritual de lo Habitual*.

Josh Freese out on the road with Dweezil Zappa. He can also be heard on Andy Priebo's solo record.

Bobby Blotzer on tour with Ratt.

Walfredo Reyes, Sr. worked on the music for *Predator II* along with **Alex Acuna** and **Luis Conte**.

Denny Fongheiser recently completed a short tour with new artist Farron. He can be heard on her album as well as albums by the Party, David Cassidy, Trixter, the Outfield, Sara Hickman, Michelle Pillar, Al Stewart, Kathy Sledge, Michael McDermott, Toni Childs, and Vanity Kills.

Scott Rockenfield on tour with Queensryche supporting their latest album, *Empire*.

Pat Mastelotto has been doing a little road work with the Rembrandts, whose Atco album he can also be heard on. Pat also played percussion on Peter Fahey's latest release.

Omar Hakim is on the O'Jays' new album, *It's A Whole 'Nutha Thing*.

Milton Ruth played on

and coproduced Helen Reddy's latest, *Feel So Young*. They are also doing live dates.

Jon Farriss can be heard on INXS's current album, *X*, playing drums and some keyboards.

Ben Daughtrey on tour with the Lemonheads, supporting their album *Lovey*.

Jack Irons on tour with Redd Kross.

Bob Gullotti has been on tour with the Fringe and Bill Lowe, conducted a Zildjian clinic tour in Australia, and played on the Fringe's *The Return Of The Neanderthal Man*.

Kenwood Dennard recently on the road with the Gil Evans Orchestra, the Dave Mathews Group, and Stanley Jordan. Kenwood also

recorded albums with Jordan and Charnett Moffett.

James Blair on three new releases by artists Eric Essix, Donna McElroy, and Take 6.

Paul Leim keeping busy in Nashville recording with Ronnie Milsap, the Oak Ridge Boys, Skip Ewing, Tanya Tucker, Kenny Rogers, Steve Camp, Michael W. Smith, Paul Overstreet, Daniel Alexander, Marie Osmond, Earl Thomas Conley, and Billy Joe Walker, Jr., and playing on Kenny & Dolly duets.

Steve Salamunovich recently played some live dates with Michael Tomlinson.

Chuck Bonfante of the band Saraya just completed the drum tracks to the group's second album.



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First take the heads off and inspect the shell and bearing edges.

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□ TIMBRE MATCHING

Then, with the heads still off, suspend the shell and hit it with a soft mallet or the bottom of your fist.

Does the shell have a distinctive musical tone and, when all the shells of the kit are struck in descending order, do the pitches of the shells descend? Is the pitch relationship and tonal quality you want from the entire kit present?

□ SOUND QUALITY & VERSATILITY

Now put the heads back on, tune to the timbres of the shells and play the drums to see how they sound.

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□ FINISHING

Finally, take a close look at the finish of the drum.

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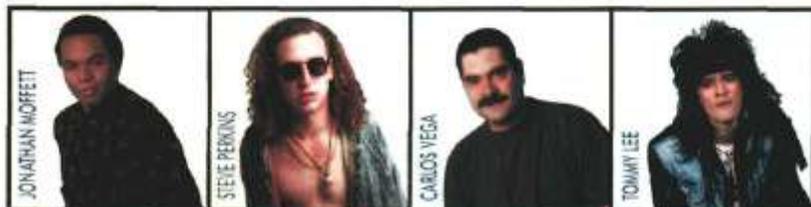
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Andy Newmark

Q I really enjoyed your article on "Quintuplet Rock" in the August '90 *MD*, but I have one question: What is a good method for counting groups of fives? The 16th-note vocalization "One e and ah, two e and ah" won't work, so I usually count "One two three four five, two two three four five." But this can be cumbersome—especially at faster tempos. I've developed a "feel for fives" after *lots* of methodical practice and counting, but is there an easier way to count them so I can teach them easier? Any advice will be appreciated.

John Perlman
Scottsdale AZ

A I have always counted "One two three four five" when practicing in five. I don't know any vowel sounds that would be any easier. "One e and ah" works well for four-note systems, but I agree that it doesn't seem to work for fives. I think that once the five 16th notes start to move faster than you can count, you should just forget counting and feel it. This is the case when you are playing four 16th notes to each quarter note. You don't try to count "One e and ah, two e and ah" when you are playing 16th notes on your hi-hat...do you? You are mainly feeling the quarter-note pulse of 1, 2, 3, 4. Well, try to approach this the same way. Forget the "five" aspect of this. Think of the four quarter notes, and a backbeat on 2 and 4. Your hi-hat should just be rolling along with fives...but you should not be counting them. Think of it more in rock 'n' roll terms. If you play a 12/8 shuffle, do you count "one two three, two two

three, three two three, four two three"? No. You let it roll and you concentrate on your *backbeat*.

Playing in 5/4 time is another matter completely, which I would know nothing about. That you would probably have to count "one, two, three, four, five."



Photo by Doug Vann

Jack Gavin

Q I've had the opportunity to see the Charlie Daniels Band in Syracuse and Binghamton, New York. Your playing knocks me out, and your enthusiasm is a true inspiration to me. I'm hoping you can help me with the brush pattern on "The Devil Went Down To Georgia." If you could write it out for me, I would appreciate it a lot.

Stephen Treveal
Auburn NY

A Thanks very much for the kind words. The beat you refer to is

known in Nashville as a "train feel," and it's just a matter of back-beat accents played in a straight 16th-note pattern. The tempo is pretty quick—about 136 BPM. Here's what the pattern looks like:

By the way, although "The Devil Went Down To Georgia" was originally recorded with two drummers playing brushes, I do it live with sticks. There's no way that brushes could cut through the energy level at which the CDB performs!

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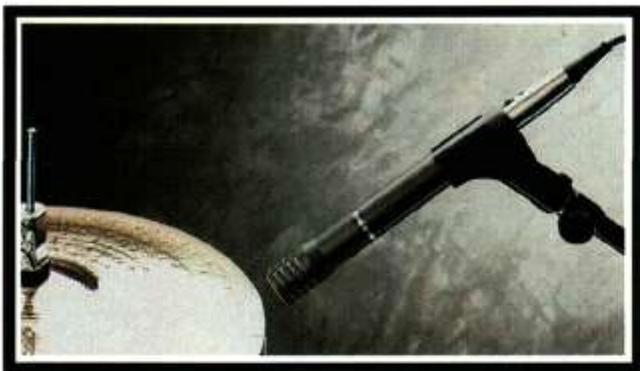
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Q Buddy's Cymbal Setup?

I'd like to know what sizes and types of Zildjian cymbals Buddy Rich used—especially toward the end of his career and life. I do know that they were selected for him by Lennie DiMuzio of the Zildjian Company. I hope to put together a replica of Buddy's kit, and this information would be greatly appreciated.

Todd Peterson
Jamestown NY

A According to Lennie DiMuzio, "Buddy used the following setup throughout his career, with a few substitutions depending upon his requirements for a particular performance: 14" *New Beat* hi-hats, a 21" *Rock Ride* (on the light side), an 18" thin crash, an 18" medium-thin crash, an 8" splash, and a 22" *Swish Knocker*. His alternate choices were: 13" *Neva Beal* hi-hats, a 20" *Light Ride*, a 6" splash, and a 20" swish."

Q Must Drums Be Muffled?

I play in a rock band, and no matter what the situation is (playing outside, inside, in large or small rooms), our sound man wants me to deaden my three double-headed toms to the point where they sound like a flat thud. Any time I try to get a little more sound out of my toms, it causes his RA. to ring. I am very careful about tuning the toms, and sometimes I can take care of some of the ringing with a few adjustments, but what really bugs me is that once the band starts playing, they sound very dead. I've read many times in *MD* about drummers who play their toms wide open or with very little padding. I just don't understand what the problem is. Am I missing something about tuning? Is the sound man missing something? I have used my drums in different studios and live situations with other sound men and have never had to muffle them to the extent that I do now. What can I do?

Patrick Kennet
Albers IL

A This is a delicate situation, since it involves a bit of politics between you and your band's sound tech. However, you are the musician, and it is inherently his job to reproduce and project your personal sound as accurately as possible. Of course, it's simply good sense to help him as much as possible to do that—but not to the point of sacrificing the quality of your sound.

A certain amount of muffling on drums is often needed, and it's wise to display a willingness to employ this technique—within reason. But there are several elements of sound reproduction that can be varied in order to do away with annoying tom "ring" without changing the fundamental drum sound.

Tom ring is often a matter of certain frequencies being projected more than they should be. Certain environments will often create frequency sensitivities within a RA. system. Eliminating these is generally accomplished by adjusting E.Q. settings, and occasionally by altering mic' placement on the drums. Toms tend to accent low mid-range frequencies; rolling some of these off a bit and boosting the highs just a touch will increase tom attack and reduce "boominess" that can contribute to ring. Re-aiming a mic' so that it picks up more of the stick attack at the center of the drum and less of the head vibration (resonance) at the edge can also help.

Often, ring in a given tom channel will not actually be caused by the attack on that particular drum—or at least not entirely. Very frequently, sound from an adjoining drum, or sometimes from the bass guitar, will leak into a tom channel, overloading it with frequencies that sustain and cause a "ring." The best way to avoid this problem is to maximize pickup isolation on each tom mic'. In expensive RA. systems used for touring acts (the type whose drummers use wide-open drums, as you mention), virtually every microphone on stage is gated, so as to pick up only what they are supposed to and ignore all other extraneous sounds.

You might be able to talk your sound man into putting some noise gates on the drum mic's, in order to improve his system and provide you with a better sound. There are a number of multi-channel rack-mount gate devices on the market at a reasonable cost. If only your toms are causing problems, a single four-channel gate should do the trick.

If gating the tom channels is not possible, careful attention to mic' placement so as to maximize isolation is your best bet. You might even want to consider internal miking, which provides a very effective means of isolating tom mic's from outside sounds.

Q What's A Krut?

I recently ran across an old cymbal someone had given me when I first started playing drums. It's a 20" Krut "Special" that carries a "Made In England" mark. I'm curious about the company and the cymbal's value.

Diane Canion
Oklahoma City OK

A We passed your question on to Robert Zildjian, who is president of Sabian Cymbals and quite an authority on cymbal history. He sent us this response: "The cymbal in question was manufactured by the Premier Drum Company, of England. It's not a very expensive cymbal, and, in spite of its antiquity, will not fetch much of a price. The alloy is merely brass and it was marketed as a beginner's cymbal.

"The name is great! I asked Fred Delia Porta [original owner of Premier] why he named it so—since in the U.S. 'Krut' is a little too close to our word 'crud,' which has a bad connotation. Surprised at my stupidity, Fred exclaimed, 'Spell it backward!'—and all was revealed! Since the cymbals were English-made, it made him feel comfortable to tie the line into the mystique of old Turkish cymbals."



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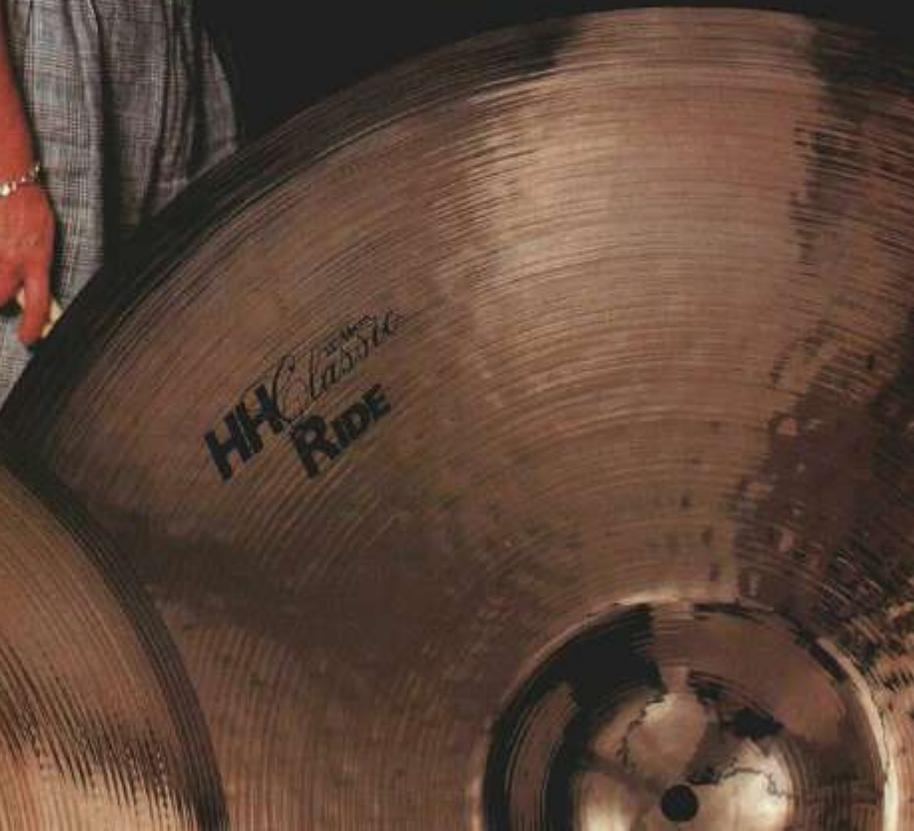
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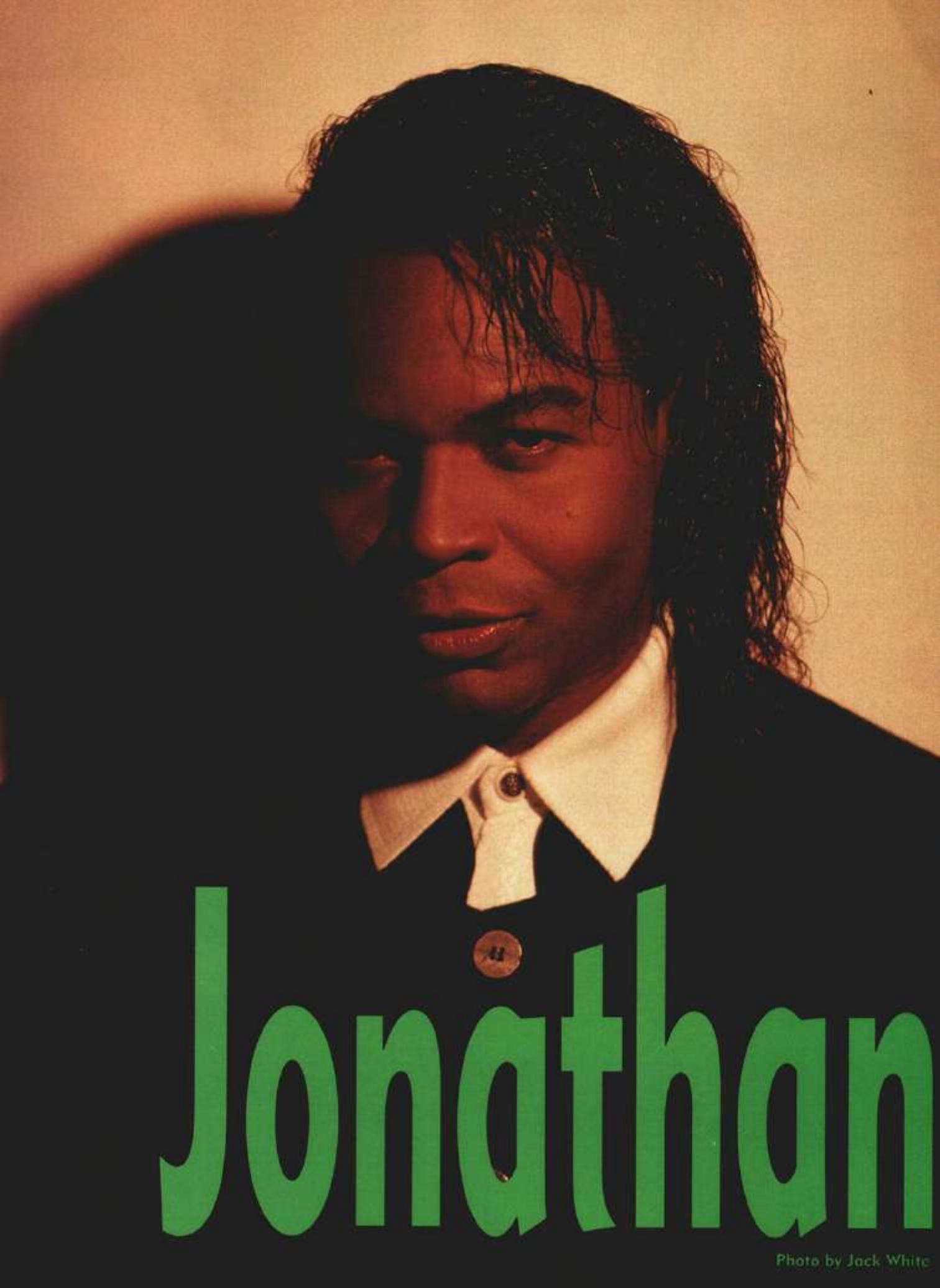
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Jonathan

Photo by Jack White

They call him "Sugarfoot" as much as his given name. It's a nickname he was given at 13 as a member of a band in New Orleans, where he grew up. To a 13-year-old, it sure sounded corny; in fact, he insisted he wouldn't answer to it. He had hoped for a nickname like Duke, something suggesting power. But what he didn't realize was what a compliment it was for someone to say he had a sweet foot. In fact, that foot (and the rest of his limbs) would one day be put to use by some of the superstars of our time—people like Elton John, Madonna, the Jacksons, Cameo, and his current employer, George Michael.

Moffett

By Robyn Flans

Jonathan Moffett's magical tale really began when he left his newlywed bride behind and took the big plunge and journeyed from Louisiana to Los Angeles. In January of 1979 he packed his car and told his wife he'd give it six months. After that he'd either send for her or go on home.

A month and a half after arriving in L.A., Jonathan was on his way to the airport to pick up a friend, when he realized he was lost. While trying to get his bearings, he happened to see a sign for a street he had been trying to find for a month. Jonathan had known a gentleman by the name of James McField, who served as the Jacksons' musical director, and during one of McField's trips home to New Orleans, he told Jonathan that if he made it out to L.A., he should look him up. Jonathan had misplaced the information as to where to reach McField, but seeing that sign for Normandy Avenue struck his memory. Jonathan cut across four lanes of the freeway to exit and took a wild guess as to which way to turn. He turned right, and there was McField standing on the street corner at a pay phone!

It was all fate. The Jacksons were just finishing up auditions for a drummer, and McField set Jonathan's audition up for the very next day. There was little time to prepare, but Jonathan went for it and landed the gig. Since then, Moffett's sweet foot has so successfully laid the foundation for so many top acts—that now there are people who only know him as "Sugarfoot."

Nobody plays
with as much
soul and style as
Sugarfoot, He
is like a proud
animal on stage,
ready to pounce.
-Madonna

one beat—on the down-beat or the upbeat—or it may entail two or three. You can mix it with whatever the hands are doing, or whatever the hi-hat, cymbals, and snare drum are doing. I always loved bass guitar, and some of the figures that bassists used to play in the '60s influenced my figures on the kick drum.

RF: Do you remember specifically who you were listening to?

JM: No one in particular, but when I would listen to the song, as well as to the drum figure, I would also immediately hear the bass patterns. I would incorporate the bass part with the kick drum pattern so it was one flowing motion of rhythm. It worked out really well, and I learned how to hear that in every song.

RF: Could you be more specific as to the actual technique? Is it a heel-toe technique?

JM: It's similar to what anybody who plays on their toe does, but there are a few twists to it that make it different. For one thing, to get more leverage I always sit much further off to the left of the kick drum than most people. Also, my bass drum pedal is angled toward me, at an angle to the bass drum. Then I have the front of the bass drum sort of twisted to the left. So I have these two angles meeting each other, cross-angling. That gives me the action that I need.

Also, when I'm playing more intricate patterns,

my foot is doing more of a gracing motion. I'm playing on my toe with my leg and heel up, and my leg is pretty much suspended with light force thrust from the thigh and the calf for some power. But I don't play every single beat with full power.



Jonathan onstage during Elton John's *Sleeping With The Past* tour.

RF: I'd like to talk about this sugar foot of yours. What sort of technique do you employ?

JM: There are various ways to incorporate the bass drum within whatever rhythmic figure you're playing. It may entail

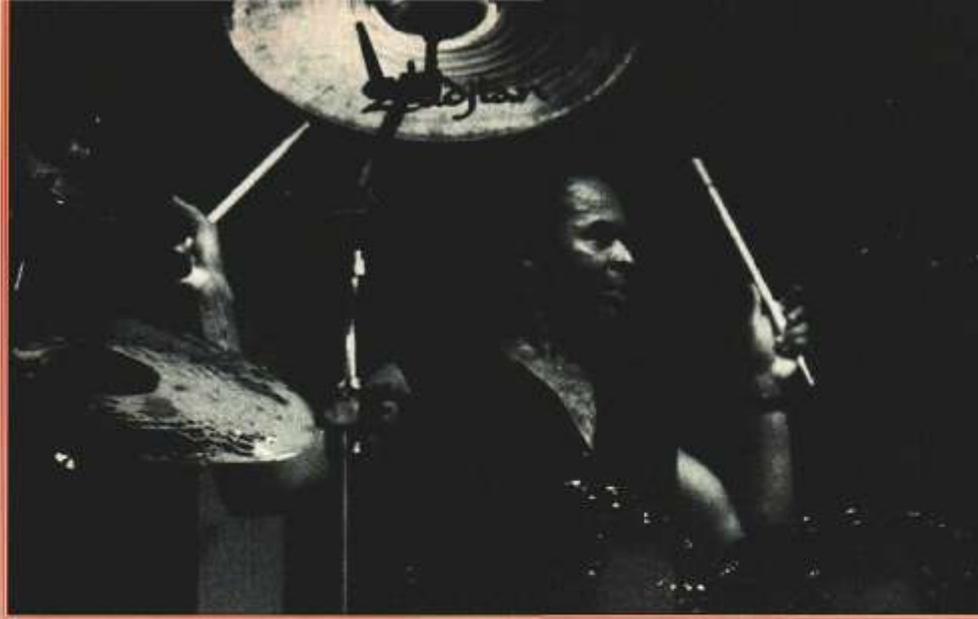
Photo by Jack White

If I did, there wouldn't be any dynamics. I use more power from the leg for thrusting when I want to hit a hard, solid note. But most of the quicker stuff is a little bit lighter and more dancing rhythmically and volume-wise.

Also, as I'm playing, I free up my right leg as much as I can by sitting mostly on my left thigh. When you sit solidly on the seat with both legs, with your rear end committed to both sides, you're choking off certain muscles in the back of your leg. I've learned that when you free those muscles up and develop them, they give you strength and control. I learned how to balance myself so that I could use those extra muscles for power and control.

RF: What about the spring tension on your pedal?

JM: It's loose, but I never adjust the spring tension. As of the last five years, I just take it out of the box and use it as is. The DW 5000 pedals always have good action out of the box. Whenever I've used another pedal, if it was a little stiff out of the box, I would tighten the spring as much as I could, pull the beater all the way forward, and then let the spring stretch overnight. The next morning the spring would have stretched



and the action would be better.

RF: When you're on stage, do you listen to the bass player in order to interpret his part and play off it with your bass drum?

JM: Yes, I cue into him very tightly. On this professional level, although no one has *told* me not to, I know that I am not allowed to play as much as I played before. It has to be more simple and closer to the record. But when I do stretch a little, it becomes a statement more than if I did it throughout the show, which also adds to the colorfulness of whatever I'm playing.

RF: I assume the more commercial the music, the more closely you have to stay to the records.

JM: Exactly. But now and then I get to make these little statements and use my technique or incorporate the hand and foot things.

RF: You told me earlier that you practiced six hours a day as a youngster. Can you tell us about those practice sessions?

JM: It was fun. I looked forward to every day and having another chance to practice. I would usually start off with some flurries and fills mixing the snare, toms, and kick—just to get a feel for my playing style. Then I would have a stack of records I liked.

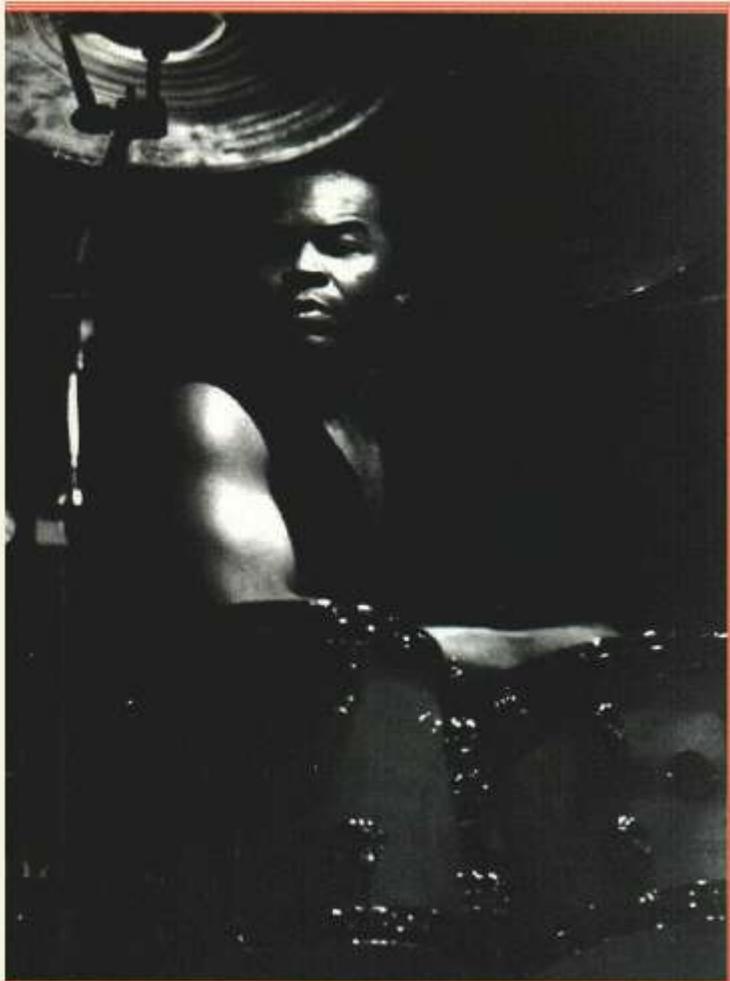
RF: Who were you listening to?

JM: I was listening to Blood, Sweat & Tears, Chicago, Buddy Miles, Tower of Power.... Before that, I was listening to a lot of James Brown, any of the Motown and Stax stuff, the Rolling Stones—anything that was a hit record. I also listened to Led Zeppelin, and Grand Funk was another big favorite of mine.

RF: Were there any specific drummers you would emulate?

JM: I was just listening to the music on the whole. I was learning the beats and everything, but I liked the songs. I would only learn things that I liked. I would learn what was on the record and then put myself into it, put more of the flow of the kick drum with the bass pattern or the kick drum as a percussive figure. That is sort of the culmination of New Orleans-style playing. Drummers play percussively as well as the drum figures, so they mix these little grace things in there that make it like a woven material. We would add little things on the hi-hat and grace notes on the snare drum or the

Photo by Jack White



toms that would make it more intricate. But they were a little more subtle, so the backbeats or whatever beat I wanted to stress would stand out. Grace notes are very important to New Orleans drummers.

RF: Did you practice all this during your six-hour practice sessions?

JM: Yes. I would listen to the records, play along with them, learn what they were doing, and then interpret it and add my own characteristic of playing. As I would go along I'd get comfortable with whatever I was playing, then I would start looking at the cymbal stuff and try to make up some interesting patterns and catches and things.

RF: One of the things you're known for is your cymbal catch, where you hit a cymbal and grab it with the same hand. How did you develop that?

JM: I felt it. I heard the figure when I was practicing one day. I would put the records on and play for a long time. Long after they played out, I would still play the same groove, and



then I'd just experiment with different things. As I was doing that one day, I heard the choking sound on the cymbal in my head. It was in the rhythm pattern. I just figured out how to accomplish it. I played it and said, "Wait a minute, this sounds pretty good."

Sugar In The Grooves

Here's a list of the albums Jonathan says best represent his drumming.

Album Title	Artist	Label/Catalog #
Sing Until Morning	Doug Miller	Rejoice WC8395
Mr. Jordan	Julian Lennon	Atlantic 7-81928-4
One More Story	Peter Cetera	Warner Bros. 9-25704-4
Like A Prayer	Madonna	Sire 9-25844-4
True Blue	Madonna	Sire 25442-4
Sleeping With The Past	Elton John	MCA MCAC-6321
The Jacksons Live	The Jacksons	Epic EGT-37545
Style	Bill Meyers	Agenda *
Possessive Love	Marilyn Martin	Atlantic 7-89128-4
This Is Serious	Marilyn Martin	Atlantic 81814-4
Let Me Tickle Your Fancy	Jemaine Jackson	Motown 6017MC

* unavailable at press time.

And here are some that he listens to for inspiration.

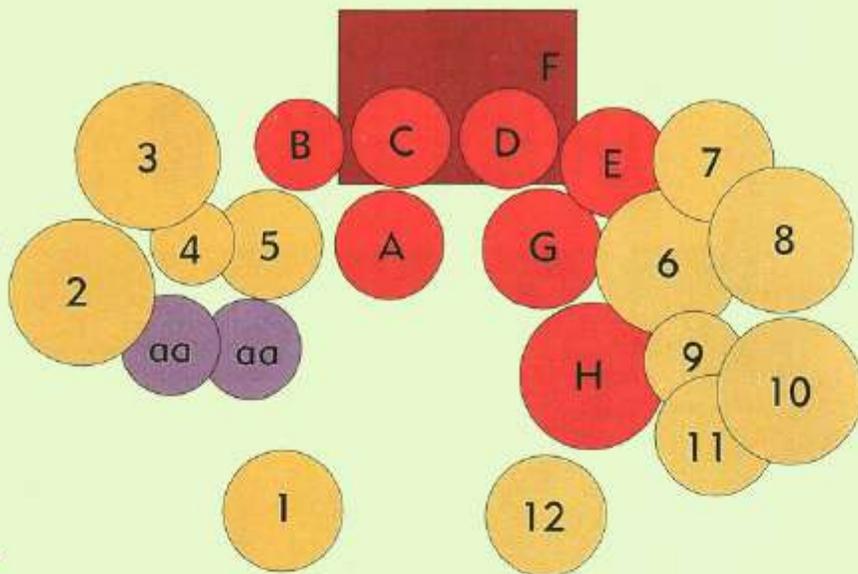
Album Title	Artist	Drummer	Label/Catalog #
Images	Bill Meyers	Vinnie Colaiuta	Spindletop SPT-114
Ghost In The Machine	The Police	Stewart Copeland	A&M CS-3730
Synchronicity	The Police	Stewart Copeland	A&M CS-3735
Look To The Rainbow	Al Jarreau	Joe Carrero	Warner Bros. 225-3052
Physical Graffiti	Led Zeppelin	John Bonham	Swan Song CS-2-200
Led Zeppelin	Led Zeppelin	John Bonham	Atlantic CS-19126
The Song Remains The Same	Led Zeppelin	John Bonham	Swan Song CS2-201

Other artists Jonathan mentioned include the Ohio Players, Tower of Power, Casiopea, Gino Vanelli, Billy Cobham, Grand Funk Railroad, and Pleasure.

Then I started working with it slowly, hitting it with one hand and catching it at the same time, hitting it with the other hand after that. I worked out different ways to do it. I can do it either with a very quick choke, let it ring a little bit longer, or hit it almost as if I were playing notes on it. I also figured out how to accentuate it with a hi-hat or use the hi-hat as a lead off into it. You can find one technique and then think about all the variables of it. It's mainly the timing of the closing of the hand on the cymbal that you can vary to get different sounds out of the cymbal. Then the different sizes of cymbals give you the different tonalities of the choke.

Jonathan's

K i t



Drumset: Drum Workshop with a custom finish (designed by Jonathan)

- A.** 5-1/2 x 14 snare (with a 40-strand snare strainer)
- B.** 9 x 10 tom
- C.** 10 x 12 tom
- D.** 11 x 13 tom
- E.** 12 x 14 tom
- F.** 18 x 24 bass drum (24 x 24 on Madonna's *Blond Ambition* tour)
- G.** 16 x 16 floor tom
- H.** 16 x 18 floor tom

Cymbals: Zildjian

- 1.** 15" A thin crash *Brilliant*
- 2.** 18" A medium-thin crash *Brilliant*
- 3.** 17" A thin crash *Brilliant*
- 4.** 12" A splash *Brilliant*
- 5.** 14" A *Quick Beat* hi-hats (*Brilliant*)
- 6.** 18" K Custom ride
- 7.** 16" A medium-thin crash *Brilliant*
- 8.** 18" A thin crash *Brilliant*

9. 13" "band" hi-hats *Brilliant* (specially selected band cymbals)

- 10.** 17" A medium-thin crash *Brilliant*
- 11.** 16" *China Boy* low
- 12.** 15" A thin crash *Brilliant*

aa. ddrum pads

Hardware: Drum Workshop mounted on a customized Tama rack system, and a DW bass drum pedal.

Heads: Remo coated *Ambassadors* on tops of snare and toms, ebony *Ambassadors* on bottoms of toms, a clear *Emperor* on bass drum batter, with an *Ebony Ambassador* on front with an 8" hole.

Sticks: Pro-Mark 28 model with nylon tip.

Jonathan's electronic arsenal includes the following:

A 24-channel monitor/mixer, two frequency divider crossovers, two DBX 160X compressor/limiters, a 31-band equalizer, two Furman *QN 44* quad noise gate units (4 channels each), a *ddrum 2* brain, Akai S 1000 and S900 samplers, two Juice Goose *PD-2* power conditioners, a Lexicon *PCM-70* digital reverb, a Yamaha *SPX-90* digital reverb, a Dynacord *DRP-20* digital reverb, a Digital Music Corporation *MX-8* MIDI patch bay, two Aphex 8/0 impulse units, a Zildjian *ZMC-10* cymbal miking unit, two Carver 2.0 power amplifiers, two Bag End *AF 1* time aligned loudspeaker monitors, two Auratone monitors (for computer/drum machine click), a 20-space side-by-side rack, and an Alesis *MPX* MIDI patcher keypad/transmitter.

RF: How long did you work with that?

JM: Really from the time I discovered it until now. I hear patterns and just try to bring them to life. I've always used that in my playing. When I worked with the Jacksons, I used it to go into a verse from a chorus. I hit the snare drum and then the cymbals and grabbed them to bring them down, instead of doing it the way a lot of guys do, with a big flourish. So I'll use that as a variation of a way to bring a song down or get dynamics in a song or for an accent. I try to use it creatively and musically, not just as a gimmick.

RF: Back to the bass drum for a second, when did you start getting into the double bass?

JM: I actually started getting into it on the second Jacksons tour in '79.

RF: Was that because they wanted that?

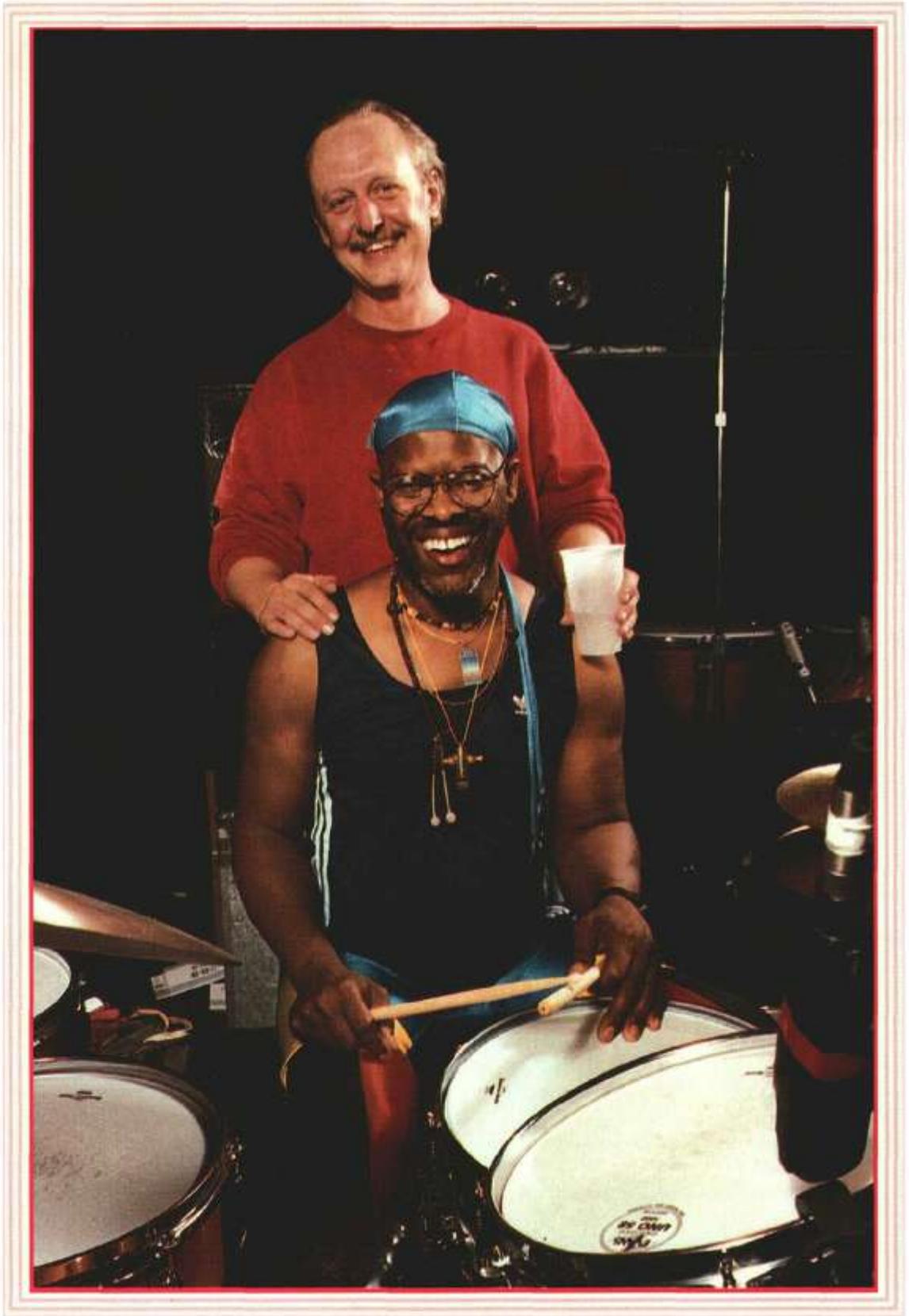
JM: No. It was happening at the time, and I wanted to be able to challenge myself and see if I could do it. I had already completed the spring tour with the Jacksons, and we had four months off, so I practiced for about three months. It was almost a natural thing.

RF: How did you incorporate that into your technique?

JM: I didn't play a whole lot of things on the double bass with the Jacksons, but I would use it within simple rhythms, alternating between the two bass drums. I would use it as a build-up and for big finishes if Michael wanted me to do a big drum round-up. But for the most part, I haven't had the chance to really use it very intricately because of the artists I've been working with.

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Butch Trucks & Jaimoe



Brothers Reunited

Some twenty years ago, when the Allman Brothers Band first surfaced with their stirring mix of blues, country, rhythm & blues, and southern-fried rock 'n' roll, it was quite obvious this was a group that would cut its own path to pop glory.

For starters, the band's leaders, brothers Duane and Gregg Allman, had an uncanny command of the American music forms they merged so well. Duane's slide guitar solos were some of the most passionate ever performed in a rock framework, while Gregg's gritty, soul-deep voice echoed equal emotion in the best tradition of the great southern blues men.

In addition to the towering talents of Duane and Dicky Betts on guitar, Gregg on vocals and organ, and Berry Oakley on bass, the Allmans were anchored by not one, but two drummers—a rarity in rock. Together Butch Trucks and Jaimoe (Jai Johanny Johanson) artfully demonstrated how satisfying and significant two drummers totally in touch with each other could play—without competition, without getting in each other's way, without sinking the bottom end of the famous Allman jams. As Jaimoe once said, "There weren't two drummers back there, there was just one. That's the way we played, and that's the way we felt."

by Robert Santelli

Photos by Barry Goldenberg

"Not playing drum solos would be like making love and not kissing," Butch

There was no doubt that Butch and Jaimoe could be highly expressionistic when the music called for it. From shuffles to solos, these two drummers knew how to break away from each other as well as they knew how to come back together—and therein was the secret of their triumph. There probably have never been two drummers in rock 'n' roll so intimately tuned into each other's hearts and souls. And that, in the end, played a bigger part in the Allmans' success than most people realized.

It's still true today. Riding high after their celebrated

their legacy. And behind them and the music there are Butch and Jaimoe nailing down the rhythms and stretching out in their solos just like in the old days.

RS: Let's begin by talking about your 1989 "reunion" tour. Did the success of that tour lead to the band's decision to follow it up with *Seven Turns*?

BT: The reunion tour was to see if we could still do things with the music that we used to do. Epic, our new record company, wanted us to go right into the studio. They were con-

vinced that within two weeks on the road we'd split up. But we had three new guys in the band, and we had to see how that would turn out. Plus we wanted to see if the music was still viable and whether there was still some communication going on. As soon as we realized that the music was happening, the goal was to go into the studio and make a new record.

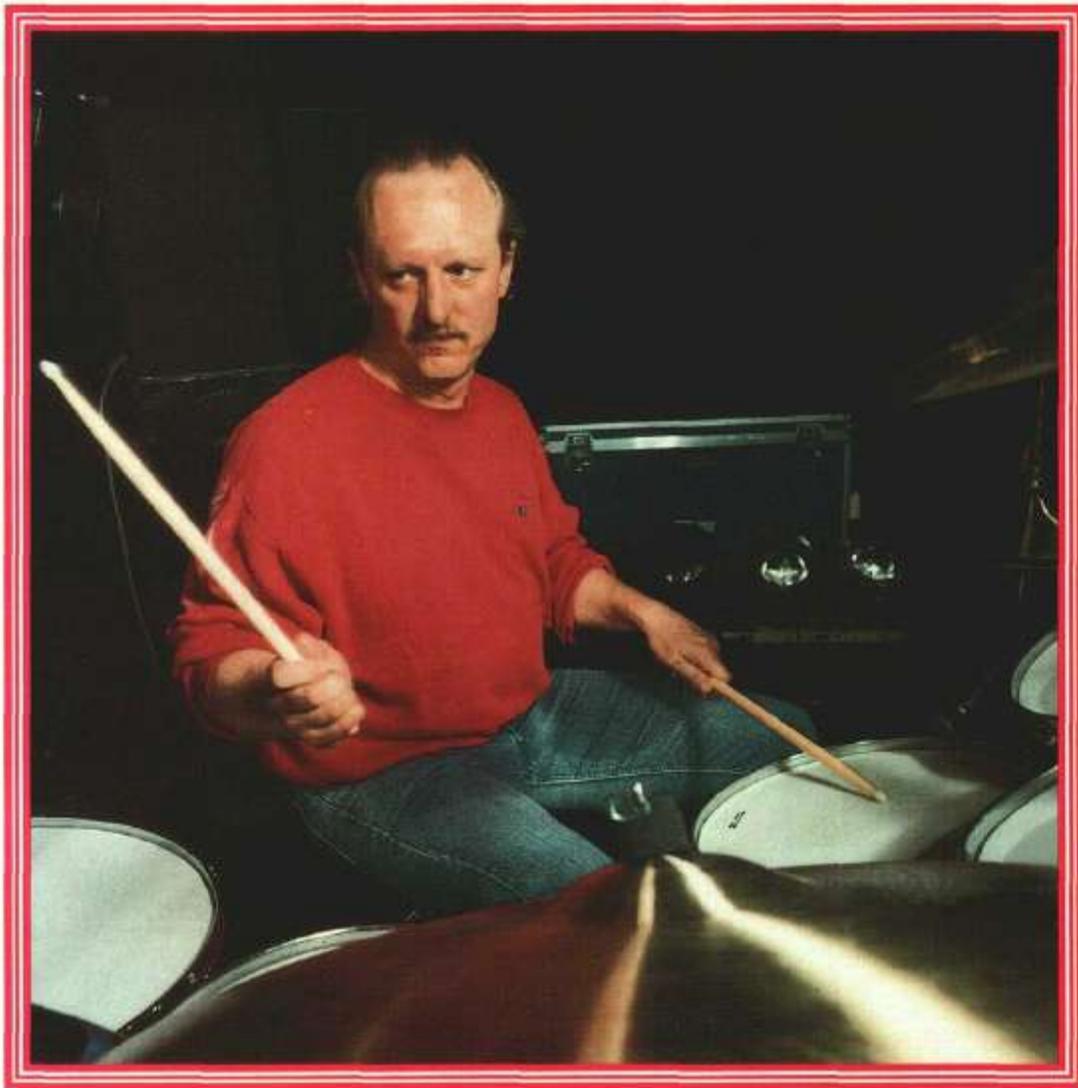
We told Epic that if we were going to make a record, we were going to do it on our terms. We told them we didn't want any input from them about the music, the producer, the studio—whatever. We wanted complete freedom to do things the way we wanted to do them, or else we weren't interested. They said fine.

RS: What was it, exactly, that the band wanted to do?

BT: To go back to our original philosophy and play the kind of music

we wanted to play—with no thought to commercial success. We also wanted to look real hard to get the right people in the band. We got Warren, Allen, and Johnny, and the chemistry came together immediately. That's why we're back as a band and why we made what I think is a pretty damn good record.

The one thing I wanted to avoid at all costs was any further compromise. That was my biggest anxiety. I wanted to be quite sure we were serious about this, that everybody was



reunion tour in 1989 and the 1990 release of *Seven Turns*, their first studio album in nine years, the Allman Brothers are back as a working band. The spirits of Duane Allman and Berry Oakley still float through the Allmans' music. (Both died in unrelated motorcycle accidents in the early '70s.) Yet their newest successors—guitarist Warren Haynes, bass player Allan Woody, and second keyboard player Johnny Neel—give the Allmans a new lease on life without forfeiting

"Not having the band to play in, my balance was screwed up." Jaimoe

committed to the band and willing to bare their guts once more. In the early '80s it had gotten to the point where we were playing it safe and not taking any chances. We were just making the money and going home.

RS: Once you and Jaimoe sat down behind your drumsets again, did it take long to get back in the groove you guys always seemed to have in the early days?

BT: It took us about 45 seconds. [laughs] We started playing "In Memory Of Elizabeth Reed," and once we hit the jam, tears just started rolling down my cheeks. I said to myself, "so *this* is what's been missing from my life."

RS: How did it feel for you, Jaimoe?

Jaimoe: It felt great. The frustration for me was waiting to get where we are right now. I'm very impatient. I missed the way things were. I liked playing with Buddy Miles and with Bill Kreutzmann, but it wasn't like playing with Butch. People compare Butch's playing with mine. It's amazing what people will come up with. We want to start doing things like clinics so that people will get to know what we're about as drummers once again. That would make me happy.

RS: What did you two do after the band broke up? It's been quite a long time.

BT: I tried to be a businessman in Florida. I raised about \$3.5 million in investments and financing and built a recording studio called Pegasus. It was a great studio, but it didn't last. I wasn't the businessman I thought I was. [laughs]

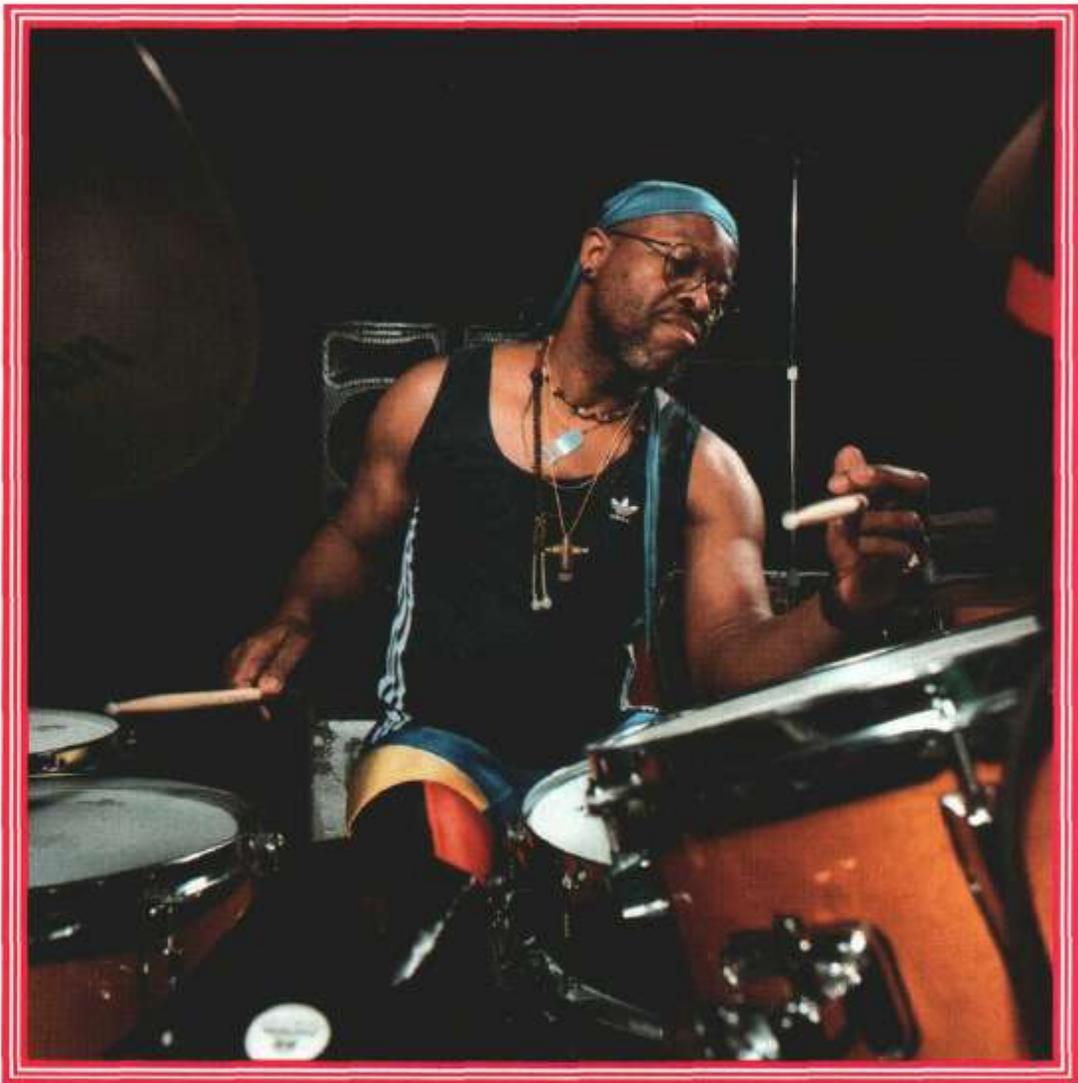
RS: Didn't you also teach?

BT: Yeah, I taught some classes at a local community college in Florida. The course that was the most fun to teach was one called "The Business of Music." When I heard that the Allman Brothers Band had gotten screwed down the line, I wanted to find out what was going on. I figured if I offered a

course about the music business, I'd learn about it—and I did. It was the best thing I ever did. The other classes I taught were music history courses, and I gave something of a contemporary viewpoint to the stuff being taught.

RS: What about you, Jaimoe? What did you do when the band broke up?

Jaimoe: I tried doing jingles and some studio work and stuff. I don't know whether it was because I couldn't read jingles or read music, but it didn't work out. It was one of those things that when you're doing something, everybody in the world



wants you to come and work for them. But when you're not doing something, it's like, "Well, what have you done lately?"

RS: From what you two have just said, it sounds as if the reunion of the Allman Brothers Band was just what the doctor ordered.

BT: You're damn right.

Jaimoe: It's like having a wife or a girlfriend. You can do

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Photo By Mark Weiss

By Robyn Flans

Vixen's

Roxy

Petrucci

By simply being the powerful drummer behind hard rockers Vixen, Roxy Petrucci is breaking down stereotypes and crossing sexual barriers. Female musicians in the genre are rare enough—all-female bands like Vixen even less common. Yet Vixen have risen through the metal ranks and have proven that gender needn't be an issue. They've shared the *Monsters Of Rock* tour with heavyweights like Poison, Aerosmith, Whitesnake, Faith No More, and Ozzy Osbourne. And tours with the Electric Boys, Ratt, and the Scorpions have either already begun or are on the horizon.

The success of the latest album, *Rev It Up*, could really blow the roof off—they could be on the road for the next year.

But Roxy's typecast-busting doesn't stop with the fact that she's a female hard rocker. She's unmistakably a female *musician* whose roots in jazz and classical music give her playing a different twist than so many of her contemporaries.

Home for a few days between tours, Roxy began her tale by telling us how a career in metal might possibly start off with long days and nights jamming on...the clarinet?

RP: There are five kids in our family, and everybody plays something. I started on clarinet, and I still play. In fact, I bring it on the road with me. I took it up in third or fourth grade. I played in the symphony band in junior high school, and then in high school I played in band, stage band, orchestra, and marching band. I picked up drums when I was about 14.

RF: How come you started on drums?

RP: My sister picked up the guitar and said, "You know, we should get a band together." I was really getting into Black Sabbath at the time, too, and "War Pigs" just didn't sound right on clarinet. What really made me decide was when I went to see the original Black Sabbath in '75, and I remember Bill Ward doing his drum solo. I just watched the people totally in awe of him, and I said, "I'm going to give it a shot." So I just started jamming away

down in the basement. My parents were totally into it. My dad went out and got me a champagne-colored Ludwig kit, and I started taking lessons. At home I would practice about two hours on my drums and maybe an hour on clarinet, because I had really gotten into the drums. Plus, during school I was playing clarinet two hours a day.

I was really into jazz at the time, too, so I didn't make up my mind yet that it was going to be rock. But I knew when I saw Sabbath that I wanted to make people happy with my music. In rock 'n' roll, you have the freedom to do what you want to do. And when I went home to practice, I'd put Robin Trower, Sabbath, or Zeppelin on.

But all that came later. When I first started drums, I was just reading charts down in my basement and going through rudimental books on snare drum. Then when I started going

through the set, I went through a Carmine Appice book, then the *Funky Primer*, and another book called *The Thesaurus* by Charles Dowd, and then an odd time signature book.

Once a week I'd take lessons with a teacher by the name of Gary Ashton. I didn't start out playing hard, but as I started to get more into rock 'n' roll, I started playing harder. When my sister and I decided to get a band together and we had people coming down to our basement to audition and practice, we got louder and louder.

RF: Was all that learning important for you?

RP: Definitely. It was good for me to have lessons, because Gary made me practice. I would come in and say, "I want to learn this Black Sabbath song," and he'd say, "Oh fine, but do this first. In order to be able to learn that, you have to learn the basics." Luckily,



Photo by Michael Jachles

at 14 I was old enough to realize that he must have known what he was talking about. When you're really young you just think, "No, I want to do this." What he really liked about me was that I would practice the pages of the assignment, but I'd always end up doing more pages, especially in *The Funky Primer*, because I loved that book. It had a lot of grooves and weird syncopated beats, and I was really into that. Then after learning the pages in the book, he'd want me to practice a solo for him. I asked if I could copy one or if I had to make one up, and he said to do a combination—copy some of it and put my own stuff into it.

RF: When you were into jazz, who were you listening to?

RP: Lenny White, Buddy Rich, all the big bands, and fusion like Jeff Lorber and Ronnie Laws. I liked a lot of sax players too, but I'd always listen to the drummers.

Then when I was in 11th or 12th grade, my brother was already in college on a music degree. He told me there was a jazz teacher there who was really good, and I should see if I could get in. I was 16, but I went down to the college and said, "I'd like to take lessons from you, even though I'm not a student here." Seeing how interested I was, he said yes. He was really good, although it was very hard for me to understand. I wasn't up to that level yet, so he started me from scratch in jazz. He didn't take me through books; he would write his own things down. I would bring a tape recorder to class, and we would tape beats and I would learn from that. He taught me all sorts of things, which really helped me a lot as far as jazz goes. He taught me things like what to do with my kick drum when playing jazz, where to accent the 2 and 4, how important it is to have the hi-hat going on the 2 and 4 for feel, and how not to rely on the kick drum so much.

I was experimenting. I liked everything I was doing, but I knew I didn't want to do classical music with the drums. I played in marching band, and it was fun, but that was that. It was either rock 'n' roll or jazz. Then I got a music scholarship to go to college at

Roxy's Setup

<p>Drumset: Tama <i>Rockstar Pro</i></p> <p>A. 5 1/2 x 14 metal snare</p> <p>B. 16 x 22 bass drum</p> <p>C. 11 x 12 tom</p> <p>D. 13 x 14 tom</p> <p>E. 16 x 22 bass drum</p> <p>F. 16 x 16 floor tom</p> <p>G. 16 x 18 floor tom</p>	<p>Cymbals: Zildjian</p> <p>1. 14" New Beat hi-hats</p> <p>2. 20" A medium-thin crash</p> <p>3. 17" A medium-thin crash</p> <p>4. 17" A medium crash</p> <p>5. 14" <i>Rock</i> hi-hats</p> <p>6. 20" A medium crash</p> <p>7. 21" Rode ride</p> <p>8. 20" <i>China Boy</i></p>
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Hardware: All Tama, including a legless hi-hat stand and an *X-Hat*. Bass drum pedals are by Drum Workshop.

Heads: Remo *Pinstripes* on snare batter, tops of all toms, and bass drum batter heads. Clear *Ambassadors* on bottoms of toms, with *Ebony Ambassadors* on fronts of bass drums.

Sticks: Pro-Mark 56 model with wood tip.

Oakland University in Pontiac, Michigan.

RF: On clarinet?

RP: Yes, but I did start with the jazz band on drums too. I was playing in the wind ensemble on clarinet, where I was first chair, which was really fun. It's pretty intense because there are not that many players, so you can hear what every person is doing.

With the drums, I stayed on with my teacher, and I was doing a little bit of the jazz band. That's when my sister Maxine and I were starting to play clubs in Detroit. During the day I was going to school, and at night I was playing in clubs. I'd go to school and I wouldn't wear any makeup and I'd tie

my hair up. Then 7:00 would come and I'd tell the professor, "I've got to go, I've got a gig tonight." I'd run into the bathroom, put the leather and all the makeup on, and drive to make it there by 9:00 or 9:30.

RF: You really loved both those worlds.

RP: I really did, but when it came down to making the decision where the band said, "Well, we want to go on the road, what do you want to do?" I said, "I want to play rock 'n' roll."

RF: What did your parents think of your leaving school and going on the road at 19?

RP: My dad said, "Are you sure that's what you want to do? You're throwing away your college education." I wanted

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Inside Corder

When you think of the historic American drum companies, most—if not all—of the names that come to mind share common features. They all began as "backyard enterprises," they all grew out of someone's personal vision, and they all were started by a drummer whose name the company bears. And although the Corder Drum Company, of Huntsville, Alabama, may not be as large or have the lengthy history of a Ludwig, Gretsch, or Slingerland, it has all the elements that made those companies the leaders of their day: dedication to quality, creative thinking, and the simple concept that the customer's needs should dictate company policy.

The company is named for its founder, Jim Corder. A gracious and soft-spoken southern gentleman, Jim's manner belies the fact that he is responsible for a sizeable number of innovations in drum and hardware design—to say nothing of the day-to-day operations of a manufacturing business in one of the most competitive industries around. (He also serves up a mean barbecue.)

Jim started playing drums in high school, while working with a Boy Scout minstrel show. From there he began playing with other combos, and when it came time to go to college, he worked his way through by playing drums. "When I graduated," Jim recalls, "I went on the road for three and a half years. Finally, I decided it was time to put my feet down somewhere. So I went back to Tuscaloosa, Alabama, where I went to school, and started playing with a little five-piece combo there. I did a lot of business—as a consumer—with local music shops, and I got to thinking that one day I would like to have my *own* music store. So I ventured into that."

It was Jim's experience as a drum retailer



Two generations of Corders: (standing, L to R) Don, Gary, and Ken; (seated) Jim.

that led him into his first attempts at making drums. "I got to thinking about the Japanese drums that were coming into the country at that time, which was the mid '60s. They looked real good, but you could take your thumb and press those shells in and out. I thought, 'Why can't I figure out some way to put a better shell on those things—just throw those shells away, use the hardware, and make better drums out of them?' So we started making drumshells out of clear plexiglass. Nobody else was doing it, so I thought, 'Maybe I can get a patent on this thing.' We did get a patent in 1964. At that point, I wasn't too sure about being a manufacturer myself, so I showed it to Mr.

William F. Ludwig, Jr. He wasn't very receptive to it, although all his salesmen were. But

By Rick Van Horn

he had his attorney check out my patent anyway. He felt like it wasn't tight enough that I could do anything with it, so Ludwig went ahead and started making clear drums under the name of *Vistalite*. This was about two years after I talked to Mr. Ludwig. I didn't have any drum equipment to work with; all I had was the idea. I would have had to be converting the hardware of other drum companies to my shell. So Ludwig went ahead, and at one time, as I understand, almost 40% of all the drums they sold were *Vistalites*.

"Anyway, we couldn't get anything out of it except the satisfaction that it was a good idea—because *Vistalite* kits were selling all over the world. At that point, I had the idea for *Rainbow Jingle* tambourines, with jingles of different colors. We were doing pretty well with those, when one day, this salesman for Martin Guitar came by. He knew we were making some drums, using other people's hardware, and he said, 'Jim, why don't you check with Martin? They've got some equipment up there that I think they're going to try to sell. You might be able to get enough to start up your own line of drums.'" I contacted the Martin folks and they told me that they were getting ready to sell the Fibes drum division, which was located just outside of Nazareth, Pennsylvania. So I decided to go up there and look it over. At that time, Fibes was making fiberglass and—ironically—clear acrylic drums. I looked over all the machinery and everything that had to do with making Fibes drums. I saw a lot of stuff in there, and I didn't know whether I could handle it or not.

"This was just about the middle of December in 1979. I flew back and talked it over with my sons and my accountant. We decided to offer Martin a certain sum for the Fibes company if they would pay for the transportation to move it down to Huntsville. I called them with my offer, and they told me they'd have to think about it and call me back. Only an hour later, they called me back and said, 'Jim, you've got it.' I said, 'Oh my God, what have I done here?' [laughs]

"The following week I flew up there and gave them a cashier's check and we made the transfer. They loaded the equipment into several semis and delivered it to the Huntsville Industrial Center—some four-story stucco buildings with a big basement to them. Rather than take any of that heavy equipment onto the upper floors, we moved it into the basement until we could separate it out and start our production. Well, in February of 1980—about five weeks after we brought the equipment down here—a friend called me at about 4:00 in the morning and asked me, 'Jim, did you have some equipment in the H.I.C. building?' I said, 'Yeah.'" And he said, 'Do you know it's on fire? They've got it all blocked off, and you can't get

close enough to get anything done.' So I went over and it shook me up, because we didn't have any insurance at all on the equipment.

"There were 60 companies located in that complex, and all but a handful of them were wiped out. By being in the basement, our equipment received very little fire damage. Our damage came from water. The floor above was made of concrete a foot thick, and it was so hot that it took two weeks before we could even get down into the basement to see what happened.

"Well, we waded in about a foot of water. We couldn't even see because there were no lights. We had a tough time, but after about two days we got most of the stuff out. We had to put it in a storage area, and it was there for almost a year before we were able to do anything. I was getting edgy, because sitting here doing nothing was costing me money. But the people at the Small Business Administration gave me some encouragement. They would loan us some money on the basis that it was an emergency situation. A friend knew that I had trouble, so he agreed to sell me a lot big enough to build a building on. So I went to the bank—and this was back when interest rates were 21%.

We were able to get our building started by January of 1981, and were able to open up about May 1. It was then that we realized that we really had nothing here to speak of. I thought 18 trailer loads of equipment was a lot of stuff, but we got it in this building and it didn't look like anything. We had to start building from the bottom up. We had to make tools and jigs, and we had to learn woodworking. We didn't have anybody to give us any expert advice on what to do and what not to do. We were just the blind leading the blind, so to speak. But we put out a drum after the first six months. And the guys here were conscious

enough to know what was good and what was bad. So then we started making corrections before we went any further. From then on we just kept building what we considered quality drums. We had a tough time getting started, and it's been an uphill battle ever since. But we think that we're up and running pretty well now."

When Corder purchased the Fibes operation, that company was dealing exclusively in acrylic and fiberglass drums. But Jim quickly decided to shift over to wood shells for his own drum line. "I saw their building up there—how dusty and full of ground fiberglass it was. You had to wear a mask to keep from breathing the stuff. OSHA was raising holy heck with everybody who had anything to do with fiberglass, and a business could be fined for having conditions like I saw. I didn't want any part of the government investigating me because of an environmental situation. The only answer I knew was to go to wood. And at that particular time it seemed like all the drum-

"We're finding that more and more people want to buy American. There's no doubt in my mind that has helped us a lot."

mers I talked with were looking for a 'big, fat, warm, woody sound.' Those were the five words that they all used. Wood was the material that we could get that sound from. We had a lot of the fiberglass shells that we received from Fibes—most of them snare sizes—so we still made some fiberglass drums. But we didn't have to do any filing or sanding in order to make them. I would much rather deal with sawdust than fiberglass lying around all over the place."

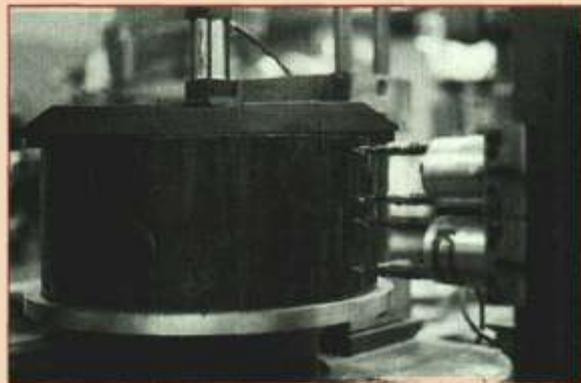
Along with several other drum manufacturers, Corder obtains its shells ready-made from two suppliers: Jasper Wood Products, in Jasper, Indiana, and Keller Products, in New Hampshire. As Jim states, "Both of those companies supply us with excellent shells. They stagger their plies and use a good-quality glue, but we still check each shell over very carefully to make sure that there is no separation of plies. We haven't had any problems to speak of. In fact, one fellow who lived on a houseboat down below Birmingham, Alabama had his drum fall into the river! The owner of a music store called me one day and said, 'Jim I've got one of your snare drums here and it's been under water for ten days. I wiped it all off, cleaned it up, put it back together...and there's nothing wrong with it! The shell didn't warp and the parts didn't rust. I've never seen anything like it before.'"

Jim stayed with music retailing until 1985. At the same time, he continued to manufacture smaller items like the tambourines and a highly successful music holder for marching musicians called a *Flip Folder*. This connection with marching bands led the Corder company into a strong philosophy regarding the marching-drum market. As Jim explains, "We knew that it would be easier for us to get involved with marching drums than with drumsets because of the Japanese and the Taiwanese imports. Their prices were much cheaper than what we could put out. We knew we could compete with them on the marching end, while we couldn't compete on the drumset end of it. So that's the direction we went in, and we dealt with schools all over the United States. We even have some patents involved in those things. We have what we call *Parade Rest Feet* that go on all the bass drums. When a kid stops marching and he's tired, he takes his bass drum off, puts it down, and sits on it. When he does this, the drum slides—scratching the hoops and lugs very badly. So we put three small feet on the drumshell in a triangular pattern—so they will sit on any kind of contour or surface of the ground. The feet keep the hoops and lugs about 1-1/2" off of the ground. This saves band directors from having to buy new shells, hoops, or lugs or having to re-paint the drums as often.

"We didn't like the carriers that most people were using on their snare drums, so we designed what we call a *Carrier Clip*. It attaches with three screws to the shell, so it's very stable. It comes out and angles up, so it connects to—and disconnects from—the carrier in a flash. It also allows the drummer to change a drumhead while standing and holding the snare drum.

"We also offer some special features with our *Sonic Cut* timp-tom marching drums. The most obvious thing is the cut-away design of the shell. If you hit a regular, single-headed concert tom, all the sound goes straight down to the ground.

Combining old-fashioned craftsmanship with modern mechanics, the interior of a shell is sanded by a watchful workman (right), while lug holes are drilled by a multiple-bit drilling machine (below).



A small but imaginative company, Corder's design innovations include:

the *Slide Trak* Tom Mount,



the TNT Lug,





an offset-arm snare stand,

Parade Rest Feet and Carrier Clip on marching snares,



and an original cut-away contour and protective edging on Sonic-Cut timp-toms.

But on the *Sonic Cut*, we open up the front a little bit. When you hit it, the longer part of the shell at the back of the drum acts as a reflector, sending the sound out to the front a lot more. The cutaway is about 10" deep from the head down to the very back part. Other companies make cutaway timp-toms, but we add some special touches. For instance, the back part of each shell is cut flat across for about 2", and the bottom edge of each shell is covered with a plastic "chrome" edging. It's pliable, but hard enough to hold up and protect the edge of the shell when the timp-toms are put down on a concrete floor or an asphalt road. Also, when you put them down, they sit flat and don't rock around. We also offer a special stand for timp-tom sets for use off the carrier, in kit situations or rehearsals. It's an adaptation of a double tom stand with a special bracket for the timp-tom to clip onto."

Obviously, one of the reasons that Corder enjoys a sizeable marching market is their dedication to innovation in that field. But surprisingly, a lot of that innovation did not come as the result of suggestions from drummers. As Jim explains: "Every time we talked to a drum corps drummer, we'd say, 'Look at this snare drum and see what you think about it. Since you're in a drum corps, you're at a higher level than the average drummer, and we'd like to know your opinion.' Drummers I talked to like that would say, 'Well, I don't like this and I don't like that....' But when I asked them what they would suggest, not one ever told me how to improve on what we had. That led me to believe that a lot of their talk was something that somebody else had said to them, rather than a valid idea that they had come up with on their own. A lot of drummers really don't know the mechanics of the drums or what it takes to change them. So we had to just live with that.

"We were showing one corps drummer some of our *White Knight* beaters. The little tip on that beater is virtually unbreakable. Drummers have torn up the aluminum shafts, but they've never gotten one of those little balls off. Well, this corps drummer says, 'I tear these things up in five minutes. I think I can get that ball off; it will probably slide out of the shaft with the handle still in my hand.' When I invited him to try, he couldn't get that shaft to come out of that part where the plastic handle attached to it. He even put the ball between his feet and pulled up as hard as he could. Finally he decided he didn't want to talk about it anymore. When we make products like that—products that offer more than what people were expecting—then I think we're on the right track."

Although they aren't challenging the majors yet, Corder's drumset production has increased considerably in recent years. Part of this is due to the fact that the company is still small enough to respond to custom orders. "Just yesterday," says Jim, "a retailer called us. He has a customer who wants drums that are deeper than what we have listed in our price list. And we can do that. We are really drum customizers in addition to the standard drums we produce. We're on the telephone with drummers every day; we know what they're looking for. I've got a stack of letters over there full of favorable comments that people send to us. We don't solicit any comments at all, and we probably don't know who a given drumset went to or what happened to it. But they just write to us out of the clear blue sky and tell us things that are good to hear."

What is it about Corder drums that generates such favorable responses from drummers? After all, Corder is just one more drum company among many—and a pretty small one, at that. Why should somebody buy a drum from Corder, rather than from a better-known company? Jim replies, "I guess that would have to be a decision based on what the drummer is looking for. For one thing, we're finding that more and more people want to buy American. They're in favor of anything that's American-made. There's no doubt in my mind that that has helped us a lot."

But drummers have been giving lip service to their preference for American-made products for many years. And while it's one thing to *talk* about "buying American," it's another thing to *do it* when foreign-made products might be signifi-

continued on page 98



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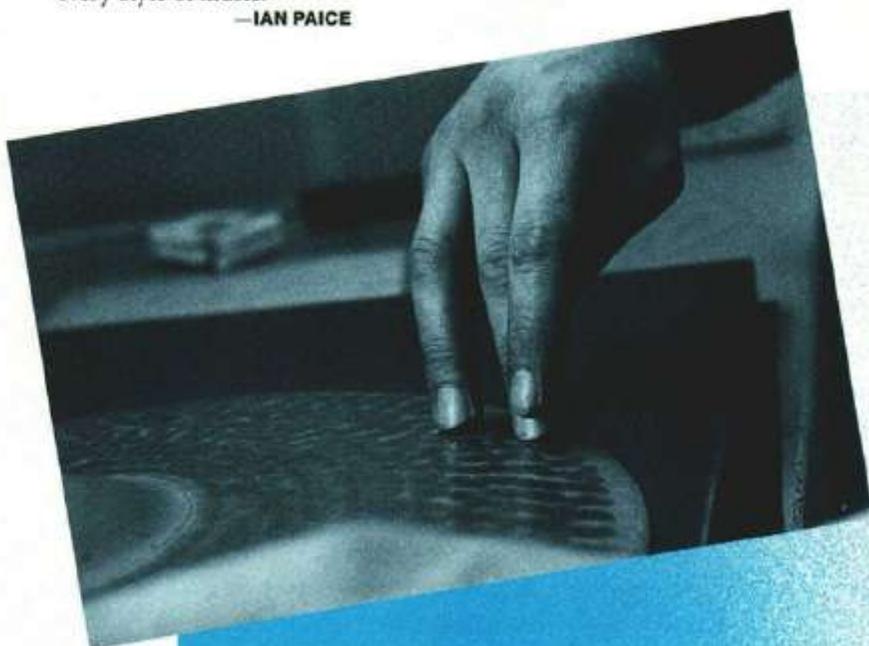
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Ludwig Black Beauty Piccolo Snare Drum

■ by Rick Mattingly

A cutting crack and nice sensitivity put the 3x13 Black Beauty Piccolo head and shoulders above many of its 14" cousins.

About 20 years ago, there was only one snare drum that anyone referred to as a "piccolo." It was made by Ludwig, and it measured 3x13. Eventually, as lower-pitched snare drum sounds gained in popularity and deeper drums became the rage, that drum was dropped from the catalog. But in the past few years, high-pitched snare drums have come back into favor, and most manufacturers are making piccolo models. For the most part, however, those drums are 14" in diameter, and are called piccolos if they are shallower than about four inches. Responding to the trend, Ludwig recently brought back their 3x13 model, which purists think of as the only true piccolo size. The newest version of the Ludwig piccolo is a 3x13 *Black Beauty* model.

Structurally, this drum is the same as the other recently introduced Ludwig piccolos. The throw-off is very similar to the one used in the '60s; it is smooth, quiet, and effective. The lugs are a new design, with the top and bottom tension screws set directly opposite each other, instead of offset, as on the vintage mod-



els. Invariably, those old-style tension casings would be tilted, due to the uneven pull of the screws. This new-style lug prevents that problem, and also allows for eight tuning lugs, where the vintage drums only had six. In addition, the new lugs are springless. The shell of the *Black Beauty* is made from brass, just like the "regular" piccolo snare, but it is given a black-chrome plating.

I tuned the drum reasonably high. The head tension wasn't necessarily tighter than I would have had it on a regular 5x14 drum, but because of the smaller head, the pitch ended up being a little higher. The drum produced a cutting crack sound, and was especially nice with rimshots. The drum was considerably louder than I expected, comparing well with a 5x14 brass-shell drum.

I tried using the drum on a low- to moderate-volume jazz/rock/standards gig, and for the most part I was happy with it as a general-purpose snare. But the difference between this drum and a 5x14 is that the piccolo lacks some of the low-end and mid-range harmonics. In other words, as loud and cutting as that crack can be, it's mostly high end. While on this particular gig it worked out alright, in a higher-volume situation I think it might sound a bit shallow on tunes that call for more body.

But as a secondary snare drum on a

loud gig it would be fine. Funk tunes that call for a tight snare crack would be served well by this drum, and, again, the volume is comparable to a larger drum.

The drum responded especially well to brushes, as the close proximity of the heads makes it very sensitive. The high pitch also seemed to favor brush playing. Additionally, I hadn't used a Ludwig medium coated *Ensemble* head in quite a while, and I was pleased with the brush response I got from it.

When playing on 3x14 snare drums, I have sometimes detected a slight difference in the feel of the stick rebound. I've always assumed that was caused by the heads being so close together, and for that reason I've preferred 4x14 drums when I wanted something shallower than a standard drum. On this 3x13, however, I didn't notice any particular difference in the feel. Perhaps it has something to do with the relationship between depth and diameter. Whatever the reason, it felt normal to me.

Overall, I enjoyed playing Ludwig's *Black Beauty* piccolo, and found it superior to most 3x14 "piccolo" snare drums I've played. The 3x13 size lends itself better to the higher pitch that one would expect from a smaller drum, but it still has sufficient volume and cut for most applications. It also scores high in terms of sensitivity. List price is \$500.



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Geddit? Drumwear

■ by Rick Mattingly

Tired of the look of your drums? Wrap this around 'em and you may just have a whole new outlook.

People who know me will attest to the fact that I'm not the kind of guy you'd find wearing spandex. But after checking out a new product made by a company called Geddit? Inc.—which they refer to as "drumwear for the '90s"—you just might find my drums wearing the stuff.

Geddit? drumwear is simply a piece of spandex-like material sewn together into a tubular shape that you can slip over a drumshell. The manufacturer claims that it is simple, requires no adhesive, doesn't warp, and is washable. That's all true.

I received a sample of Geddit? in their stock blue color made to fit a 10x12 tom. Covering the drum was fast and simple. Virtually all of my time was spent removing the hardware and then putting it back on. Slipping the Geddit? cover on the drum took about a minute. For the most part, I didn't even have to punch holes in the material to reattach the lugs. The instructions said that the holes would be self-starting, and they were. I did, however, use the point of a scissors to start the holes for the mount, as those screws

were fairly large in diameter.

There is obviously a seam where the material is joined, and the manufacturer suggests putting that right next to a tension casing (but not centered directly under it). There is a Geddit? logo next to the seam, but as you would probably put the seam on the back of the drum, facing away from the audience, no one would see it or the logo.

Speaking of logos, that is the one area that could cause a slight problem. If the logo badge on your drum is held on with a metal grommet, it is almost impossible to remove it without destroying the grommet, so be prepared to have some



new ones on hand with which to replace the logo badge. If your logo badge is glued on, you'll have to pry it from the drum carefully and then glue it onto the Geddit? cover. Even if you have no plans to replace the logo badge after you recover the drum, you will need to remove it from the shell. Otherwise, there will be a bulge under the cover where the logo badge is sticking up since the Geddit? material is very thin and elastic and will not "smooth over" anything protruding

from the shell.

When I centered the Geddit? cover on the shell, there was about an eighth of an inch of shell visible on each end. Once the drumheads were in place, however, that was completely covered up. The only place I detected any puckering of the material over a tension casing was near the seam, but I was able to smooth it out quite easily. My only caution would be for those who have drums on which the heads fit very tightly around the shell. As thin as the material is, you do need a little clearance between the hoop and the drumshell. Otherwise, you are going to have wrinkles where the drumhead is pushing the Geddit? cover down over the tension casings.

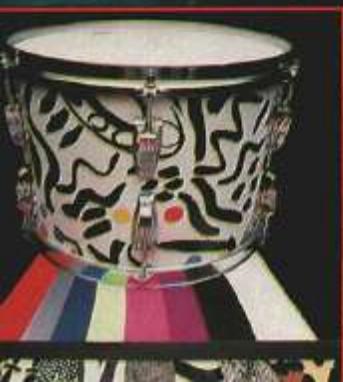
Again, I had no trouble whatsoever in covering a drum, and I've never covered a drum before in my life, so it's not as if I knew any special tricks that made the job go better. This product is simply easy to use. I also like the fact that, because there are no adhesives required, the original finish is unaffected. Should you ever wish to return your drums to their original state, just remove the hardware, slip off the Geddit? cover, and you'll never know it was there.

Geddit? drumwear is available in blue, black, hot pink, red, silver-grey, or white, listing at \$99.50 for a standard four-drum outfit (8x12, 9x13, 16x16, 14x22) and \$109.50 for a four-piece power-size kit. Leopard and zebra prints are available for an extra \$10, and the company will also do custom artwork. Geddit? is distributed by Kaman, so it should be readily available in most music stores and drumshops. But if you can't find the product, contact Geddit? Inc., 5181 S. Pennsylvania, Littleton, Colorado 80121.

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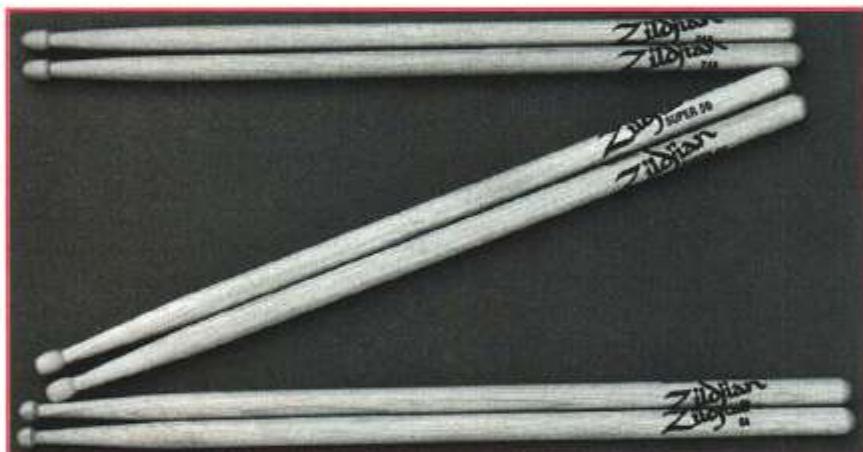
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Zildjian 6A, Z4A, and Super 5B Sticks

■ by Rick Mattingly

A few new designs
for your perusal.



Zildjian recently expanded its line of drumsticks to include three new models that fill some of the gaps in their previous line. All of the sticks are made of hickory and feature wood tips.

The 6A model could be well-suited for jazz playing or light rock. In terms of overall length, diameter, and weight, the closest comparison I could find with this stick was a Firth *Jazz 8D*, but there are a couple of differences. For one thing, the Zildjian stick has a shorter taper, giving it just a little more body in the neck. The main difference, however, is in the bead. The 6A has what I can best describe as a "helmet"-shaped bead, and on a 20" ride cymbal, this brought out some of the higher overtones. The stick has a nice balance, and should prove popular.

The Zildjian Z4A is a hefty rock 'n' roll stick. It has about the same diameter as a typical 5B, but is about half an inch longer and has a thicker neck. It has a large, acorn shaped bead that performs well when used on the bell of a ride cymbal, and it also pulls a fat sound from tom-toms. A lot of hard rock drummers should find this stick useful.

But if you need something a little bigger still, Zildjian has also introduced the *Super 5B*, which is exactly what it sounds like. Fatter and longer than a standard 5B, the profile of the stick actually resembles a standard 2S, but overall, it's not quite *that* big. The neck is very thick, though, and the large, oval-shaped bead

should stand up to the hardest playing. The length is the same as the Z4A, but the stick is a little fatter, and the beads are different. Marching drummers who find standard street-model sticks a bit clumsy might want to investigate the *Super 5B*.

Overall, I'd say these three models are fairly "mainstream," in that none of them are extremely small or extremely large. But if you are looking for something a little lighter than a standard 5A, the Zildjian 6A might serve your purposes quite well. And if you need something a little larger, check out the Z4A or the *Super 5B*. Each model carries a retail list price of \$7.25.

Product Close-Up photos by Rick Mattingly



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Drum City, Little Rock
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Abinante Music, Monterey
ABK Drum & Guitar Co., Sepulveda
Alberts Music City, El Cajon
Custom Music, Dublin
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 **SONOR®**

Roland SPD-8 Total Percussion Pad

■ by Paul Van Patten

The Octapad II's little brother has a personality—and some great sounds—of its own...

The *SPD-8 Total Percussion Pad* is Roland's latest offering for the electronic drummer and percussionist. While looking and functioning similarly to its bigger brother, the *Octapad II*, the *SPD-8* actually goes a step further and in a slightly different direction. While functioning as a MIDI pad controller, the *SPD-8* also incorporates its own bank of 39 internal instruments, all sampled with full 16-bit dynamic range.

While offering an array of MIDI capabilities, the *SPD-8* is very user-friendly. One doesn't need an advanced knowledge of MIDI in order to use or program it. It features eight velocity-sensitive pads, as well as two W external trigger inputs on the rear panel. (We'll cover these later.) All 39 sounds may be edited with a multitude of parameters, including fully programmable MIDI functions. You are allowed to store 32 different "kits," as well as a sequence of 32 kits chained in any order you wish.

Physical Attributes

The dimensions of the *SPD-8* are similar to those of the *Octapad II*: 18" long by 14" wide and weighing about 5 pounds. This makes it very easy to mount almost anywhere around an acoustic drumkit, by means of the optional *APC-33* mounting bracket. The playing surfaces of the pads are much harder than those of other pad controllers currently on the market. However, after playing on the pads for a few minutes, you can easily adjust your striking technique. Perhaps these harder pads help Roland keep the *SPD-8's* price down.

Also on the front panel are 12 buttons that allow you to scroll through patches, alter either sound and/or MIDI parameters, and perform programming functions. Three LEDs give you a visual guide when navigating throughout the various parameters and features. The first LED gives a numeric readout indicating either the kit number, individual voice number, or values for voice and MIDI data needed while programming. The second LED advances through these individual parameters, allowing you to see which parameter is currently selected and/or

being edited. The third LED shows the user which pad is currently being played on.

On the *SPD-8's* back panel you'll find: the power switch and 9V power supply plug, MIDI-in and MIDI-out ports (unfortunately there is no MIDI-thru port), EP-1 and EP-2 inputs for electronic trigger pedals, a "patch shift" pedal input, a headphone jack, stereo outputs, and a stereo input jack. This stereo input jack is quite a unique and useful feature for a pad controller. It allows for importing sound (such as from a cassette player), which can then be mixed with the *SPD-8's* internal voices and sent out through the stereo output jacks. This yields two great benefits. First, it lets you practice and/or play along with music. Second, it gives you a terrific way to program a patch in order to make it work most effectively along with either a demo tape or pre-recorded tracks. This is a worthwhile advantage to have at your disposal before entering into a studio environment to record.

The two EP pedal switches were designed to give the user creative freedom through the use of electronic trigger pedals. Pedal #1 has two functions. The first allows you to trigger either the *SPD-8's* internal voices or an external MIDI sound module. The second use is for holding or sustaining a voice. Pedal #2 allows for an optional, second set of pre-programmed voice settings to be triggered within the same kit. With this function you are able to alternate between two different sounds—such as open and closed hi-hats—from the same pad.

The Sounds

The *SPD-8* offers a total of 39 drum and percussion sounds, all of which have very high sound quality (resulting from their being sampled with 16-bit dynamic range). Included are both acoustic and electronic snare drums, bass drums and toms; crash, ride, and hi-hat cymbals; timbales, congas, bongos, steel drums, timpani, Japanese Surdo drum, cuica, cross-stick, hand claps, agogo bells, cowbells, and triangle. For tuned percussion you have: vibraphone, marimba, kalimba, xylophone, glockenspiel, and gamelan bells. Also included are effects such as glass crash and scratch, as well as the ever-popular sounds from the legendary Roland *TR-808* drum machine.

I rate the entire library of sounds as excellent. Every voice is crisp, clear, rich, and full of realistic and expressive timbres. (This is aside from the *TR-808* sounds and electronic sounds, which are obviously synthetic-sounding). All instruments can be edited to your liking with a variety of parameter settings. Pitch is the first of these; you are given a full two-octave tuning range for each voice, in half-step increments. There are 13 available pan positions for each voice as well. Decay is the third parameter; it allows you to independently control each voice's length of duration. The fourth parameter is velocity filter settings, which is where the real magic lies.

The velocity filter determines the amount of change in timbre in proportion to the force with which the pad is struck. The

higher the value setting, the greater the change in timbre. With a setting of 1 you can shut off the filter completely, yielding no audible change. There are three filter types: high pass, low pass, and combination. The low pass filter allows low frequencies to remain present while cutting out the higher frequencies. The high pass filter works in reverse, retaining the upper frequencies and filtering out the low end. And the combination filter cuts the mid-range, while allowing both the upper and lower frequencies to remain. The use of these filters will give you a surprisingly large amount of timbral variations. With experimentation, you'll find that the four sound-editing parameters of the *SPD-8* will yield a wide variety of voice possibilities.

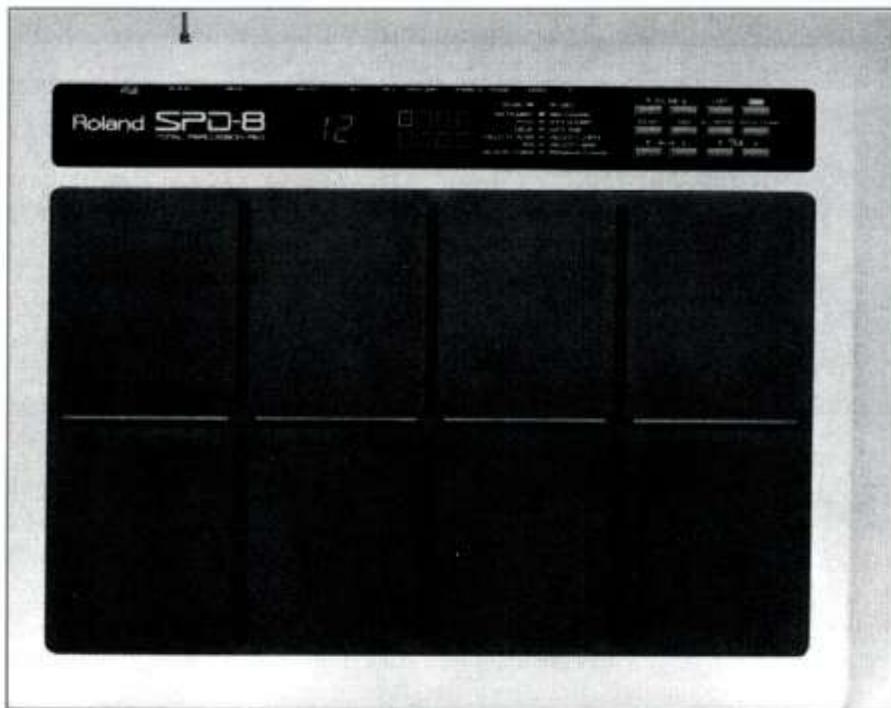
Patch Set-Up

I don't think that creating a patch set-up on the *SPD-8* could be any easier. The unit is so user-friendly that you really don't need any knowledge of MIDI in order to program a patch. While in the edit mode, you are visually guided throughout the entire process by the LEDs found on the front panel. They will tell you which pad is currently being edited, whether you are in the sound edit mode or the MIDI edit mode, and which parameter is currently being edited within either mode.

After selecting a pad and assigning a sound to it, you can adjust the pitch, decay, pan setting and velocity filter settings individually. And it's so simple, there really isn't much to tell you about! You can alternate between MIDI mode and sound mode editing instantly with the touch of a button. The available parameters within the MIDI mode include MIDI channel and note assignments, as well as gate time settings. Gate time pertains to the length of sustain associated with keyboard voices, where a sound will continue playing as long as a key is depressed. This feature comes into play when you are programming the decay length of a cymbal crash, or triggering an external MIDI sound module. You can program this duration to be from 0.1 to 4 full seconds.

Velocity sensitivity refers to the degree of pressure needed to actually trigger a sound. Here you are given six sensitivity curves, which allow you to customize your *SPD-8* to your own playing feel. The last MIDI parameter is program change, which allows for patch settings to change via MIDI, for live applications.

The *SPD-8* can also be triggered quite effectively from a sequencer, thereby utilizing it as a high-quality sound module. However, I must add that you may only trigger the sounds load-



ed into the patch currently being displayed. I wish that this limitation could have been avoided.

Within each patch on the *SPD-8* you may have only one sound assigned per pad simultaneously. To some, this might seem quite limiting—especially in light of other pad controllers that allow for multiple voice layering. However, the *SPD-8* does give you additional flexibility within a patch by incorporating a "B" set of programmed voices, per pad. You can instantaneously switch back and forth between set "A" and set "B" via a footswitch in the EP-2 channel mentioned earlier. For example: Patch 1/set "A" might be an acoustic drumkit, while "B" (still found within patch 1) might be the same snare and bass drum, but with a new set of toms and congas. This feature works great for open/closed hi-hat work, and gives the user expanded capabilities, especially in live performance settings.

Summary

The *SPD-8* truly sets a new standard of user-friendliness for the MIDI-based electronic drummer/percussionist. I haven't any real criticisms or complaints about the unit. The sounds are terrific (I'd like one just for the analog-type Simmons toms and the *TR-808* sounds), it's simple to program, the manual is both informative and easy to follow, and it possesses full MIDI implementation. Some players may find the playing surface a bit harder and less resilient than most pad controllers currently available. However, I'm sure that this was a conscious decision on Roland's part in order to help keep the price down to a low \$695. This is a real winner.

Russian Dragon

■ by Paul Van Patten

Want to really see where your backbeat is falling? Here's the way to do it.



The *Russian Dragon*, from Jeanius Electronics, is a new device designed specifically for meter measurement. It measures the timing accuracy of two different sounds that were meant to occur at the same time. There are many useful applications for this device, including: measuring how closely a drummer is playing to a click, a recorded track, or even another musician; detecting timing delays between an acoustic drum attack and its triggered replacement; finding MIDI delays within a MIDI system; and any musical application where detecting meter inaccuracies is critical. It also acts as a supreme metronome, in that you can not only *hear* what you are playing, you can also *see* your playing accuracy within one millisecond. The *Russian Dragon* indicates timing variances by utilizing an LED display, which gives the user an instantaneous, visual read-out of who is *rushin'* and who is *draggin'*. (Now you know where the name came from.)

Situated on the left side of the *Russian Dragon's* front panel are two W input jacks for the unit's two channels. Channel one is for the reference signal/click input. Channel two is used for the sound whose timing is to be tracked. Both signals accept a wide variety of signals, such as: microphone signals from acoustic drums, acoustic drum trigger signals, electronic drum pads, drum machines, keyboards and related MIDI-based instruments, metronomes, guitars and basses, etc.

Continuing across the front panel you'll find a sensitivity dial for each channel input, which allows you to tailor the sensitivity of the incoming signals. If the incoming signal is false-triggering from extraneous noise and/or vibrations, you are given two "normal/slow" switches. These give you control over how fast each channel can re-trigger, thereby eliminating the double-triggering. You simply adjust each channel according to your particular application.

The LED display is made up of a single row of 25 individual

LEDs. The incoming reference signal (click signal) from channel one lights up the large center LED. The channel two signal will light up one of the other 24 LEDs, indicating that signal's timing accuracy in relation to the center LED. The 12 LEDs to the left of the center LED indicate that the incoming signal is late (*draggin'*); the 12 to the right indicate that the signal is arriving early (*rushin'*). If both signals occur within 1 millisecond of each other, the two LEDs on either side of the center LED will light simultaneously.

The LEDs are programmable, in that their timing values can be changed per your application requirements. This is accomplished by using the two window controls located on the front

panel. With the "normal/white" switch set in the "normal" position, the LEDs can be adjusted with the dial to indicate a time measurement of anywhere from 1 to 7 milliseconds apiece. When the switch is placed into the "white" position, the dial allows you to set each LED to indicate anywhere from 8 to 14 milliseconds each.

So how did the *Russian Dragon* perform? Quite well. I tested the unit in a variety of situations, and found that it functioned very well in various studio applications, as well as in a live atmosphere. As per the manual's recommendations, using a setting of 1 or 2 milliseconds per LED is just too "accurate" for use in a live setting; yet when syncing up MIDI instruments in a studio setting, this tight of a setting is absolutely essential.

Overall, I found the *Russian Dragon* to be a very useful tool for both studio and individual use. It is well-designed, logically laid out, and very easy to operate. While it can function in a wide variety of musical settings, the *Russian Dragon* could very well be thought of as THE TOOL for us drummer/percussionists to use for honing our timekeeping skills. It's currently available at a retail price of \$495.

I should add that a simpler, more compact version of the *Russian Dragon*—specifically for performing drummers—should be available by the time you read this. From what I've been told by the manufacturers, it won't be as sophisticated as the original version—which might have greater application in the studio than in the practice room or on stage—and will be quite a bit smaller than the original for easy mounting around the drumkit. The new model won't have the "normal/white" or "slow" switches, and possibly one other function still under discussion. What it *will* do is help the practicing or performing drummer to lock up with some constant source of rhythm via the two signal-input channels and the LED display. It should be priced around \$200.



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Filling In The Holes On The Hi-Hat: Part 2



Photo by Rick Malkin

by Rod Morgenstein

MUSIC KEY

H.H. X
S.D.
B.D.

In my last column I talked about a different way to incorporate the hi-hat into your patterns. Instead of playing a constant pattern of quarter notes, 8th notes, or 16th notes, I began filling in the holes (playing the hi-hat on every 16th-note space that was not being played on the bass or snare). This approach creates a very interesting and funky-sounding linear beat. This month I'm going to pick up from where I left off and give you some more patterns to try. (These are a little tougher.)

Traditional Hi-hat Part **Omit Hi-hat** **Filling In The Holes**

The first pattern shows a traditional hi-hat part with quarter notes on the backbeat (beats 2 and 4). The second pattern shows the hi-hat omitted. The third pattern shows the hi-hat filling in the holes between the snare and bass drum notes. The fourth and fifth patterns show more complex variations using eighth notes and triplets.

The following examples are very syncopated and don't always have the snare sounding on the backbeat.

Traditional Hi-hat Part **Omit Hi-hat** **Filling In The Holes**

The first pattern shows a syncopated hi-hat part with quarter notes on beats 1, 2, and 4. The second pattern shows the hi-hat omitted. The third pattern shows the hi-hat filling in the holes between the snare and bass drum notes.



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Dan Brubeck

From Two Generations Of Brubeck To The Dolphins

■ by Rick Mattingly

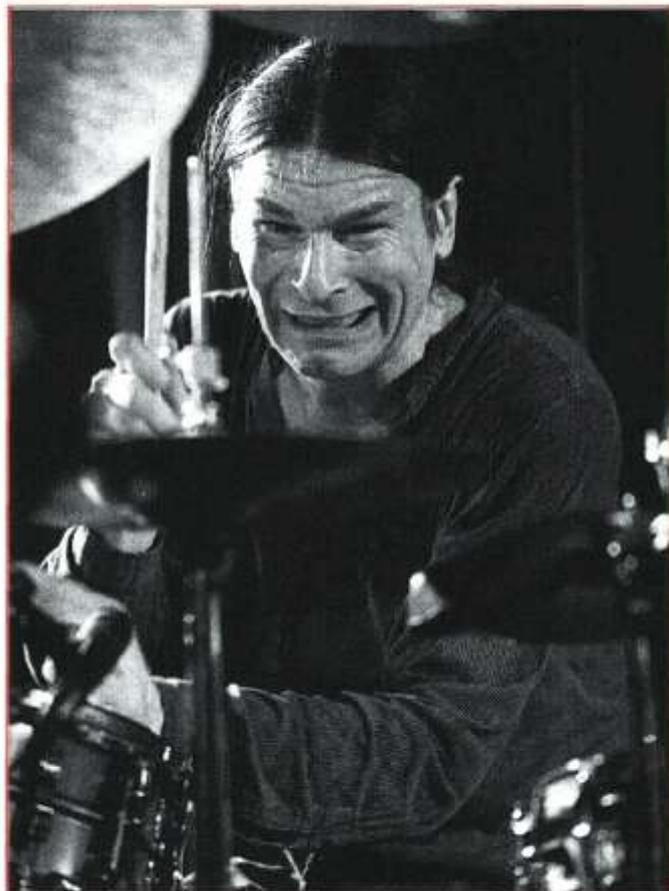
It was 1976, and the tour was designed to spotlight the accomplishments of Dave Brubeck—most notably, the 25th anniversary of the Dave Brubeck Quartet. But that group (with saxophonist Paul Desmond, bassist Eugene Wright, and drummer Joe Morello) wasn't really active anymore. So Dave chose to open for himself by performing with the band he had recently formed: Two Generations of Brubeck, which featured his three sons: Darius on keyboards, Chris on bass and trombone, and Danny on drums.

At a concert I attended midway through the tour, Two Generations got things off to a spirited start. In some ways, the group was a logical successor to the Brubeck Quartet, as they explored odd time signatures, and even did a couple of new versions of old Quartet tunes. But where the Brubeck Quartet was firmly rooted in jazz, this band had some definite rock leanings. Twenty-year-old-drummer Danny, in particular, performed with an energy and drive more often seen at the Fillmore than at the Village Vanguard.

Two Generations finished their set, and there was a short intermission so that the stage could be changed for the Quartet. But before the band appeared, an announcer's voice came over the PA "Ladies and gentlemen, Joe Morello was rushed to the hospital this morning to undergo emergency eye surgery, so Dan Brubeck will perform with the Quartet this evening."

I was disappointed when I heard that, since this was to have been my first chance to see Morello live. But that disappointment soon faded, because Danny Brubeck turned in one of the most masterful—and inspiring—performances I had ever witnessed. He still showed the energy and power that he had displayed with Two Generations, but he was channeling it a different way to blend with the more "intellectual" approach for which the Brubeck Quartet was famous. He handled the various time signatures with aplomb, and when the drum solo in "Take Five" came up, he more than rose to the occasion. If his chops weren't quite on a level with Joe's (whose are?), he made up for it with his sense of structure, his dexterity with polyrhythms, and his drive. Afterwards, backstage, I overheard bassist Gene Wright complimenting Dan on the way the two of them had been able to lock in with each other behind the soloists. Dan's facial expression was that of someone who had just passed a major test—one that he had been preparing for all of his life.

He'd certainly had plenty of exposure to his father's music.



"I remember when the kid was born," Joe Morello says. "And then as he was growing up, he was always hanging around when we rehearsed at Dave's house. I remember letting him sit on my lap behind the drums and showing him how to hold the sticks." Not a bad beginning for a would-be drummer.

As Danny grew up, he had plenty of opportunities to perform. His two older brothers were musicians, and family jam sessions were frequent. Dan made his first recording with his father at the age of 11, and while still in his teens he performed at concert halls and festivals throughout the U.S. and Europe.

Through his 20's and early 30's, Dan continued to work with his father and brothers in various situations and configurations. But he frequently ventured outside the family nest, performing with a variety of artists from the jazz, fusion, and rock idioms. Gradually people started talking about him on his own terms, without feeling obliged to point out that he was Dave's son.

Most recently, Brubeck has earned a great deal of attention through his work with a group called the Dolphins, whose recent album, *Malayan Breeze*, has earned favorable reviews in the U.S. and Europe. Dan's playing in the Dolphins can perhaps best be described as "interactive," as he is doing a lot more than simply laying down a repetitive groove. "There is a lot of interplay in the way I approach playing with that band,"

Dan agrees. "A lot of bands in the fusion vein essentially have a funk drummer and a funk bass player who are playing a groove. On top of that is the jazz aspect—the soloists, who are doing all of the spontaneous stuff.

"In our group," he says, "the bass player sort of plays that role, but I don't. I bounce between laying down a groove and interacting with the soloists. Not to say that other drummers are not interacting, but they are certainly holding down the fort a lot more. It seems that their primary function is to set a basis for everything. In the Dolphins, I take a more melodic approach. It's one of the marks of our group that make it a little bit different."

While Brubeck will sometimes use the term "fusion" in connection with the Dolphins, he doesn't feel that the term is 100% accurate. "We call the music 'new electric jazz,'" he says. "It's really not fusion, and it's certainly not new age. There is a real strong influence of mainstream jazz in there, although it may sometimes be hard to hear. It's more a matter of where we're coming from and how we approach things than what's being played. Although sometimes it's just a matter of the instruments. For example, on our CD we do a tune called 'Reflections Of You,' which is basically a jazz ballad. What makes it sound like a fusion ballad is the fact that there is a lot of synthesizer. If you took that out and threw Vinnie [Martucci] on an acoustic piano, you would just have a jazz ballad. But a lot of people are not used to listening to acoustic jazz these days. So we're trying to put the music into a form that more people can relate to, but that we can still play from a jazz point of view.

One of the tunes on *Malayan Breeze* says a lot about Brubeck's background: "Blue Rondo a la Turk." The tune was a staple of the Dave Brubeck Quartet, and the Dolphins' version starts off sounding much the same, with Dan playing very much in the Joe Morello style. But then the Dolphins go into a straight-ahead rock section that reflects another of Dan's influences.

But rock was not something Dan latched onto the moment he heard it. "When I was younger," he admits, "I had a big resistance to rock 'n' roll, because the early stuff was just terrible. I finally started appreciating rock 'n' roll when the Beatles came along. Ringo Starr was playing Simplistically, but he was really being supportive of what was going on in the music. I could relate to that, but it wasn't like he

was my idol or anything. I had grown up listening to Joe Morello, and there was obviously no comparison.

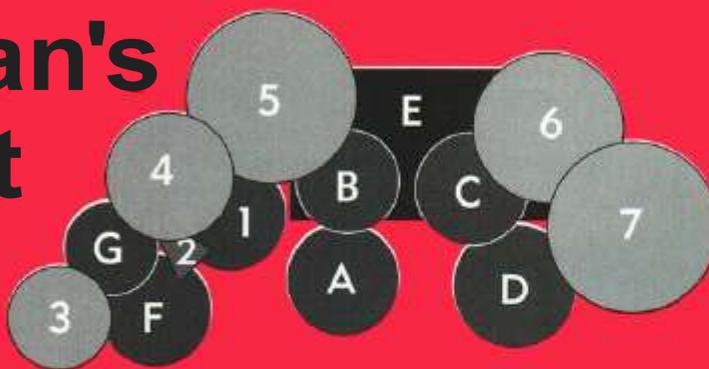
"But then," Dan continues, "when guys like Ginger Baker came along with Cream, and Mitch Mitchell with Hendrix, and John Bonham with Led Zeppelin, I thought those guys were playing really interesting stuff. They were the ones who led the way to creating the whole fusion thing. Their style of playing showed that a rhythm section could actually be spontaneous in rock 'n' roll.

"On some of those Cream records," Dan says, "you can hear places in Ginger Baker's solos where he was definitely copping from Morello. It wasn't anything new, but he was putting it in a different setting. I think that relates back to what the Dolphins are doing. In a way, it's nothing new, but the setting has changed. We're trying to make jazz more palatable to certain listeners.

"Getting back to 'Blue Rondo,'" Dan says, "it probably does sum up a lot of my influences. I've been sort of re-examining all of my influences, and I've seen how incredibly valid Morello's whole approach is, was, and probably always will be. As a soloist, he was one of the first guys to combine an insane amount of chops with the Max Roach melodic approach. With some players, it's just, 'Well, I've got a great rhythmic sense, so here's my solo, and I'm going to play a ton of stuff that has no reference to the tune that's being played.' But Joe has a great sense of form; you can hear the tune when he is soloing. And that's something that a lot of people don't understand: that as a drummer you have to retain the form of the tune in terms of

continued on page 106

Dan's Kit



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- G. 9 x 10 tom

Cymbals: Paiste

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Easy Steps To Independence

Part 2: The Right Foot

by Sharon Eldridge

MUSIC KEY

R.C.

R.D.

The ability to play rhythmic figures with the right foot against a smooth, undisturbed right-hand jazz cymbal beat is a prerequisite to good jazz drumming. In Part 1 of this three-part series we began by developing the ability of the left hand to play various figures against the repetitive cymbal rhythm. In Part 2 we'll focus on developing independence with the right foot alone against the same continuous right-hand time flow.

Be sure to repeat each pattern until you can play it with a smooth, swinging feel. Do not proceed to the next exercise until you're completely comfortable with the coordination and can play the pattern in a relaxed, musical manner.

Be sure to start out slowly. Increase the tempo *only* after you're certain each pattern is being played correctly and with a relaxed groove. Practicing with a metronome is also highly recommended. (Note: Even though the hi-hat is not notated, it should be played on beats 2 and 4 with the left foot throughout.)

16

Musical notation for exercise 16, showing a 4/4 measure with eighth notes and triplets.

22

Musical notation for exercise 22, showing a 4/4 measure with eighth notes and triplets.

17

Musical notation for exercise 17, showing a 4/4 measure with eighth notes and triplets.

23

Musical notation for exercise 23, showing a 4/4 measure with eighth notes and triplets.

18

Musical notation for exercise 18, showing a 4/4 measure with eighth notes and triplets.

24

Musical notation for exercise 24, showing a 4/4 measure with eighth notes and triplets.

19

Musical notation for exercise 19, showing a 4/4 measure with eighth notes and triplets.

25

Musical notation for exercise 25, showing a 4/4 measure with eighth notes and triplets.

20

Musical notation for exercise 20, showing a 4/4 measure with eighth notes and triplets.

26

Musical notation for exercise 26, showing a 4/4 measure with eighth notes and triplets.

21

Musical notation for exercise 21, showing a 4/4 measure with eighth notes and triplets.

27

Musical notation for exercise 27, showing a 4/4 measure with eighth notes and triplets.

12-Bar Exercise

A 12-bar exercise consisting of three staves of musical notation, each containing four measures with eighth notes and triplets.

Chick Corea

■ by Rick Mattingly

Standing outside in the night air between sets of an Elektric Band performance, Chick Corea is approached with the idea of doing an interview in which he discusses some of the great drummers that he has been associated with over the years. "Sure," Corea says, "I'd be happy to do that. In fact, you can call the article 'Drummers Are My Friends.'"

A couple of months later, speaking on the phone from his LA office, Chick is asked to elaborate on that statement. "I figure the next best thing to being a drummer myself," he replies, "which might have been my calling if I hadn't gotten so wrapped up in the piano, would be to associate with and have as friends some of the best drummers that have ever roamed the planet. I have such an affinity for percussion and drumming, and the roles that rhythm and the drummer play in a band, that I consider all drummers my friends."

In terms of associating with great drummers, Corea got off to a great start. One of his early gigs was with the Stan Getz quartet, with Roy Haynes on drums. "It was a big breakthrough



for me as a rhythm section player to play with Roy," Chick says. "There is no one who plays like Roy. He's got such a unique approach to the way he swings and the way he makes music with the drums. The way he plays is ever so light, but at the same time, ever so forceful and interactive. I always found it easy to toss ideas around with Roy. You know, Roy is in his 60's now, and boy, he still sounds as fresh as ever.

"We worked in the original Getz band together for a while," Corea continues, "and then I asked him to do my second record as a leader, *Now He Sings, Now He Sobs*, with Miroslav Vitous on bass. We have occasionally put that trio together and done tours, and we made a couple of records for ECM. I also have played in Roy's quartets. He would call me every now and again to perform with him. We had a really nice quartet one time with Joe Henderson on saxophone and Ron Carter on bass. It was fun to play around New York with those guys in the '60s.

"There was another great drumming experience I had years and years ago," Corea says. "When I was growing up and listening to the music of Miles Davis, Philly Joe Jones was one of my favorite drummers. In fact, I had given up the piano for two or three years in the early '60s. I was fed up with how every time I would get a gig it would be on such a terrible piano that I could never enjoy myself. So I decided I would become a drummer, and I started studying Philly Joe Jones's records and learning how he played. Anyway, Philly sat in with Blue Mitchell's group a couple of times when I was in it, and I remember what a great experience it was working with him."

Corea also had the opportunity to play with Elvin Jones on occasion. "Elvin is another tremendous force in drumming," Chick says. "I made some recordings with Elvin—a few being in his band and one in an all-star group with Dizzy Gillespie that we did down at the Village Vanguard years ago. I still occasionally pull out the Coltrane records and listen to Elvin play. There is nothing like the kind of momentum he gets going with a swinging rhythm. He's totally tremendous in that regard."

One of Corea's most prominent gigs as a sideman was with Miles Davis. When he first joined the group, Tony Williams was the drummer. "Tony is a complete artist with the drumkit," Chick says. "If I could play a drum solo like Tony, that would be one of the things I'd like to do. He's a complete master at creating on the drums, especially as a drum soloist. His phrasings are so incredibly clear. I also love the fact that he has a nice, big, hefty kit, and big cymbals, so he gets this huge sound out of the drums. He doesn't play conservatively, that's for sure. He was in a special band I put together and took to Japan once. He was a total locomotive the way he surged forward."

After Williams left the Davis group, Jack DeJohnette joined the band. "Boy, playing with Jack was an adventure," Corea recalls. "We haven't done much together since that time, and I miss playing with him, because he's a tremendous improviser. One of the things I enjoyed about that rhythm section with Jack

and Dave Holland was the adventurousness of it. Those guys would be willing to go to Mars if necessary to find an interesting idea or turn a phrase. And we would, in fact, sometimes do things like that, and make a meal of finding how many different ways you can turn a rhythm and a phrase around. The adventure of working with Jack is the thing I remember."

One of the first groups that Corea was involved with as a leader was Circle, in which Barry Altschul was the drummer. "I found Barry to be a lot of fun as a group player," Chick remembers. "Barry came into the ensemble because of the kind of phrasings and arhythmic things that Dave Holland and I were experimenting with on the bass and piano. We weren't looking for a drummer who was a timekeeper. We were looking more for a drummer who was able to participate in the kind of color creations we were doing. Barry was perfect for that. He really knew how to use the kit to get all sorts of colors and motions going. In fact I remember that we spent the better part of a day messing around with how to tune his drums and choosing cymbals to blend with the kind of acoustic trio thing we were doing at the time."

Corea's next major project was the Return To Forever band. For his drummer, Chick chose someone he had worked with in the Miles Davis band and who was primarily known as a percussionist. "Airtio had a very unique approach to playing the kit," Corea recalls. "To him, it was a collection of various drums in front of him, and he would approach it the same way he approached doing percussion. As a matter of fact, it seemed at first that he didn't know what to do with the kick drum. So he approached it as another drum that he might be playing with his hands. He might have had a different concept; but that's what it kind of looked like to me.

"So it was the freshness of his approach to the kit that I really loved a lot, and still do," Corea continues. "If I personally were to put a set of drums together now to get serious with, I don't think I would just put a standard kit together. I would want to choose individual drums and particular pieces of metal and wood, and string them together in a way that would give me the kind of sounds that I was directly interested in. I like that kind of approach to drumming.

"Airtio's whole rhythm feel and spirit as a musician is what I remember fondly," Corea says, "and when we've played together recently, it's still there. Another thing I enjoy about working with Airtio is that he's always open to new ideas—a new kind of phrasing, a new kind of tune, or a different way to approach something. And he will always have some creative response to it, because improvisation seems to be the thing he thrives on. But I guess basically it was Airtio's very enthusiastic spirit that I really liked."

When Airtio and his wife, singer Flora Purim, left Return To Forever to start their own band, Lenny White became the next drummer to record with RTF. "Lenny is another great musician that I remember for his enthusiasm with rhythm," Corea says. "He and Stanley [Clarke] would lock up on a groove or a phrasing and deliver it with such gusto that it would just take you out of your chair. It was that performance verve of Lenny's that I always really dug. Plus, we shared a liking for bebop; we both sort of came from that experience. Lenny worked with a lot of bebop musicians and was playing with Joe Henderson just prior to when I met him, so we brought a lot of that kind of feel over into the kind of more rocked-out rhythms we were doing with Return To Forever. I thought it was an interesting, fun balance of style with Lenny."

That lineup of Corea, White, Clarke, and guitarist Al DiMeola was together long enough that on the group's later albums, the music and the musicians seemed made for each other. What, specifically, did Corea take into account when writing for Lenny White? "I knew that I could rely on him to create tremendous grooves and put tremendous power behind the phrasings I would write," Chick replies. "The way he'd interpret a funk beat, for instance, or a Latin beat, or even a straight-out jazz beat would always have tinges of other things in it, which I liked. We'd jump from one kind of rhythm to another so smoothly; I knew that he had a liking for doing that kind of thing. Plus, Lenny is a very creative writer, too. "The Sorceress" on *Romantic Warrior*, for instance, is one of my favorite tunes on the record."

After the breakup of Return To Forever, Corea released a solo album called *The Leprechaun*. For a lot of listeners, this was their first introduction to the man who would dominate drumming for several years to come. "I had met Steve Gadd years before when I did a week's work in Rochester with Chuck Mangione's group," Corea recalls. "I had never heard a drummer with the kind of flexibility that Steve displayed on all the various kinds of tunes we were doing. We got to know each other pretty well on that gig, and we tossed around ideas about different kinds of styles. At that time, Steve was like a blotter for new ideas. I saw him formulating his style in great big chunks. From one night to the next he'd try all these different things.

"After having had such a good experience with him on that week of playing, I asked him to join Return To Forever. This was before I met Lenny; it was after Airtio left. Steve was the first drummer in the new RTF—the one that we formed with Billy Connors. Mingo Lewis was also in that band. We did a series of really tremendous gigs with that group. Steve and Stanley hooked up in a great way. But I didn't get to work with

"I don't like to work with people who are only there to take orders."



Stevie in the studio then, because he had decided to do some other things around that time. So Lenny became the drummer in RTF.

"But then later on," Corea says, "starting with *The Leprechaun*, I had some great experiences with Stevie in the studio. He created such great drum parts to the pieces I wrote. He's one of the first drummers I worked with who had the ability to recreate a complex rhythm that he had just improvised. He'd try out some things for a new tune that I'd bring in, and he'd find this rhythm, and then he'd duplicate it quickly. I had never seen a drummer do that before. I was used to playing with jazz drummers who would constantly vary their beat, and

Chick's Drummers

Listed below are prominent drummers who have recorded with Chick Corea, and some of the Corea albums on which they appear

Barry Altschul *The Song Of Singing* (Blue Note),
Circle Pans Concert (ECM)
Airto *Return To Forever* (ECM), *Light As A Feather* (Polydor)
Lenny White *Hymn Of The Seventh Galaxy* (Polydor),
No Mystery (Polydor), *The Romantic Warrior* (CBS)
Steve Gadd *The Leprechaun* (Polydor), *Friends* (Polydor),
Three Quartets (Warner Bros)
Roy Haynes *Now He Sings, Now He Sobs* (Solid State),
Trio Music (ECM)
Tom Brechtlein *Tap Step* (Warner Bros),
Again & Again (Elektra Musician)
Dave Weckl *Chick Corea Elektric Band* (GRP),
Chick Corea Akoustic Band (GRP), *Inside Out* (GRP)

aside from 'ching-a-ling, ching-a-ling' on the ride cymbal, there was nothing about any beat that was standardized. It kept varying. Steve could create the most complex beat and then duplicate it when that section came around again in the tune. I thought that was staggering."

In an *MD* interview a few years back, Gadd said that Corea used to give him a piano score to work from rather than a drum chart. "Yeah," Corea says. "I still do that with drummers. I do that with Weckl. When you have a creative drummer, aside from ideas you may have about where you want the drums to start or stop—or certain ideas of texture that are best relayed in verbal language rather than in notation—I like to have the drummer read the written score and create the drum part. I did that with Steve, rather than try to dictate phrasings that he would play. And I think it was really the best thing I could have done, because he would always come up with a better, more comfortable phrasing than I could think of."

Another drummer that Corea remembers fondly is Tom Brechtlein, who has appeared on a number of Chick's albums. "Another guy with great enthusiasm in his playing," Corea says. "I guess I like drummers who play enthusiastically. Brechtlein is definitely *the* most enthusiastic drummer I've played with.

He can light a fire under a soloist like no one I know. He just has this surge in the rhythm he plays. We just did a little recording the other night with Patitucci and Eric Marienthal, and once again Brechtlein lit this fire under the soloists. It is always great fun playing with Tommy."

Corea's first band project since *Return To Forever* is his current Elektric Band, along with its offshoot, the Akoustic Band. This is the vehicle that has given Dave Weckl the attention he deserves and provided the perfect setting for his unique talents. "Weckl's been my musical mate now for five years," Chick says, "and he's more than a drummer. He's a composer, he's a bandleader, he's a sound engineer, he's an arranger.

He's quite a consummate musician who makes a meal out of perfection. But he doesn't forget about the way music feels. He always has the musicality of the song and the phrasing in mind. Besides his obvious drumming abilities, he has such an amazing command of the elements it takes to put a composition together and of the other instruments, that he's able to insert his drum beats in very musical ways. Through the years, also, he's become a tremendous improviser—especially with the Akoustic Band, where we play a looser music, throw ideas at one another, and create forms as we go. Weckl is a lot of fun to improvise with."

On Weckl's recent solo album, *Masterplan*, Corea wrote the title tune, which united Dave with Steve Gadd. "When I wrote 'Masterplan,'" Corea says, "I just tried to create an interesting format that the two of them could get their teeth into. I wasn't sure exactly how they were going to piece it together; I didn't write out a lot of notes for the drum parts. I wrote one phrase

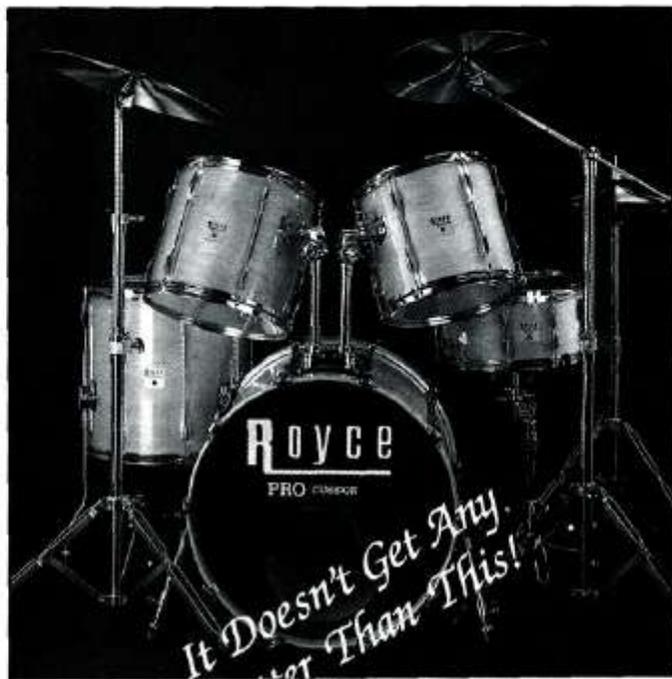
towards the end of the piece that they both play in unison to bring them out of the drum solo and back into the ensemble, which I thought came out pretty good. But mainly I knew they would get their hands on this score and just burn it up like they did.

"It was interesting to watch how easily they complemented one another," Corea continues. "Rather than playing the same beat, as soon as Steve would start a rhythm a particular way, Dave would immediately do the right thing by adding other rhythms to it, rather than duplicating what Steve was doing. And then Steve did that with Dave. They really worked together so well. The admiration that flowed between the two of them was just a wonderful thing to participate in. They have such a respect for one another. Dave acknowledges Steve as a mentor, and Steve's humility in acknowledging the prowess of a younger drummer who learned from his style was inspiring. The spirit of playfulness they had in creating with each other was just totally a blow-out. They should do more of it."

Asked if there are any drummers that he has wanted to play with but hasn't, Corea responds, "A drummer whose abilities I really admire, and who I actually have played with a little bit, is Vinnie Colaiuta. I met him through Patitucci, and a couple of

times when Weckl was busy doing something else, Vinnie came in and worked with the trio. He's another unique madman. He makes any kind of rhythm sound fluid, even very boxy, funky, rock rhythms. It was an instant joy playing with Vinnie. He's a very talented composer, too. I heard some of the stuff he's written recently, and I think he plans on doing an album of his own sometime."

Suppose Chick Corea needed a drummer and held open auditions. Is there any advice he could offer to the potential auditionees? "All advice is cheap; that's my first advice," Chick says, laughing. "Really, the thing that I look for, and the quality that I think we are all looking for that communicates, is one's own certainty in what he does. And no one can give you that. It's yours, you just have to take it. It's your own honest estimation of what you can do. All of that other cheap advice about practice is not untrue, it's just that it's so much less important than one's own happiness with oneself and confidence in one's own creative abilities. When I work with other musicians, I really don't like to work with people who are only there to take orders and to do whatever anyone wants them to do. I love working with musicians who have their own firm ideas about the way they like music to sound. Through a real openness, if they like the way I compose and the way I play, and I like the way they play and create, then we're going to find common ground, that's for sure."



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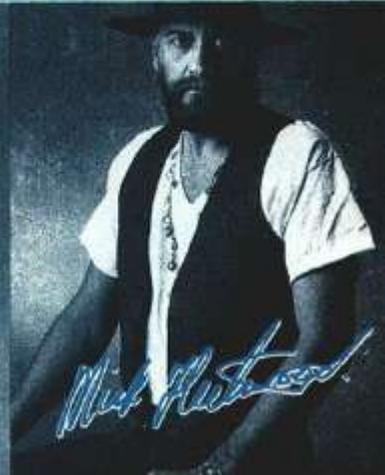
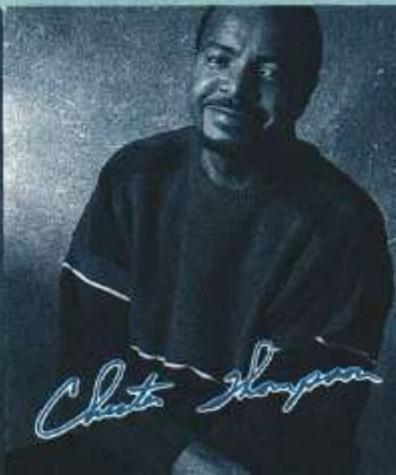
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Portraits In Rhythm: Etude #24

by Anthony J. Cirone



Photo by Greg Toland

This etude is entitled "Sonatina" and is defined as the largest two-part musical construction. Simply, it means the work is divided into two main sections. The first section begins with an exposition (or primary theme), moves through a "bridge-like" transition into a secondary theme (in a different key), then concludes with a coda. The second section begins in the original key with a recapitulation of the opening theme. A transitory passage leads into the secondary theme, also in the original key. The ending may or may not have a coda.

Now let's look at Etude #24 to see how this form fits. The opening theme consists of the first four measures with the sixth, seventh, and eighth measures functioning as the transition into the secondary theme. Remember that in Etude #23, instead of changing the key signature, the time signature was changed. Therefore, the second theme is in the new time signature of 3/8. This second theme begins in line 4 and consists of 12 measures. The last measure of line 5 begins the short coda, and the first section ends at the fermata in line 6.

The second section begins at the double bar in line 6, and simply restates the opening theme. This time the transition into the second theme consists of seven measures, beginning in line 8, measure 2, with a series of 16th notes in mixed-meter.

The second theme returns in line 9, measure 5. But this time it's written in 5/4 instead of 3/8. This is to simulate the original form of the sonatina, where the second theme returns in the original key. In this case, the original key (or time signature) is 5/4. The second theme is extended a bit from the original statement, then leads into the final coda and takes on the rhythm of a typical classical ending.

Observations

1. Instead of a tempo-marking indication such as *allegro* or *adagio*, this etude uses the form name as an indication. This happens from time to time, and we aren't given any clues to help us in our interpretation. The metronome marking of quarter note = 88 indicates the speed, but nothing helps with the character. Since the sonatina is a traditional classical form, I suggest a straightforward, accurate reading of the dynamics with phrasing over each full measure.

2. The proper way to count the mixed-meter measures in line 8, measure 2, is as follows:

3. In the section where the second theme comes back in the original time signature (line 9, measure 4), the phrasing changes considerably. When this theme was in 3/8, each group of three 8th notes was phrased. Now that it is written in 5/4, each group of two 8th notes is phrased.

Interpretations

1. The first two quarter-note rolls are untied, and each one has an accent. Be sure to separate the rolls without articulating the end of each roll with a stroke.

2. The second beat of measure 2 begins with a short roll. This is not a 32nd-note indication. As I have mentioned, all notes with three bars are to be executed as rolls unless they have dots to indicate abbreviated notes.

3. The transition in the third line, at the 3/8, presents a problem I have mentioned quite often. That is, when triplets are written along with dotted notes, be sure the dotted notes are played on the short side in order to avoid any feeling of a triplet.

4. The fermata on the roll at the double bar in line 6 indicates that the roll should be held. Since there is no rest after this note, nor a fermata on the double bar line, there should not be any rest or silence after the roll. At the end of the fermata, simply take a breath between the two rolls, then continue.

5. Line 9, measure 2 begins a series of 16th notes in a mixed meter. Phrase both groups of notes in the 2/4 measure—not just the full measure. I treat this measure as though it is two 1/4 measures. This way, all the groups of 16th notes are phrased alike.

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Sonatina ♩ = 88

The musical score consists of ten staves of music in bass clef. The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff starts with *f* and includes several triplet markings (3). The third staff features a *ff* dynamic and a *dim.* (diminuendo) section indicated by a dashed line. The fourth staff starts with *p*, includes triplet markings, and ends with a *cresc.* (crescendo) section leading to *ff*. The fifth staff shows a *p < f* dynamic change and includes a fermata. The sixth staff continues with *p < f*. The seventh staff is marked *mf* and includes a change in time signature to 2/4. The eighth staff starts with *p* and includes triplet markings. The ninth staff features a *cresc.* section leading to *f*. The tenth staff ends with a *ff* dynamic and a fermata.

continued from page 25

RF: Has there been an artist that you've worked with where you have gotten to utilize it more?

JM: Cameo. I used it on the first tour I did with them in '82, and I got a chance to explore it a little more. In '86 I used it with Jermaine, but not as extensively.

RF: During those three months when you concentrated on it, what specifically did you do?

JM: I just tried to recreate the basic fig-

ures that everybody else was doing. First I began to get the balance and control of it, which was the main thing. Then I got more into incorporating it into the rhythm patterns, figuring out which beat or what leg to lead off with to get a certain effect, hitting them simultaneously, using them in a pattern like you overdubbed another kick drum.... One thing about double bass drum, though, was that I didn't want it to become a crutch, because I had learned so much on the single bass drum. I didn't want to get too

locked into the double bass and get my right leg lazy.

RF: With Madonna you're using the double pedal, aren't you?

JM: No, single pedal. I've never used the double pedal, ever, for the same reason. I didn't want it to become a crutch.

RF: You must have been using some pretty fancy footwork, because live it sure sounds like you have a double pedal in places.

JM: The main thing I do is pull off with one foot what most people do with the double bass.

RF: What do you mean by that? What do you do on the single bass that sounds like double bass?

JM: In actuality, I just do things I feel. Figure-wise, they turn out to be doubles, singles, triples, and in some cases, 32nd notes when I rush the figure. I have to feel those things first, and then I know how to recreate them. If I hear them in my head, then I can feel what they might be like to play.

RF: When you're playing 32nd notes, how many are you playing in a row?

JM: I've never actually counted. It's more of a feeling expressed, and the actual figure is like taking a triplet or a four-beat ruff and rushing it. In other words, it would be like quantizing on a drum machine. If you quantize a pattern with 8th notes or you play the 16th-note figure, you quantize it to a triplet. You change the feel and the timing of the way the notes are played. You take that 16th note and change the count of it to a 32nd note. If I wanted to do a three-beat ruff, I would wait a little longer than normal and then rush the beat. Also, when I do that, I can get more beats in there because I'm rushing the figure. That's part of the technique, sort of manually quantizing the beat by how long you wait to hit the figure.

RF: Our last interview left off at the *Victory* tour. There was a lot of choreography in that show. Who did you have to watch on stage?

JM: I watched them all, but mainly Michael. For me it was easy because I became professional working with them, so I already knew their styles. I could sense what they were going to do—their movements. Michael was pretty amazing, though, because every time I thought I

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knew everything he did, he'd come up with something so fantastic, it would just blow my mind. For the most part, I could sense what he was going to do or what sound effect I should use as an accent to make that look good. If I didn't sense it, I only had to see it one time, and I would know how to make that effective. If he did a real fast spin, stopped on a dime, and threw his fist up, I knew what to do.

RF: Like what?

JM: I would hit the kick and the snare and catch the cymbal at the same time, or hit the kick, the snare, and a very, very quick open hi-hat—real precise, right on his stop. The same thing with the other brothers. I watched them also, so if they did something as a group, I would accent that.

RF: What were some of your favorite things to play?

JM: I like "Wanna Be Startin' Somethin'" because of the intricate kick drum pattern, much like I was used to playing years ago. There are some accents in there that I like. I love "Heartbreak Hotel" because I love the song. It has a great feel. And "Lovely One" has a real nice syncopated hi-hat figure that's incorporated in it. Those are the ones that stand out in my mind.

RF: What do you like to have in your monitors?

JM: The mix I like to have in my monitors is really the same with every artist—the drums predominant, the bass just a hair under that, then the vocals, and then the layering of keyboards. If there are two keyboardists, I have them at the same volume. Then I have guitars, and then percussion. I have the percussionist last because I'm concentrating on the main figure that I'm doing, and I have to get the marriage between the drums and the bass.

I bring my own monitor system so that I'm totally self-sufficient. My philosophy is if I work for whatever artist, I have to have my sound every time. Every artist has their own company they hire and every tour has a different sound. They give you what you ask for, but as far as EQing and all that, they can't get precisely what you want all the time, nor can they pay that much attention to you. So a few years back I invested in my own system. I use the Bag End speakers, manufactured by Modular Sound, and they're

really efficient. They blow a lot of air, but they move me. I don't like volume so much as feeling the presence of it hitting my body, like it's wrapped around me like a blanket of sound.

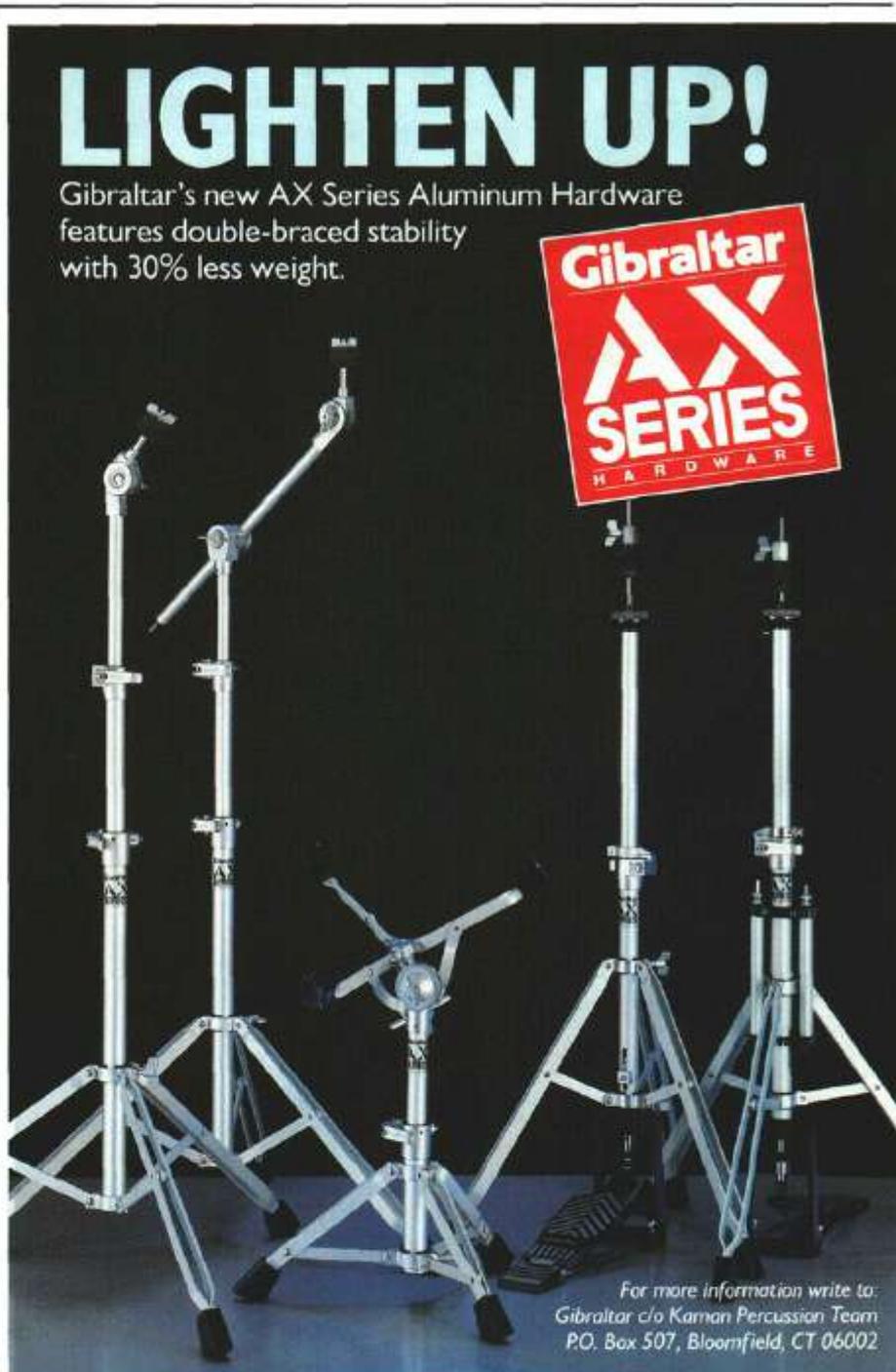
RF: Is there a tech offstage?

JM: Yes. On this last Madonna tour, we had no communication other than a Daux pad I had right under the hi-hat with his sampled voice saying, "You're needed on stage." Everything was under the stage, so they couldn't see us. My guy had headphones on and controlled my big monitor console.

RF: We mentioned percussion earlier, and I know that with Madonna you worked with Luis Conte. What do you expect from the drummer/percussionist relationship?

JM: When I do listen to him—in segments of the songs where my mind is not preoccupied with what the artist is doing—I want to be able to complement him and sometimes do something that inspires him to complement what I'm doing. So we play with and off of each other.

RF: Can that be improvisational within



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the structured concept of Madonna?

JM: Yes it can. Most of what Luis and I do is improvisational. If we really like a figure, we'll do the same thing some nights, but we don't say, "We're going to do this here every night." We never discuss it, we just sense that it's right. But most of the time we feel things as we go, which keeps it interesting for both of us on a tour like that, where the drums are mainly a time-keeping pulse and the power source for the musicians on stage. The band is only as strong as the energy

the drummer has.

RF: After the *Victory* tour, what did you do?

JM: Madonna in '85. She had seen me on the *Victory* tour, and she wanted my services.

RF: That must have been very different musically back then. How has that changed throughout the tours?

JM: When I first started working with her, musically it was different, but I found out that she had tremendous energy and drive, which really no one

knew at that point because no one had seen her live yet. She had had a couple of hit records out, but nobody really knew what they were in for. I almost didn't accept the tour because I wasn't sure if the music was in line with what I wanted to do. But my other mind told me to give it a chance, to find out for myself before I made a prejudgment.

RF: What didn't you think was right for you?

JM: The style of the music. I had heard her few songs and I thought they were nice, but they weren't what I envisioned myself playing. But then I had a conversation with my other mind that said, "Why can't you make it more you? Why, when you get in there, can't you add your element of playing? When you do that, it may become enjoyable."

RF: What did the music require of you back then, and how did you put yourself into it?

JM: In her music I was allowed a little more freedom, and that's what made it even more exciting for me. I can play the rhythms on the record, but she wanted me to be more expressive. She wanted the music to grow from record to live. Also, I didn't have to audition, but while she was auditioning the other musicians, I got to see that there was more to this woman than most people had ever imagined.

RF: As she became more popular, how did it alter for you?

JM: I was involved with the *True Blue* album, so by the second tour I got to play on things that I played on in the studio, as opposed to just recreating and interpreting what someone else had done on the drum machine. Before, all her records had been drum machine. Some of the stuff on the third album was drum machine, but most of it was live drums, so it grew in that sense. That was fun and exciting for me to do, because for the most part with the artists I had worked with, the records were already done.

RF: What about playing huge arenas and stadiums? How do you have to compensate with your playing?

JM: There is no compensation. When I play a small venue, I'm going to play as if it were Wembley Stadium, and when I play a large venue, I'm playing the same

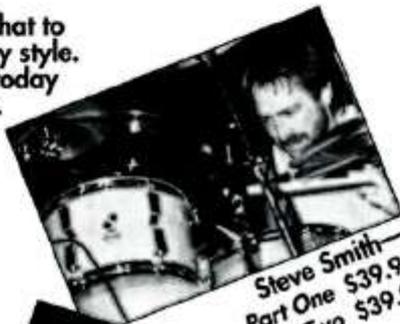


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way.

RF: Don't you worry that some of the subtleties get lost?

JM: To me, that doesn't mean I shouldn't do them. It's up to the sound engineer to make them audible. I don't ever cut back on anything, whether or not it's lost out in the audience; I play it anyway. Even if those things aren't heard out front, they add to the feeling of what I'm playing. So why take them out? It propels me more, which propels the band more, which helps the whole show.

RF: Between Madonna tours was Jermaine?

JM: Right, in '86, and I was the musical director. That ended up being a four-month rehearsal and a three-month tour. As musical director, I put the band together, worked with the arrangements, and worked with Jermaine on the selection of songs and the order. I had an assistant, Denzil Miller. Not being a piano player myself, I had to hire someone who knew chords and music, so we worked hand in hand with Jermaine.

RF: The tempos from one song to another during those shows changed drastically—in some of the arrangements of medleys, for instance. Did you use any kind of click to help guide that?

JM: On Jermaine's tour I didn't use anything; I was the time source. I had to know where it was every night. I learn the songs as if they're my own records—the tempo, the mood of the song, the feel, the character—and in most cases, the tempo is a little more up live than on the record. When we rehearse, I lock into my subconscious the feel and time that is different from the record. By playing with authority, I control the band; I bring them to where I want them to be. I believe the drummer controls the band for the artist. I play real hard, and when I hit a stop, I hit it as if we're supposed to stop, with authority and power and accuracy. I try to play as if I were a drum machine, with every beat as strong as the one before, and with that kind of accuracy. It's the same thing when tempos change. If you connected two patterns at different tempos on a drum machine, the first hits precisely on the break, and then it goes right to the next tempo. I try to think like that.

RF: What click did you use on the

Madonna tours?

JM: I played with a computer or drum machine click on all three Madonna tours, but the rest of the tours I've done, we didn't use anything.

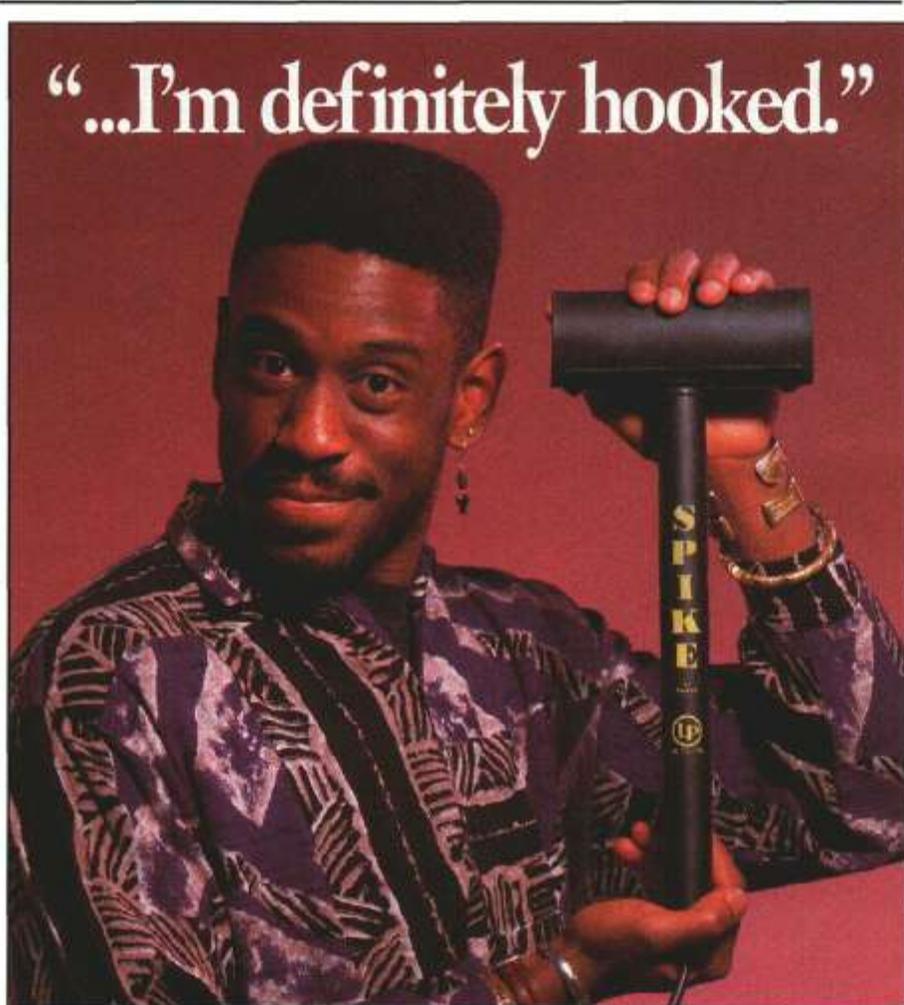
RF: Why did you use it with Madonna?

JM: Everything that *can* be played live is played live. But in order to keep that right, we have to use clicks. There are more keyboard parts than the keyboard players can cover, so they have to program some of those. And if there are a lot of percussion parts that Luis can't

play because he's playing congas, we have to sequence those.

RF: After Jermaine was Cameo. I would think that would be a freer situation than most for you.

JM: It was free to some extent, but you must remember, in Cameo I'm working for another drummer. Drummers are very meticulous about drum beats, and Larry [Blackmon] knows exactly what he wants. But he still allows me freedom. He had told me that we think pretty much alike and that I sense the way he



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would play it, and I felt good that he said that. But Larry really is a stickler on drum parts, and exceptionally so in regards to time. I've done three tours with them, and it's one of the honors of my career to have been asked back by another drummer such as himself.

RF: There was another Madonna tour, and then you did Elton John. How did that come about for you?

JM: I got a call from a very dear friend of mine, Gretta Walsh, who has since passed away. She was a travel agent I knew since my first days with the Jack-

sons. She handled them, Lionel Richie, and a lot of other people. She knew I had just missed Michael's tour by being out with Madonna, and she knew I was available. Elton and Davey Johnstone, Elton's musical director and guitarist, had said they had been following my career, and in some way my name came up with her. She called me and said, "You won't believe this, but Elton John wants you to play drums for him." My eyes lit up because I have always been a fan of his. I love his music and always loved the way he liked to have fun with music and

entertainment. He was always the kind of artist who would put himself out on a limb and take chances and wear entertaining costumes. When she told me that, I jumped at the chance. Davey Johnstone called me immediately, we briefly discussed business, and Elton told him to tell me he would be honored if I would play with him. I said I would be honored to work with *him*.

RF: What do you do in preparation for a gig like that?

JM: I do my homework. I get the tapes. For Elton, we learned 40 songs. I listen to what's there; I don't go by what I remember from years ago. I learned the attitude Nigel Olsson had, the feeling, and, of course, the patterns and his style. I tried to become Nigel as much as I could without losing myself. Then I add myself to that, because Elton told us he didn't want us to play exactly what was there; he wanted us to be us.

RF: How did you differ from Nigel?

JM: I used my intensity, my energy, and my drive. Nigel is a great drummer, and he has a style, but it's more of a flowing style. I put my aggression into the music. I put more cymbal colorations into it. I used a few syncopated rhythms with the kick drum and the snare. And I used a lot of accents and dynamics in breaking a song down live. I'd hit a big snare flam with the kick drum or hit the snare, cymbals, and kick to bring it down and make it more dynamic.

RF: That music was a little different for you. You did a lot of cymbal stuff and playing up top, as opposed to heavy bass drum.

JM: Well, the bass drum was there, but the mix was different. In that type of music the kick drum just doesn't have as much of a point or spike on it; it's more rounded, and a lot of times it's mixed a little further back. But as you said, I did have more top-ended things at the same time. I love cymbals and colorations of cymbals, and I also use cymbals to drive the band, for downbeats, for accents.... So with a combination of all those uses, you hear more cymbals. It really wasn't that different for me, because I grew up playing rock music, but I've never really had the opportunity to play it on that scale.

RF: Then you did his album *Sleeping With The Past*, which is unusual for an

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artist to do. Madonna had you play on her album as well, but usually there is a distinction made between the road drummer and the studio drummer.

JM: You're right. Usually you're stereotyped. One of my goals was to break that barrier.

RF: Did you ask up front that the album be part of the deal?

JM: I never ask for anything. I was never very good at being pushy or aggressive. I've been very fortunate that everything has just come to me. I got on their records because they wanted me to be on them. I have felt I could do the records at times when I wasn't asked to do the records, so I was hurt or disappointed, but I never asked. I was thrilled to do Elton's record, though. We did it in Denmark. He flew us all over and put us up for two months. We came home for the Christmas holidays and then went back in early January for another two months.

RF: You are very much a family man, but you're away from home so much. Is that difficult?

JM: It's very difficult to take, but there are a lot of things in life that are difficult to take. The old Fuller brush man had to be away from home selling brushes across the country, and I'm sure he didn't want to be away from his family. But it was his job, and he needed to support his family and himself.

RF: How do you compensate for that? Is it just major phone bills?

JM: Major phone bills. I help support the telephone company. They love me. I also compensate with the kids by bringing a lot of goodies home for them.

RF: Would you like to establish more of a recording career in town?

JM: Yes I would, but one reason it's been difficult is probably that I don't read music, and for movie dates and jingle dates, that's necessary. I get called on more and more record dates, and people are aware that I don't read, so they give me a tape. I have a knack for learning real quick. But I don't get a lot of calls because a lot of people think I'm out of town all the time. It's not easy getting into the recording circuit, but I'm still chipping away at it.

RF: You also write.

JM: And I produce and sing. I actually did backup vocals on a song that I wrote for the movie *Coming To America*, "All

Dressed Up," and I did some background vocals on Madonna's record. I also did some background vocals live when I played with Patti Austin, although I'm not as well-versed at singing and playing. I'm developing myself as a vocal artist right now. I will always be a drummer, but I would like to diversify.

RF: To be specific about drums for a moment, how has your equipment changed through the years?

JM: Not greatly since '84. The tom configurations change occasionally. I'll either use three rack toms or four. On

the *Victory* tour I had a seven-piece rack tom configuration, which is the biggest it's ever been, with five up front and one over each floor tom. I always use two floor toms. The kick drum, for the most part, has been one 24" kick, except on the *Victory* tour, Jermaine's tour, and one Cameo tour, where I used two bass drums. My cymbal setup may change from time to time.

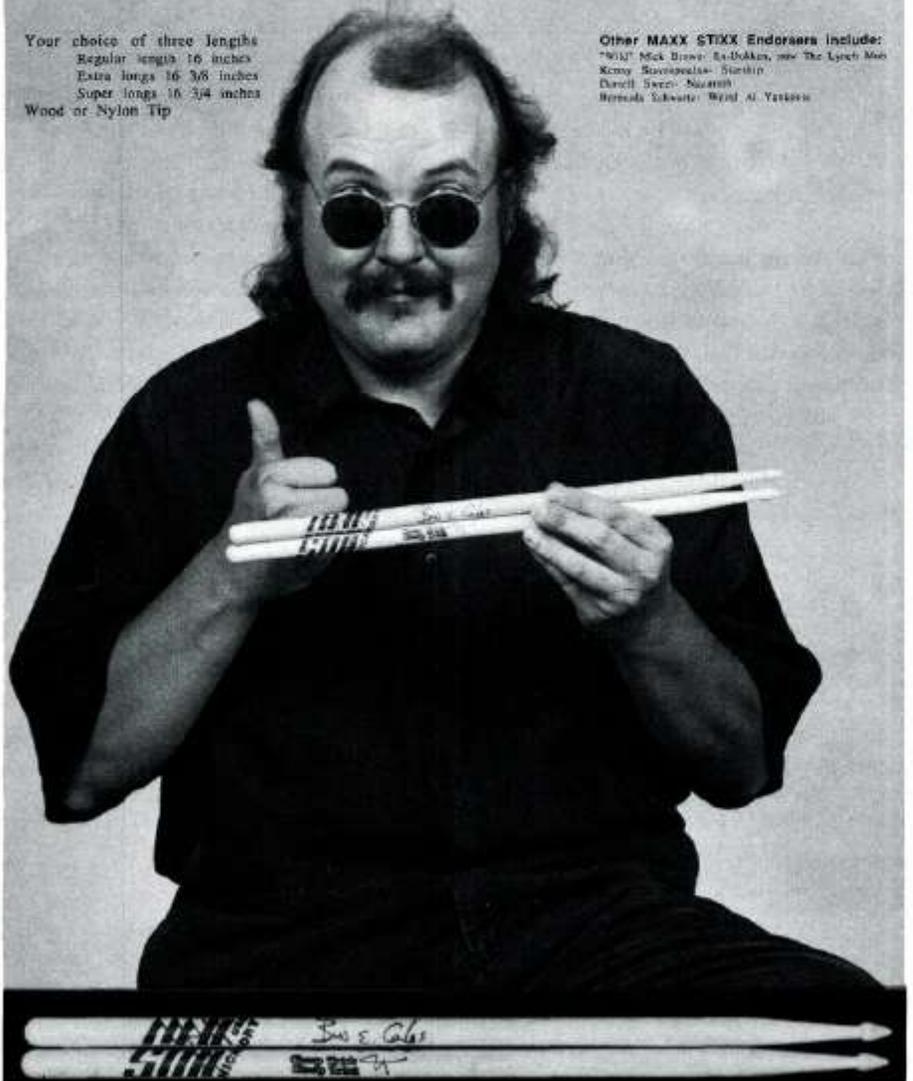
RF: Where do you stand with electronics?

JM: I like it to enhance, but I always keep the acoustic predominant. I use the

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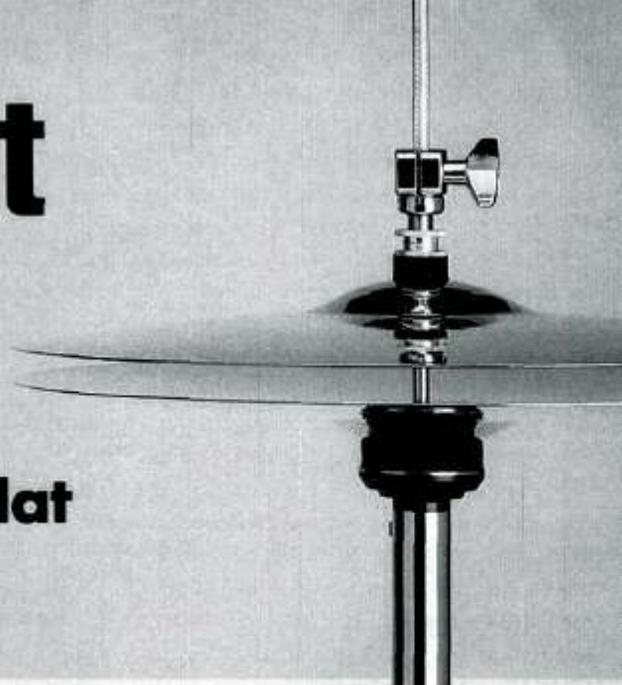
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RF: What about the aspect of showmanship that you seem to be interested in? Is that something you've worked on through the years?

JM: It was something I always felt natural about. My philosophy has always been that when people go to a live show, they pay to *see* as well as hear, otherwise they could just put the record on. I always felt I wanted to be part of whatever production was going on. Also, I always like to have fun. I like to take chances. I like to do the simplest rhythm the hardest way,

to make it interesting and challenging. Can I come from way over at the right, back to the left within half a beat, or catch the cymbal across town and not stop the rhythm? I was always into those kinds of visually colorful things. I think it adds to the excitement of the show, so that's part of what they get when they pay me to work with them.

RF: You've had some incredible gigs through your talent and good fortune, but you have been a sideman.

JM: I can accept that. I look at what I do in a real sense. I don't lie to myself. I love

what I do and I know what I do is important to the music. I don't take the situations I've been in for granted; I appreciate them to the fullest. But I know the boundaries, I know who is out front. I definitely know who makes the most money. [laughs] I know who the greater bulk of the people at that concert come to see and are screaming for. If one person is out there calling my name, I feel great. If nobody is out there calling my name, I still feel great because I love what I do. I know I'm a sideman, and I don't feel bad at all.



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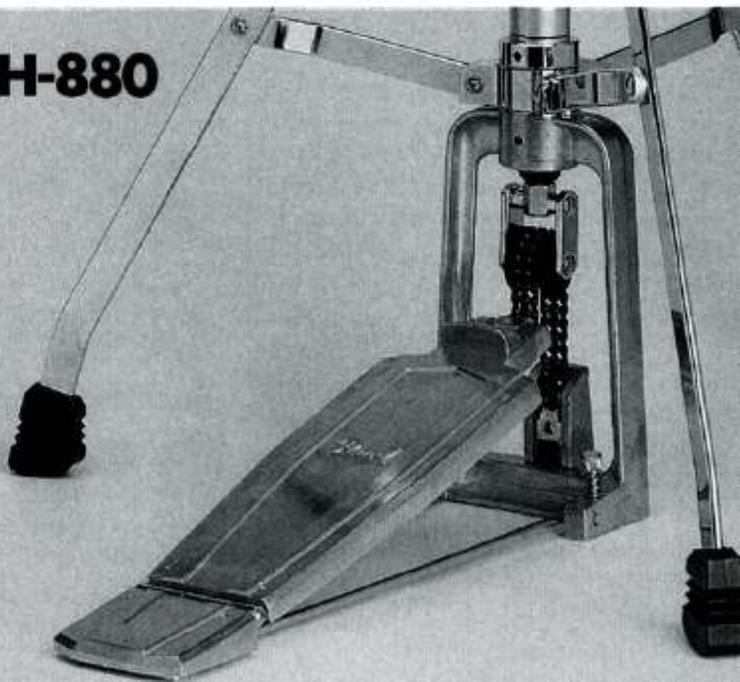
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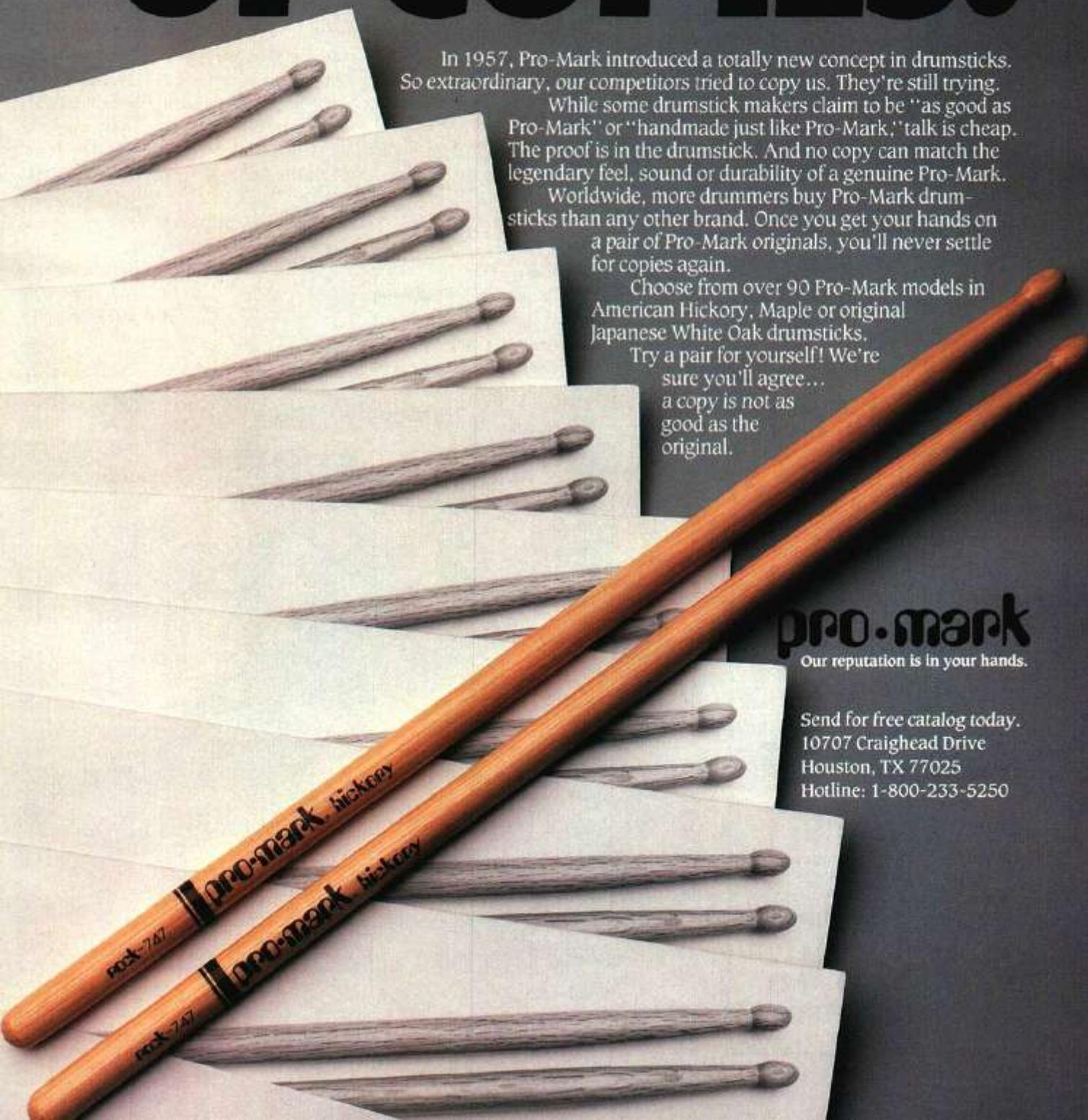
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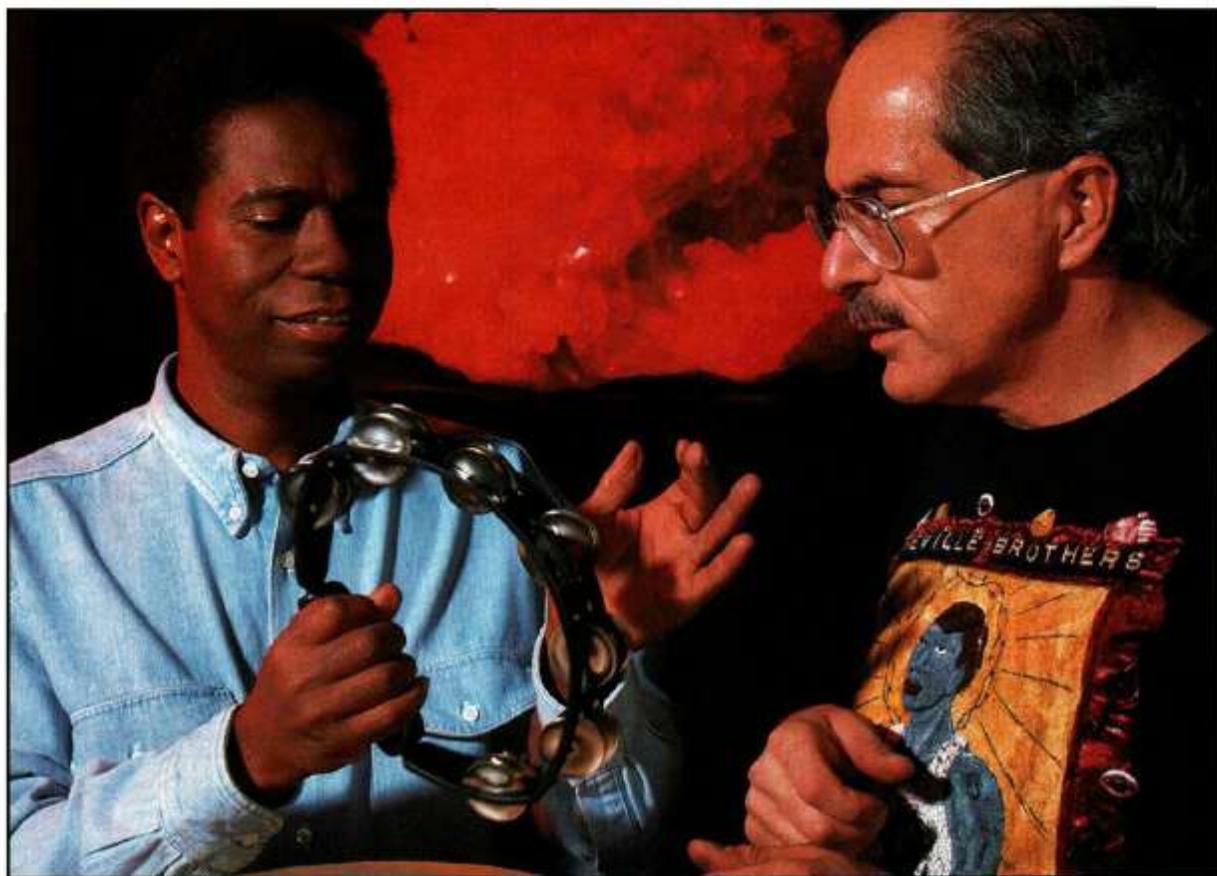


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Paulinho da Costa and Martin Cohen discussing jingle design.

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without them for only so long, and then you have to involve yourself with them. Not having the band to play in, my balance was screwed up. And that's not a good thing to happen to anyone.

RS: Now that you're back together after such a long absence, there's a whole new generation of Allman Brothers Band fans out there that doesn't remember the early days simply because they're too young. But one of the things they *have* picked up on and especially like is the concept of two drummers. In your opinion, why haven't other bands in pop music adopted a two-drummer rhythm section?

BT: Probably because there aren't a whole lot of drummers that can play together. This type of music generates a lot of very big egos. You have to have people who are musicians instead of personalities. They have to be interested in playing music rather than padding their own nest. When two drummers sit down to play together, it usually turns into a competitive thing. "I'm better than you are, so I'm going to play more." We had this kid who used to play timbales with us, and he'd play twice as much as me and Jaimoe put together. He was loud and constant and sounded like a goddamn machine gun.

RS: How did the double drummer legacy begin in the Allman Brothers Band?

BT: Back when Duane came to Jacksonville to put together a band, he came with Jaimoe. Originally it was going to be a trio: Duane on guitar, Berry Oakley on bass, and Jaimoe on drums.

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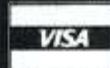
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They were going to call it the Duane Allman Band. They came to Jacksonville, and we just started jamming. It didn't take us long to realize that we had something going on that was real special. One day we were over at the big old house Berry and Dicky had. We started jamming—Berry, Dicky, Duane, me, Jaimoe, and Reece Wyans, who was with Stevie Ray Vaughan's Double Trouble. We started this shuffle that went to a slow blues, then to a 3/4, and then to a funky thing. This jam lasted a couple of hours; we just kept playing. I mean the stuff was flyin'! You'd get chill bumps up and down your back one minute, you'd be crying the next—at least I was. I was feeling things that I never before felt behind the drums.

When we finally finished I looked over at Jaimoe and said, "Man, did you get off on that?" He had this grin that went from ear to ear and said, "Yeah." Duane went to the door and said, "Anybody in this room who's not going to play in my band is gonna have to fight his way out of here." It was something that just happened. Me and Jaimoe, right from the

beginning, began doing things on the drums that we had never done before. We were pushing everybody who was playing with us to much greater heights. And that's just the way it's been ever since.

RS: There wasn't any competition that surfaced during that first session between you and Jaimoe?

BT: No, not with me. From my vantage point, Jaimoe was already in Duane's band. It wasn't like we were both auditioning or anything. There wasn't any pressure to play better or play more or anything like that. Whatever happened next was just natural.

Jaimoe: Now, I'm coming from a different viewpoint. When I went to meet with Duane in Alabama before this whole Jacksonville thing went down, he told me he wanted to have two drummers in the band. He said, "Man, James Brown has two drummers. I want two drummers."

At the time I was with this guy, Ted Taylor. We had about three dates with James Brown, and James had *five* drummers. He had four drumsets up there on the stage. There was one drummer who

played about 90% of the material. And then the other drummers would play on certain things. But what amazed me is that they didn't play together. One guy would play one song and another guy would play another song. If there were two drummers playing on stage, one would be playing a tambourine. I couldn't believe that. I mean, I used to play on stage with two drummers as far back as high school. We used to set up two drumsets on the football field and have these drum battles.

Later on, when I was in Otis Redding's band and Joe Tex's band, there were two drummers. It seems like having another drummer in the band I was playing in was my calling. I started making a living as a drummer in 1965. But it took four years to find my partner. Butch and I started playing together in 1969, and that was it. I was finally home.

RS: You obviously haven't lost that intimacy and deep understanding in the recording of *Seven Turns*. When you two went into the studio to begin recording the album, was there any talk about what was going to be played and who was

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going to play it?

BT: We definitely decided to go back to doing things the way we had done them originally. We spent a month in Nashville rehearsing. During rehearsals new songs would be introduced. Whoever was responsible for the song would come into the studio and play it for the rest of the band. We'd listen and then react to it, playing things that we thought should make up the song. Basically our approach has always been to search out the right feel, the one that's going to make the song go. You've got to remember that we've never been big on overdubs or any of that studio stuff. We'd set up, play, and record. We'd do it all live. There was very little overdubbing. Even the solos were played live with the track. But that's where the communication comes from. You can't communicate with a tape. Playing music is like a conversation. You've got to have both sides talking, or else nothing is said. And it worked. I think this record is the best studio record we've ever made.

RS: How do the two of you make sure that what you play on the drums isn't

busy or too full?

BT: We just listen. We don't talk about it. When we're first working up a song we might say something like, "Well, in this part of the song I'll play the 2 and 4 and you play the 3." Other than that, it's a matter of being a musician rather than just a drummer. You listen to the song and to all the parts and how they fit, and you make sure you communicate—not only with your partner, but also with the bass player. I try, for instance, to always have my bass drum follow the bass as much as possible. But Jaimoe and I, we don't work out parts. Essentially we play what we want to play. Hopefully what we want to play is what's going to work.

RS: But don't you ever find that you're in each other's way? And if you do, how do you get out of it?

BT: We quit doing it. [laughs] Seriously, I don't ever notice myself getting in Jaimoe's way or vice versa. It's like a sixth sense we've both developed over the years. I intuitively have a feel for what Jaimoe's going to be playing. I mean, I'll think to myself: "I'll play a fill here because I know he won't," he'll think the

same thing. But maybe "think" isn't the right word. You can't "think" about something like this. It has to be intuitive. I'm sure of that. The music is going too fast. It's like having an in-depth conversation with somebody. It just flows. You start thinking about what you're saying, and all of a sudden you've got gaps in the dialogue.

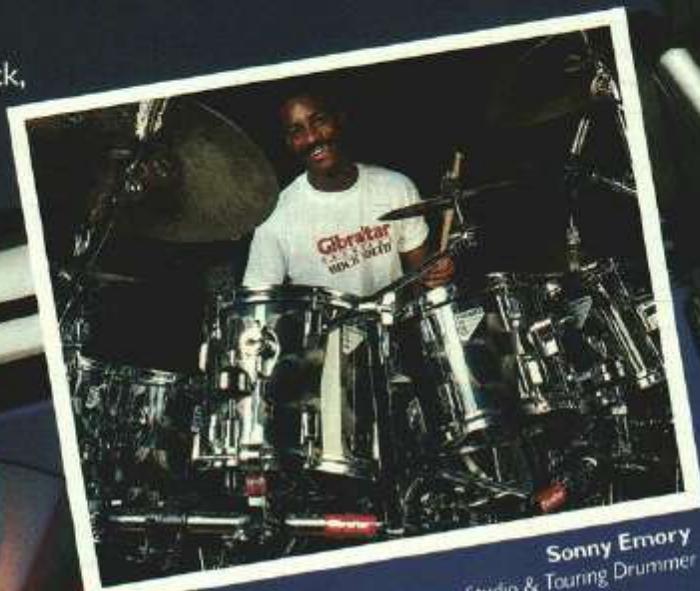
RS: One of my favorite songs on the album is "Low Down Dirty Mean." I love the way you two handle those shifting rhythms. It's done with such subtlety.

BT: That was a fun song to record, although it took us a while to develop it. Dicky and Johnny wrote that song almost as a goof. The song was around a year or so before the band got together again. But it's a good one; it has that John Lee Hooker kind of feel. But the feeling was that we didn't want to do another "Hoochie Coochie Man." Dicky and Johnny finally fleshed it out by giving it a funky feel. The problem was that the verse with "low down dirty mean" in it didn't work in that feel. Somehow one night we came up with the idea to kick it back into the shuffle when we get to that

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verse. That's a fun song to play live.

RS: I think the most impressive song on the album, performance-wise, is "True Gravity." It kind of reminds me of a modern day "In Memory Of Elizabeth Reed."

BT: That song evolved because Dicky had been listening to a lot of Ornette Coleman. He developed a concept for the song. Actually, "True Gravity" might be the first song we ever did that developed out of a concept rather than a melodic idea or a jam. Dicky wanted a rolling bass and real rhythmic drums, and he put a long melody on top of them. There were like three different layers of rhythm going on at the same time. Dicky would sit around talking to us about the song.

Dicky doesn't write with theory in mind. He keeps threatening to take some music theory courses. I always say, "Dicky don't, man. Don't ever get involved with that stuff, because half of what you write, theoretically, shouldn't work." I mean, he's got these time signatures that go from 11 to 5 to 6 to 7. You start thinking theoretically and all of a

sudden you start making everything 4/4 and you lose the quality of your songs.

But Dicky would get real particular as to how he felt "True Gravity" ought to sound. Basically, it's the old "Mountain Jam" pattern. It was going back to a very familiar pattern, but with lots of contemporary ideas put in—15 years of new licks and knowing each other better.

RS: "True Gravity" is one of those songs that lends itself to a drum solo, or, in the Allmans' case, drum solos. Yet, few drummers these days really solo. You guys still do. Is there a chance that might date your drum style?

BT: Hell no! Jaimoe, do you feel out of place doing those drum solos in concert?

Jaimoe: No, but I do wish we'd solo earlier in the show, maybe like during the sixth song or something.

BT: Are you kidding?

Jaimoe: No. It'd be easier for me. At least I'd have the chops to play the rest of the songs. Think about it. We play "Whipping Post" and "Jessica." Those are two of the songs that will ring the water out of anybody. Those two songs kill me. But I want to do them justice.

BT: I don't know about that, but I do know that we've been doing drum solos since we started. It goes back to what we were discussing before about doing things the way we used to do them. Not playing solos would be like making love and not kissing. Solos are fun to play, and they seem to be one of the highlights of the evening for the fans, if you consider the reaction we get when we play them. There are things Jaimoe and I do during the solos that really get the crowd going.

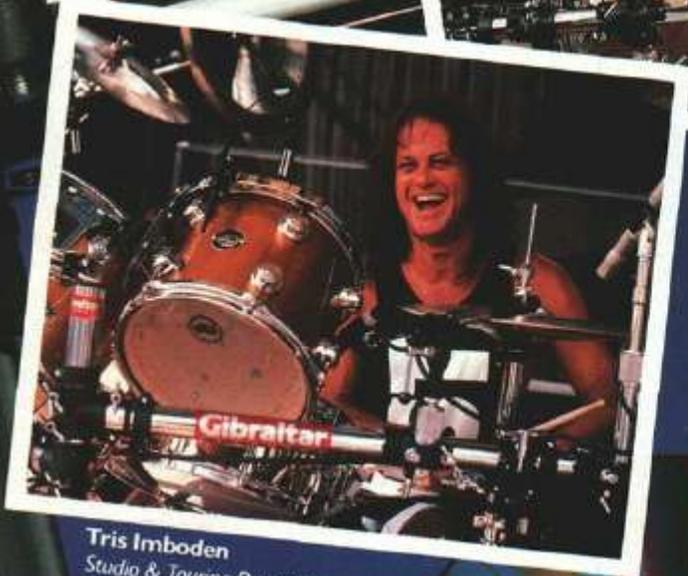
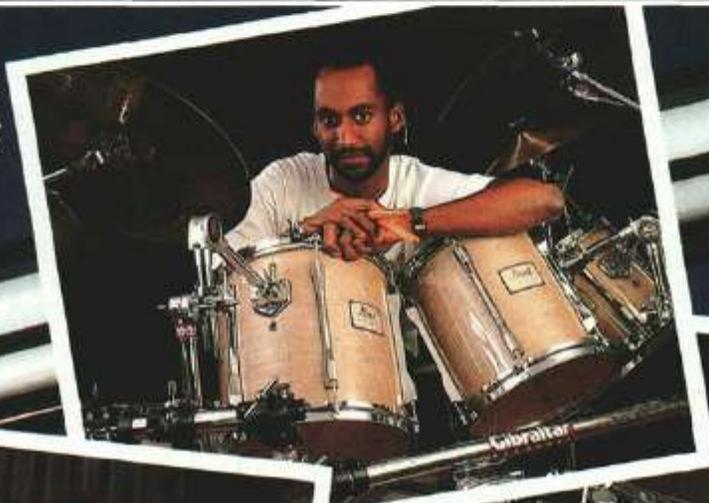
BT: Like what? Can you be specific?

BT: Well, it has to do with the way we set the whole thing up. I'll play a solo, and it'll be okay. Then Jaimoe will play a solo, and it'll be okay. Drum solos are a little like masturbation, which is okay, too. But then we start soloing together. We trade fours and build up and get things really rolling—and then cut it off, just like that. We'll reach that climax point, and then zap! We'll just cut it off. And the crowd goes nuts.

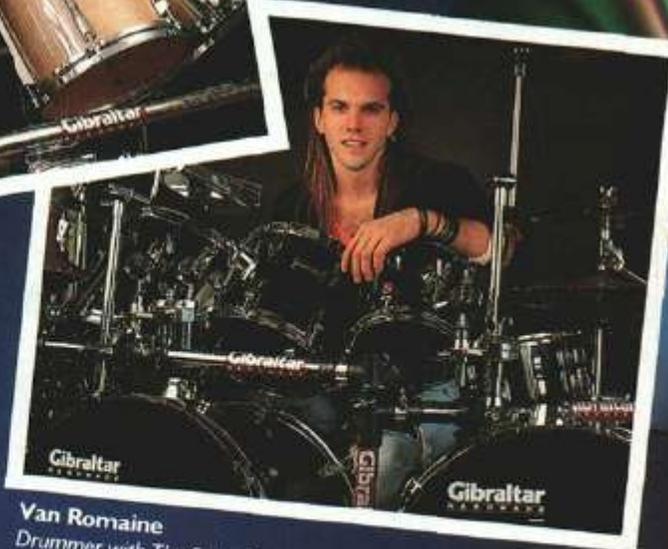
RS: How much of your solos are, shall we say, pre-planned?

BT: I just let them happen. For years and years I'd get into a feel or basic pattern

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and then be scared to change it. But I'm starting to get to the point that I'm able to turn it loose, to play a little freer with the rhythms and toy with new concepts. Jaimoe's always been able to turn it loose. Boy, he goes this way and that way, and it always seems to work.

RS: Is the Allmans' live set strategically structured with you two in mind?

BT: I think so. The way the set is structured we're able to do the opening couple of tunes and then "Statesboro Blues" and then "Blue Sky." "Blue Sky" is a killer; it just drains me. But then we come out of that and play "Low Down Dirty Mean," where you can sit back and cruise. You don't have to put all that energy into it.

RS: The Allman Brothers Band is often thought of as one of the quintessential American bands, simply because you embody jazz, country, soul, rhythm & blues, gospel, early rock 'n' roll—American music.

BT: There's a lot more jazz in our music than people realize.

RS: Where did the Allman Brothers develop this passion for jazz?

BT: Jaimoe brought it in.

Jaimoe: What we've been doing ain't no different than what Benny Goodman was doing in the '30s. And in this framework, I'm playing closer to everything that I've ever dealt with in my life. This band is the greatest outlet for my musical feelings because it allows me to express everything that I've felt. I've never played in no jazz band.

BT: See, it wasn't so much the playing, it was the influence.



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When we first started playing together we'd have these long jams. The jams, in the beginning, were built from songs like "Hey Joe." But within two weeks, Jaimoe turned us on to Miles Davis and John Coltrane, and that's about all we listened to for a long time. We didn't listen to any rock 'n' roll at all. That had a big impact on us; we started getting a little more complex. We started experimenting with rhythms and melodies. Dicky loves Ornette Coleman. Actually, we've been trying to set up a situation in which we can jam with him. We even wanted to do some touring with him. Dicky wanted him to play on "True Gravity." Unfortunately, that never materialized.

RS: Are there any jazz drummers that either of you listen to for inspiration?

BT: As a kid I listened to too much Joe Morello. I had to get over that. Then there was Elvin Jones and Billy Cobham. Billy's awe-inspiring. We did some tours with the Mahavishnu Orchestra, and God, it was hard to get on stage after they were through playing. It used to piss me off because the crowd would boo

them. Good gracious, they were good.

RS: Looking at the Allman Brothers Band in a broader perspective and going back to what you said earlier, Butch, about being the band the Allmans once was—is there a chance of looking back too much? One or two critics have said that the Allmans are in a time warp.

BT: That's their problem, that's not our problem. That's *asinine*. Look at Beethoven. He came up with a new way of expressing himself in music. But it was pretty much the same after that. He did it for 40 or 50 years. He did it better and better, but it was still Beethoven. The Allman Brothers Band came up with a form of music that is uniquely our own. Nobody else plays music quite like we do. It would be ridiculous to say that we've got to re-invent the wheel every five years. The music that we play is the best music that we can pull out of ourselves. If we try to do or play anything else, it just doesn't work.

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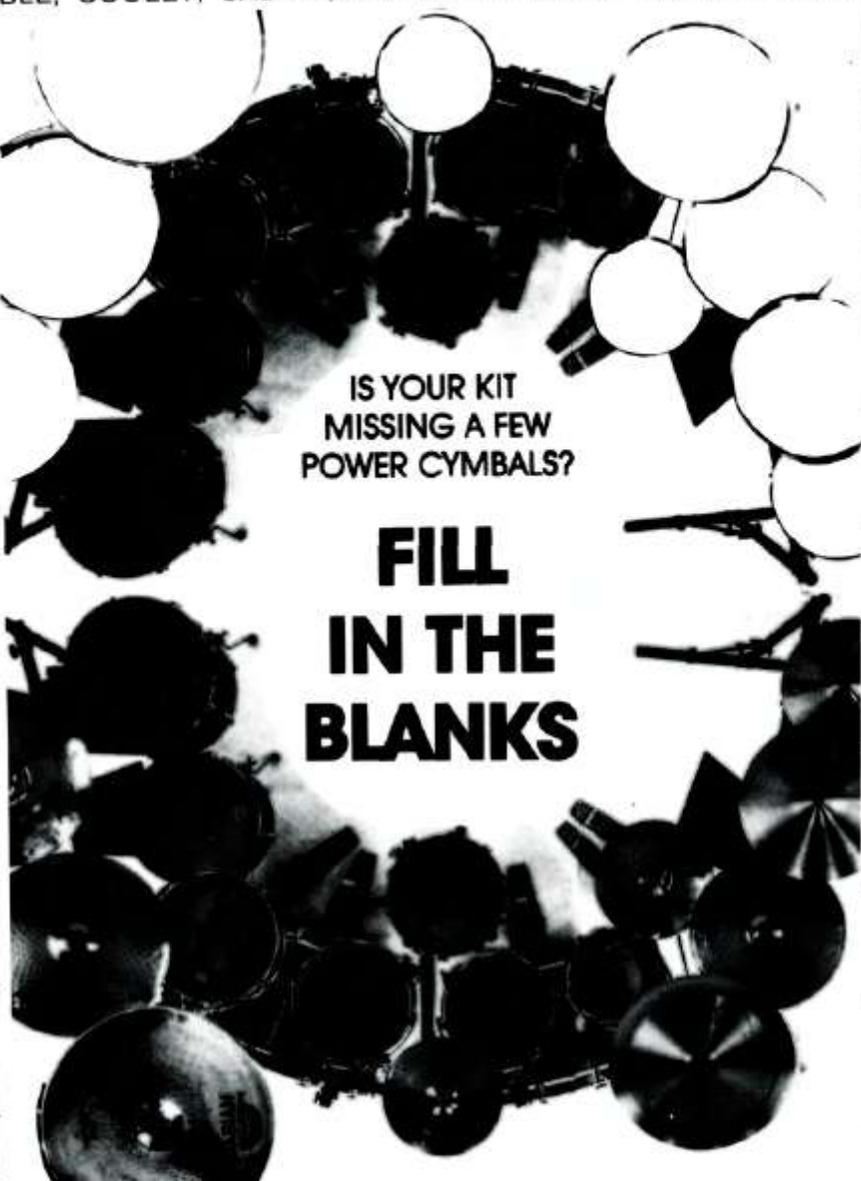
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continued from page 33

a music degree, but they make you take all these academic courses, and I didn't want that. I just wanted music classes. And you had to take ear training and all that, which was kind of hard for me.

RF: So you went on the road. Was it an all-girl band?

RP: We started with an all-girl band, but as soon as we said we wanted to go on the road, they quit, so we hired two guys. We built a name around Detroit while I was still at school, and eventually started working all over the states. My boyfriend, Bret Kaiser, was in the band at the time. He was the singer. That was Madame X. We worked for four years straight.

That's the only way I learned how to play. That's where I got my callouses, and that's where I learned my road chops. And you learn how to relate to people on the road. After the show we'd go out and talk to everybody and see where their heads were at, what they wanted to hear, what they thought of the band. You have to play live. It's a must.

RF: How did the record deal come about?

RP: We played the Troubadour and Don Arden of Jet Records was there, and his first words were, "I'm going to make you guys stars." [laughs] He genuinely loved the band, but we were young and we were a victim of circumstance. When the management didn't work, we should have just moved on.

We made one album, *We Reserve The Right*, but to this day I don't know what happened. All I know is we came back from England to nothing. So we were in limbo. Bret was the first one to leave to go play with his brother, and I went back to Detroit to figure things out, which is when Vixen sent me a tape. I thought, "I don't want to be in an all-girl band," but the songs were good, and Janet's [Gardner] voice was really good. That's really what attracted me to it. It was in '84 when they sent me the tape, and '85 when I joined. Even though I didn't want to be in an all-girl band, when they sent me the tape, I thought, "What am I doing now anyway? I'll just go back to LA and rehearse, just so I can play." So I went, and they were really cool. It wasn't like a bunch of kids going, "Yeah, let's rock 'n'

roll." They had their personal lives together outside of the band, which makes a difference.

So we began to work together, and they really liked me, and I really liked them. It felt right, although I thought, "We need a lot of work." It was way different from Madame X. It was very song-oriented.

RF: What did each situation demand of you as a player?

RP: Madame X demanded me to be hard and heavy and fast, which I'm glad about, because now I can play hard. I played until my hands bled with Madame X. Then when I rehearsed with Vixen, I couldn't even hear Jan [Kuehnemund, lead guitar]. I was going, "Wait a minute guys, this *is* too wimpy, we've got to crank it up." They just looked at me and went, "Okay, she just came from Madame X, this is understandable." I learned to adapt to what they were, which was very melodic rock.

RF: What does that mean as a player?

RP: It means I had to listen to what they were playing. Jan would do a solo and she'd stop and say, "Do you have to play so many fills while I'm soloing?" I was very open-minded, because I really felt that I didn't understand. Now I've learned taste. I knew some really cool fills in Madame X, but now I know where to place them and what helps enhance a song. I know now to really lock in with the bass player. Share [Pedersen] and I are so tight. When she has a suggestion for me, I'll listen. We both help each other. When it comes to the real heavy stuff, I'll say, "Share, I think you should just be laying on that E string, don't get all jazzed out."

RF: The inevitable. I have to ask this....

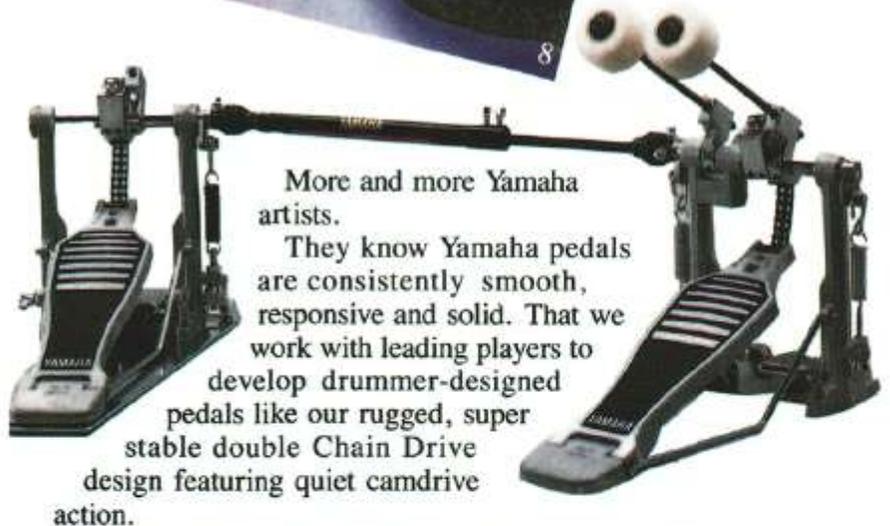
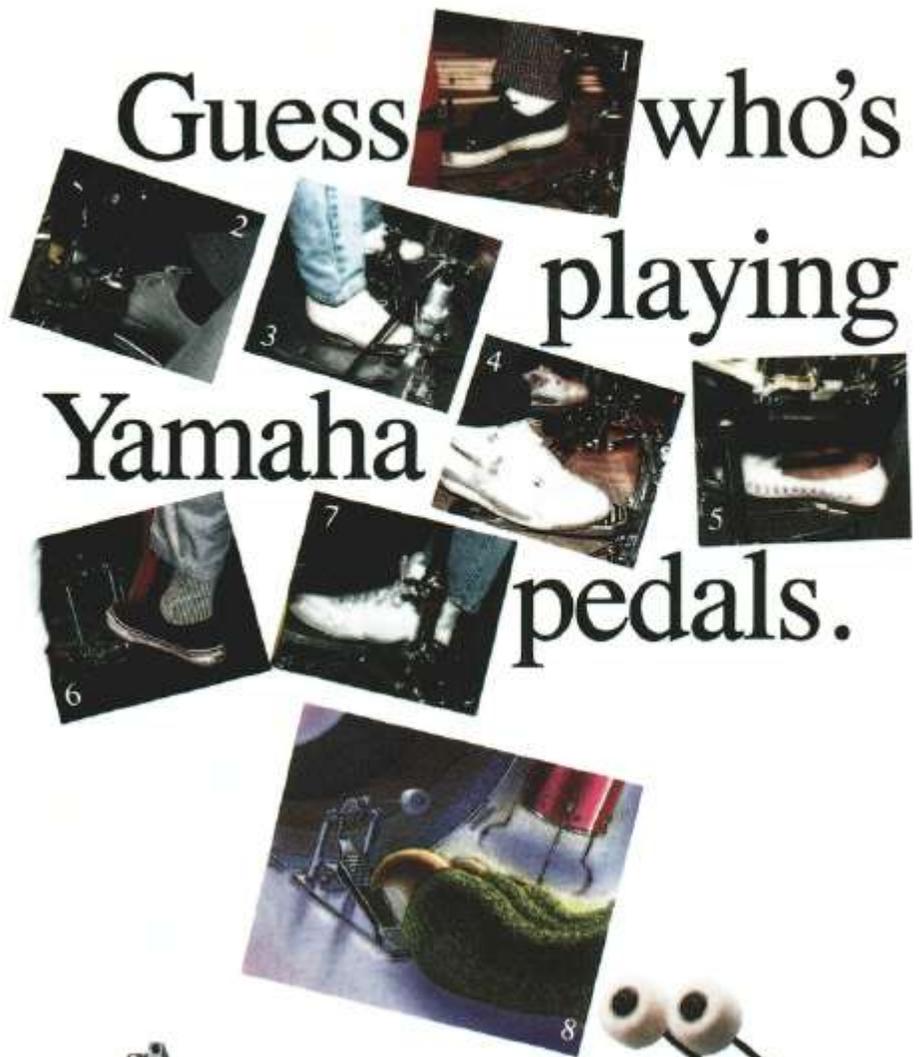
RP: This must be a girl thing. I wonder if we'll ever not be asked a girl thing.

RF: Did people try to discourage you from playing drums because of your gender?

RP: Maybe in the industry, but not friends. My band teachers and my parents were always encouraging.

RF: Let's face it, we women aren't as strong as most men.

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hitting that pedal that hard. You think they are because you're sitting out front and you hear it through the P.A., so it sounds really loud and powerful, but it's actually not.

RF: You said people in the industry tried to discourage you.

RP: It was just a chauvinistic thing. There were record companies who didn't want to sign us. They'd give excuses like, "We already have a girl band." It was unbelievable. Now we just laugh about it, and the only thing we can do is just forget about it and do what we do. For one thing, people are buying our records; kids love us. We just played for two weeks in London and all around Scotland, and all our shows were sold out. You can't tell me that these kids just like the way we look. If we couldn't play our instruments, they'd leave. They can see T and A anywhere.

RF: Your folks never tried to discourage you?

RP: Never. They were very encouraging. My dad never said, "You can't do this because you're a girl." He did worry about, "Doesn't she want to get married?" I said, "Of course I do, but when that time comes, I'll be ready." You're only young once. I don't want to live my life regretting not having done what I'm doing.

As much as I loved being on the road and doing the clubs, though, I could not go back and do it again. I still remember those sleazy dressing rooms, having no money, and spending Christmas at Denny's. But just getting on stage kept us going. There were plenty of times when I thought, "What am I doing? Why am I doing this?" But you get on stage, and that's what keeps you going. If you're determined and you stick with it, something's got to happen.

If you get a deal and then go on the road for the first time, you're in for a big surprise. You have to start from the bottom, where sometimes you don't have a dressing room or there's no heat or you're playing for nobody, you don't get paid, you're sick.... I broke my left ankle and I still had to play, so I just didn't use my hi-hat or my left kick. I had the flu and passed out one time. I barely finished the song, and my sister looked at me as I turned green and fell off the

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drum riser, then fell another eight feet off the stage because there was no backing behind me. But I was young, and we were indestructible.

RF: You mentioned playing double bass. When did you start playing it?

RP: Around the same time I started playing clubs. I didn't take lessons on double bass; I taught myself. I looked at my books and said, "Well, I'm playing paradiddles between my snare and my kick. Why don't I split it up and do it on my kicks?" Just easy things like that. Then I was listening to Tommy Aldridge and thinking that what he was doing was really cool, so I just started practicing it and played what felt good to me.

RF: Are there songs in your current repertoire where you utilize more double bass?

RP: "Cruisin'" and "Wrecking Ball." Sometimes I'll do triplets with my kick drums and fills and things like that, but I used them more in Madame X. I definitely use it in my solo. I want to get it machine-gun fast, but I'm not there yet.

RF: What to you is a good solo?

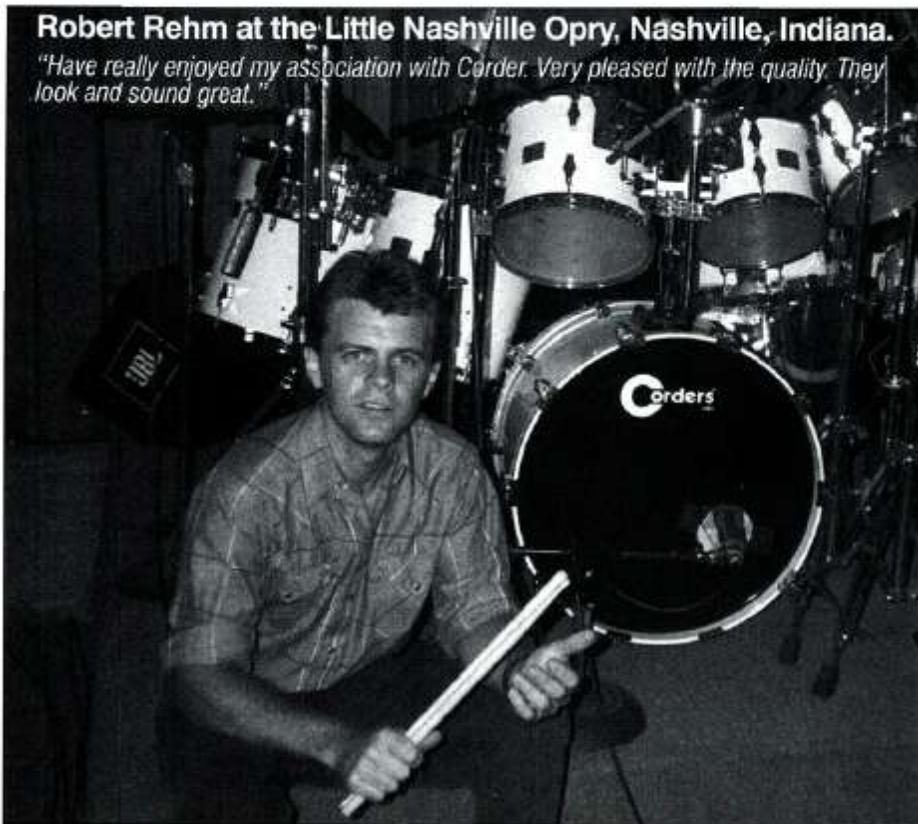
RP: I like to keep it short and sweet, because there's nothing worse to me than a long, boring drum solo. I'm a drummer and I appreciate what they're doing, but for a lot of people it's, "Okay, it's time to get my beer now," because it gets boring. So in my solo now, I'll start with the Bonham snare drum fill to "Moby Dick." Then I go into a cowbell

paradiddle groove between the kick, snare, and hi-hat. Then I stop and let the crowd yell, and I come back in with that groove. Then I start going into this snare drum roll interspersed with double kick, and then I do quadruplets—both kicks, snare, and rack toms—for a couple of

seconds. Then I go right into a cymbal beat with 16th notes on the kicks, and then I go around the cymbals like that with just the kicks and the cymbals, then around the drums. I'll stop after all that, go back into some more drumming, and then I go into "Moby Dick," and the

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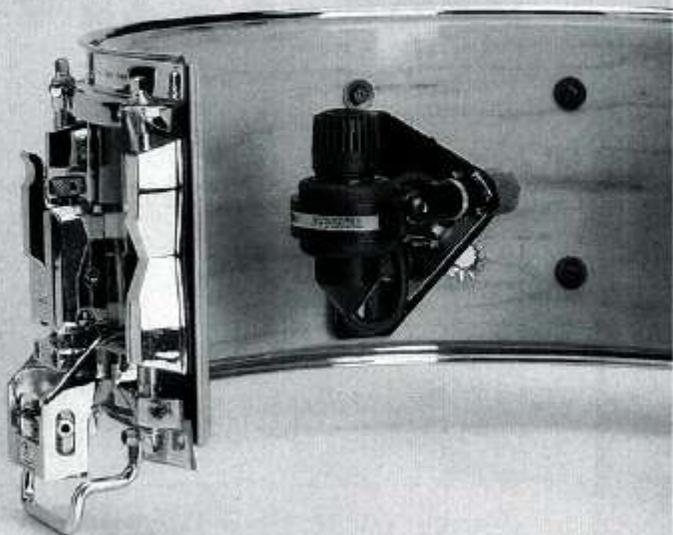
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band kicks into the song.

With solos, I think to myself, "If I were out there, what would I want to hear? What would keep me interested?" And the fact that I'm a girl, I think they want to see me do something. It's like, "Okay, let's see if she can pull it off." This one guy said to me, "Yeah, you play really great and everything, but can you twirl your sticks?" Pretty soon they're going to go, "Can you do a somersault in the air while you twirl your sticks, come back down, and not miss a beat?"

RF: Was Madame X your first recording experience?

RP: Yes. I had to cut my drum tracks in something like three days for that record, and it was Rick Derringer's first attempt at producing a heavy metal band. We just went in there, and I had a click track.

RF: How did you know how to use a click track?

RP: I didn't know anything. I didn't know you could program them to have different feels. We kept it a metronome—which made me very stiff—instead of varying it with little claps or something so I could play with a little feel.

RF: What did you learn from your first recording experience?

RP: It happened so fast. You just have to take your time, and you have to feel good about it. I didn't really feel that good about it, and I should have said something, but I didn't know any better. It was just, "Okay, this is it, done." It was played pretty much live. When we recorded Vixen's first album it was a big change. I played with Share, the bass player, and Jan played rhythm guitar.

RF: So you cut live?

RP: Some tracks were and some weren't. Sometimes Share and I would do them, and maybe we wouldn't keep the bass, so she'd do that over.

RF: What about the second record?

RP: That was pretty much live. Jan played her rhythm tracks, some of which we kept and some that we didn't, but Share and I played together. I had problems with "Not A Minute Too Soon" for some reason. I couldn't get into the groove. So I had to go over that one a few times, and we finally kept one take. Sometimes you just have to get away from it and come back to it. When I did it again, it felt 100% better.

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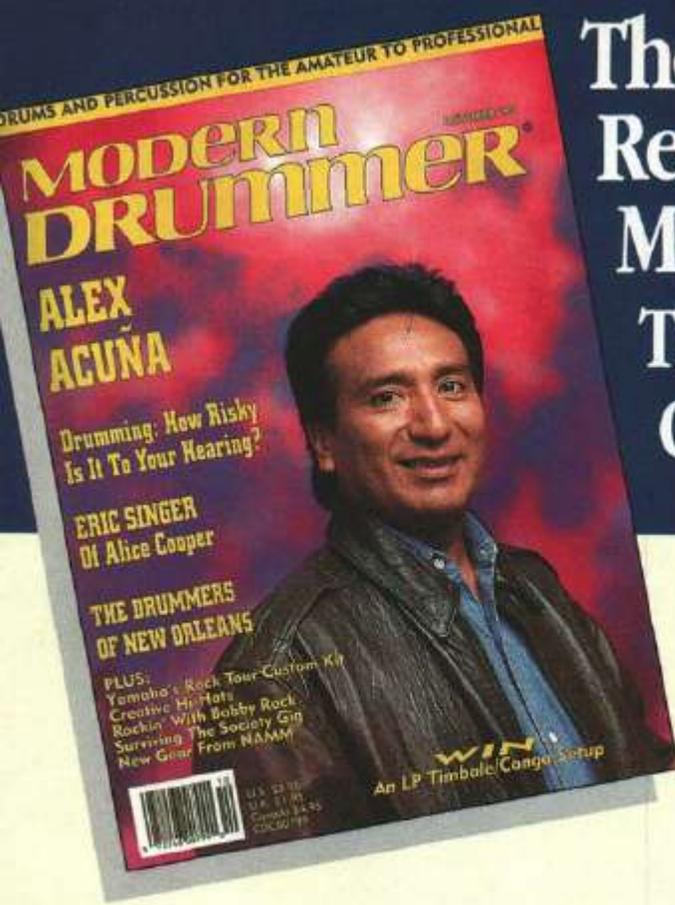
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"Streets In Paradise" was a cool track. I had a good time with that one because it was back to the heaviness. I'm good at that. I was good at "Wrecking Ball" too.

RF: How do the songs come together?

RP: Just from ideas. We all had brought in tapes because we knew as soon as we got off the road we'd have to start putting our ideas down on tape. I'm a horrible guitar player, but I put ideas down with it anyway. Everybody played their ideas, and then we picked the ones we thought were happening. We tried to write it together as a band, but it was taking so long because we all had ideas. So we realized it wasn't working, and we'd better divide it up. Share had lyrics and Jan had music to "Hard 16," so we said, "Let's start working on this now." Then Jan and I started putting "Fallen Hero" together.

RF: How would they bring in the drum ideas?

RP: They'd just put a drum machine down and I'd do my own thing. But we all arranged the stuff. It's a real band effort, definitely. And it's cool because everybody's influences really help make it Vixen: my heavy metal background,

Share's jazz background, Janet's influences are like Tina Turner, and Jan's are Eric Clapton and Jeff Beck. When I first listened to their tape I thought, "They need a ballsy drummer. They need that edge."

RF: Being a "ballsy" drummer, do you need to warm up before a gig?

RP: When I was playing in clubs, I'd just go on. We'd sleep in the dressing room between sets. I didn't warm up, and I remember it was really tough to get through the first three or four songs. I didn't realize it was because I wasn't warming up. Nowadays I have to warm up. I just do neck exercises because we get SNS, as we call it—sore neck syndrome—from head banging, and I do a lot of it. I always do arm raises and little spiral turns with my arms, and I'll get down and do splits. I can't get all the way down, but I'll do it the best I can just to stretch my legs out and work my ankles. But mainly I'll warm up my wrists, just playing on a pillow in the dressing room.

RF: Do you still practice?

RP: I did between the record and the tour. I took about a week off, but I had my drums set up, and I would go in

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about an hour before the band would get there to slowly work the rust out.

RF: Have you learned a way to pace yourself?

RP: I have to. I had to go in about three weeks before the tour, and I still felt it. Our set with the *Monsters Of Rock* tour was only 45 minutes, which was no big deal, but when we started headlining and doing an hour and fifteen—oh my God, I felt it. But as far as pacing, you have to be on the road for a couple of weeks to figure all that out. I was just blowing my load in the first song, and by the time it came to my drum solo, I was a mess. But being out makes the stamina better, and my body is getting in shape.

RF: What do you hope to achieve as a player?

RP: I'm still not where I want to be. I'll go see Tommy Aldridge and think, "Shit, I'm not that good—yet." I still want to learn more and grow album to album. There's so much more to learn, and I become so aware of it when I see someone like Vinnie Colaiuta or Gregg Bissonette.

RF: Would that entail more lessons?

RP: I would like to sit down with Gregg Bissonette one day and have him show me some stuff. When Kenny Aronoff was recording "Blaze Of Glory" with Jon Bon Jovi, he was showing me some things. When I was younger I wanted to know everything, and now I want to have fun with it without getting too technically bogged down. I'm in a rock band. We're not a fusion band where a drummer like that is needed, but I would like to learn some more fills for my solo and just mature as a player, which comes from playing live and doing more records.

RF: What's your goal?

RP: Well, we still haven't gotten to where I want us to be, which is huge, number one. I want to open up *Billboard* and see "Vixen, #1." I was thrilled to get the gold record, but I'd like to have a platinum. We're starting to hear it more now, but it'd be nice to hear it all the time: "You're a great band," not just "a great girl band." And I want to stay happy at what I'm doing. You can lose it after a while; it can become a job. I think you always have to remind yourself that you could be flipping burgers instead. 

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The purpose of this department is to provide an avenue of communication directly between the consumers of drum and percussion equipment and those who design and manufacture that equipment. We invite all *MD* readers to respond to the questions presented; a representative selection of responses will be printed in a following issue. It is our hope that this department will provide an opportunity for drummers "in the field" to present their opinions and desires to the manufacturing community, while affording manufacturers an open, honest, and direct line to the wants and needs of their customers. October '90's question was:

Would you be interested in non-chrome-plated hardware—either made of synthetic materials (given equal strength and durability with today's hardware) or of traditional metals—in the interest of lighter weight and/or lower cost?

The use of synthetic materials or different metals for drum hardware is a consideration long in coming. With the advancements in drum technology, I feel that alternative hardware materials will produce very marketable and helpful products.

Chrome stands are useful and necessary—but mainly because they are all we have available. These stands are heavy, bulky, and expensive, and are prone to pitting and rusting without time-consuming care. Lighter, possibly smaller synthetic stands would solve the problem of large, heavy trap cases or bags and would lessen the work of set-up and tear-down. Increased positioning and set-up possibilities might also result. If costs could be lowered, that's one more advantage.

Numerous colors should be made available, to complement or match popular drum colors. Tom holders, multi-clamps, etc. should also be available in these colors and/or materials for a consistent color combination. If using traditional metals, a rubberized or textured coating of some type may be able to

replace chrome, if it is available in many colors and proven to resist all cracking, peeling, etc.

I support these efforts 100%, and wish all those involved good luck!

Christopher Krepich
Berwick PA

With the increasing demand on a "modern drummer" to *stay* modern, the advance in synthetic materials cannot be overlooked. The true test, of course, would be the sound, workability, and cost. If drum companies would develop good-sounding, workable, inexpensive equipment that is backed by the "big names" of drums (face it—the name sells), we "little guys" would scrape up some green and buy it.

David Couch
Parkersburg WV

I would definitely *not* be interested in stands and hardware made from "other" materials. As a professional drummer and collector, I have found that chrome stands and fittings withstand wear and tear much better than any other material I have had experience with, and are much more appealing in appearance. With proper care, chromed hardware can last and look good for many years. I own a set of 1957 W.F.L.s in pristine condition, and the chrome is as good as new! In contrast, my *Radio King* snares provided with nickel plate fittings just don't look as good. I also have a set of old Vox/Trixon drums, and the condition of the plastic lugs has made these drums unplayable in a professional situation.

If the drum companies offered stands and fittings in anything other than chrome, I'd shop elsewhere. The money I spend on attractive, durable equipment is well worth it!

Alan Hugo
Los Angeles CA

Concerning non-chrome-plated hardware: I am very cosmetics-conscious, and it would depend on the color of this synthetic material versus the color of the drums. I personally do not like the anodized look, but I've seen Liberty DeVitto's green kit with some white rims, and they looked nice.

Another *critical* area is sound. Triple-flanged hoops give you a different sound than die-cast hoops. What kind of projection or tone will a synthetic hoop give a drum? Sound is of *utmost* importance; cosmetics are next.

Lighter-weight cymbal stands: Will they be supportive enough? Sometimes metal stands ring in a studio. I'll bet engineers would definitely welcome synthetic hardware. The bottom line is: If it *looks* nice and *sounds* good, I'd try it.

Danny Wyant
Sioux City IA

I am in the midst of polishing and cleaning my drums. First, the thought of making hardware from plastic makes my guts crawl. The sound of a tightly clamped cymbal resonating through an old hollow Ludwig stand is a pleasure. Hell, you can play it hard enough to make the stand dance on the floor. In addition, plastic is made of petroleum. Recent events in Iraq, coupled with an environmental awareness, show the absurdity of using a non-renewable resource. As for eliminating chrome plating, you're right. Lugs and tuning mechanisms should be plated in *gold*, as befits an ancient, noble instrument.

Leo LaBarge
Newton NJ

I can understand the logic in changing from current metal hardware to synthetic hardware. However, if manufacturers are truly interested in this change, they must take a common-sense approach. Then

perhaps it would catch on. The new equipment must:

1. Not inhibit shell vibration (I can imagine synthetics being a plus here),
2. Offer durability, versatility, and strength,
3. Be attractive.

Also, I think that a gradual introduction of synthetic hardware (leaving room for improvement) will be the key to making this idea work.

William Melton
Indianapolis IN



This month's question involves logos on drums and cymbals. In recent years, these identification marks have gotten larger and more visible. Some drummers enjoy this, feeling that they are personally represented by the equipment they choose, and so wanting that choice to be clearly stated. Other drummers dislike this practice, feeling that *they* should be the focus of attention on stage, rather than the brand names of the equipment they are using. This month's question is:

Do you enjoy proclaiming your brand preference and loyalty via large logos on drums and cymbals, or would you prefer smaller, more subtle logos that would not be so visible from the audience?

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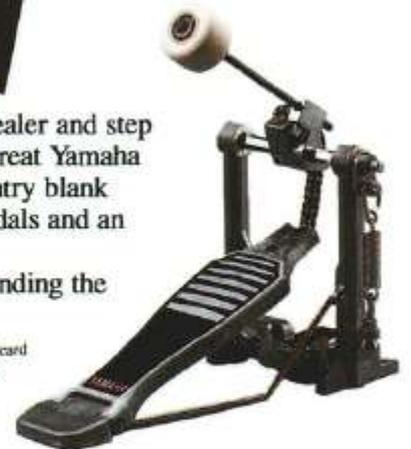
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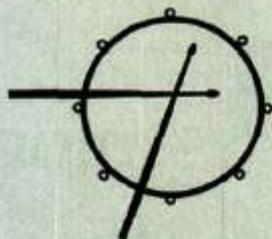
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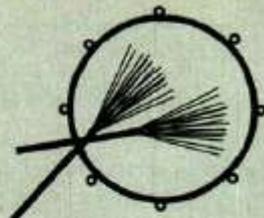
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Artists who have been selected by the *MD* readership as winners in any one category of the Readers Poll for a total of five years are placed on *MD*'s Honor Roll. This is our way of recognizing the unique talent and lasting popularity of those special artists. Artists placed on the Honor Roll in any given category

are subsequently ineligible in that category, although they remain eligible in other categories. (The exception to this is the "Recorded Performance" category, which will remain open to all artists.) Artists who have achieved Honor Roll status (and are now ineligible in the category shown) are listed below.

Alex Acuña: Latin/Brazilian Percussionist

Airto: Latin American and Latin/Brazilian Percussionist

Gary Burton: Mallet Percussionist

Anthony J. Cirone: Classical Percussionist

Vic Firth: Classical Percussionist

Steve Gadd: All-Around Drummer and Studio Drummer

David Garibaldi: R&B and Funk Drummer

Larrie Londin: Country Drummer

Rod Morgenstein: Rock and Progressive Rock Drummer

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GOOD WOOD. . . perfect

continued from page 37

cantly cheaper without necessarily being any lower in quality. How does Jim Corder feel about his chances as a small American manufacturer in the drum industry?

"Purely in terms of price, both Taiwan and Japan are going up considerably—to the point where we're now able to compete with them on that basis. And we're doing the same thing when it comes to quality. We have yet to get a letter saying that anyone's dissatisfied with a drumset. That makes me feel good, because I like to go to sleep at night with a sound conscience. I'd hate to know that I had something out there that somebody was unhappy with.

"We think that our shells are as good, if not better, than most of our competitors'. We sell shells to European drumshops. Those shops would be buying from the Japanese or the Taiwanese if they put out the same quality of shells that we do. Then there's the 45-degree bevel on our shells. When we first started out, most shells had almost oval, round-

ed edges. Not many of them had the 45-degree bevel. I won't say we pioneered it, because we just adapted it and starting using it as our standard. We felt that when you've got a very small percentage of the shell suppressing the vibrations of the drumhead, then you can tune it better and get the maximum amount of sound possible out of it. If the head is seated on a rounded bearing edge—like so many of them used to be—a tremendous amount of vibration is muffled because of all that wood against the head.

"We think our lugs are the strongest in the business. We invented what we call the TNT lug for our marching snare drum. The TNT system starts with heavy-duty single lugs, into which we insert special nuts. A 5/16" solid-steel hex rod—threaded at one end with left-handed threads and at the other end with right-handed threads—goes in between the top and bottom lugs, creating a turn-buckle sort of assembly. If you turn the hex rod, it pulls in and tightens up against the two lugs or pushes them away.

"With most of the so-called high-tension lugs used on other companies marching snare drums, the lug section at the top tapers down to a straight section along the side of the shell, which flares out again to create the bottom lug section. It's a single piece of cast metal. What happens with this design is that when marching drummers crank the top head down the way they like it, the head starts pulling in on the top of the shell. Something has to give, so what happens is that the single lug tries to flex—which a cast part can't do—and so it breaks. With our design—which is still flexible while being straight in line—you can tighten that head as much as you want to and it will never break the hex rod.

"The TNT design also serves another purpose. Although drummers put a tremendous amount of pressure on the top head, they generally don't on the snare head. If you slightly tighten that hex bar, you transfer a lot of the excessive pressure on the top lug down to the bottom lug. You take a lot of pressure off both the shell and the lugs, and you don't have any problem with the possibility of

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Perhaps the most unique item designed by Corder is the *Slide Trak* double tom mount for use on bass drums. Jim explained how this design came about. "We eventually stopped using the uniball system that Fibes had for their tom mounts, because it didn't give you a memory type of location when you loosened it up; when you set it up again, you'd have to readjust everything. When we were considering a design for our own tom mount, we found out that short-legged drummers, who wanted to get in close to the bass drum, sometimes found it difficult to get their toms in a comfortable position; they'd often be in too close. Long-legged drummers had just the opposite problem. This occurred because the hole for the tom mount was more or less in the center of most bass drums, and the mounts offered only a little front-and-back posi-

tioning flexibility as a result. So we came up with the *Slide Trak*. There isn't any hole in the bass drum. Instead, there is a steel base about 9" long. The upper section of the mount slides on a groove in this base, so a drummer can move the toms closer or farther away independently from the bass drum. We also incorporated ball-and-socket support posts on individually adjustable 'shoulders.' Everybody who tries the *Slide Trak* seems to like it, because it's so easy to adjust. We have it patented, and we think that it's probably one of the better systems on the market today."

Corder's claim to being American-made extends to their hardware. Many American drum companies make little secret of the fact that much, if not all, of their hardware is imported for economic reasons. Corder actually makes their hardware in their Alabama plant. Their ability to do that came about as a result of another company's misfortune, as Jim explains. "We knew of a company that was going to make their own hardware, but went bankrupt before they ever got started. So we were able to buy all of the

parts for making stands pretty reasonably. We got enough to last a long, long time. That got us into the making of the stands, using what machinery and dies that we had in order to make die-cast parts, like our tilter.

"We started making our little hi-hat clutch assemblies; we had a machine for that. We started making the foot pedal that goes with it, and little frames for various things. So with the legs and parts that we had on hand and tubing that we were able to get, we only had to come up with a few other little items in order to give us a hi-hat stand, a throne, a double-tom stand, and three different snare stands: regular, concert, and tilting models. We don't make a counterweight-type boom stand, because we have a cymbal stand with a tilting section that can do the same thing that a boom stand would do. But if we find that there is enough demand for a boom, we'll go ahead and make one; we have everything available to do it.

"We make a bass drum pedal, too. We have a little foundry across the Tennessee River that casts the parts for the

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footboard, the frame, and the little lever that presses down on the bass drum hoop to clamp the pedal down. We take all those parts and work them a bit in our machine shop and come up with a pretty good foot pedal. In fact, when Fibes had it, it was one of the first chain-driven foot pedals made. We still use the chain drive because it's almost indestructible.

"Doing things this way got us into hardware manufacturing very reasonably. Of course, as we run out of things, we'll replace them. We have our own machine shop in which we can do almost anything we need to. What we can't do, we have done to our specs by other American companies. For example, our lugs are made by Greenfield Diecasting, where Fibes had them made. We own the mold. When we need lugs, we just have them make up ten or twenty thousand for us.

"We buy our hoops in blank form and punch the holes in them ourselves—except for the 6", 8", and 10" models. We have to buy those pre-punched from Taiwan, because our machine will not let us

punch hoops smaller than 12". But all of our others start as blank, raw hoops, without any holes and without plating. We put them on our machine and index them with either 6, 8, 10, or 12 holes. So we can take a blank and use it in four different ways. If we had to go out and buy completed hoops for each hole configuration on each size drum, we'd have to have a tremendous inventory. But the way we do it with our machines eliminates that need."

Jim is looking forward to the day when he doesn't even need to buy hoops. "My son, Don, who is in charge of the machine shop, has already made roller forms, and we just need the heavier-duty hydraulic machinery to take those on in order to make our own hoops. In fact, we've already made some hoops, but they weren't what we consider good enough quality that we could start using them. We're going to have to go to maybe a 100- or 200-ton hydraulic press roller in order to form the hoops properly. Then we'll weld them together and make hoops just

like Ludwig and Slingerland made theirs."

Another unique aspect of the Corder operation is that Corder is a *full-service* company, offering standard drums, custom drums, refinishing or recovering for existing drums, and even response to special hardware requests. As Jim puts it, "One of the nice things about being a smaller company is that we can respond to ideas or suggestions that come in without it costing a million dollars in retooling. Somebody who's tied into a production line can have great ideas, but it takes them five years to implement them just because they first have to get rid of everything else they've got in the works.

"Drummers really need to have someone they can call upon to have something made to their specifications. And you can't do that with the big guys. For example, we just made some shells for a store called House of Musical Tradition: 4x20 frame drum shells—sort of like Irish bodhrans. You can't get those anywhere. But we can *make* them, because

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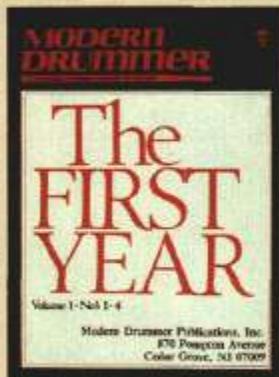
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we don't have a dedicated assembly line. We can stop what we're doing and custom-make something. When somebody wants something in a hurry, we have the flexibility to just change things up for them."

In the best tradition of American drum companies, Corder is a family affair. Each of Jim's three sons is involved in a different important aspect of the company's operation. As Jim explains, "Gary is the oldest son, and he is kind of an assistant manager for plant operations. Don is our head machinist in charge of the shop; he makes all the molds and molded parts for us. Ken has been our public relations man, attending all the shows and keeping up with the displays. But he also does all of the lacquering, buffing, and printing for the shells that have to have special treatment—like red mahogany shells, or natural maple finishes, or black lacquer sets. He has a fellow who helps him as far as painting hoops, but that's negligible compared to the knowledge it takes

to do the good piano-finish type of lacquering on the drums. So all of my sons have a niche in the plant here; they all have a place that is very important."

And what's left for Jim to do? "Well," he answers with a laugh, "supposedly it's my job to coordinate all this, but I just let them go in and do it. I don't have to do anything."

But Jim's sense of humor modestly masks his key importance to the company. All of their other skills notwithstanding, none of his sons are drummers. "That's what I bring into it, I guess," says Jim. "The drumming. But we have many drummers working in our plant who are better than I am. They often bring suggestions to me. I think my major contribution, all along, has been the ideas that I've had after looking at a problem that needed to be solved. That's how you start something like this: One thing leads to another, and then that leads to something else, and the first thing you know, you've got a business."



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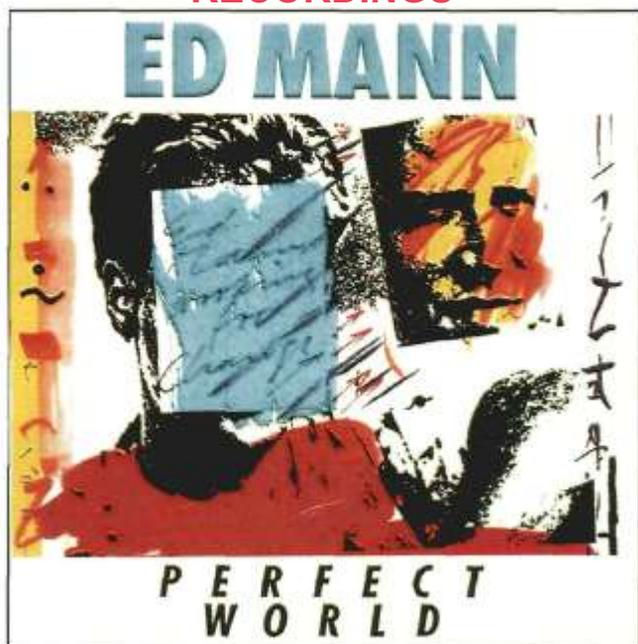
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ED MANN—*Perfect World*. CMP 45. E. Mann: perc, vcl. Chad Wackerman: dr. V. Vierra: vcl. W. Fowler: trp. B. Fowler: trb. D. Lunn: bs. M. Hoffman: grt. K. Mann: vcl, har. *Lono / Why / The Other Way / Pattern Mod / One Of Us / Working For Change / Walking In Balance / Urban Leader / The Bigg*.

For a musician who wishes to put out albums under his own name, just being a great player is not enough. Finding an identity is what's crucial. Each album has to have enough unifying characteristics from song to song to make it cohesive, and there has to be a certain continuity from album to album so that listeners can be reasonably assured that if they liked the previous effort, they will probably enjoy each succeeding one. At the same time, the artist has to show signs of growth and change, so it doesn't sound as if he's merely remaking the same album over and over.

Ed Mann got off to a good start with his first solo album, *Get Up*. While there was a good deal of variety in the music itself, the unique instrumentation remained constant from song to song, giving the album as a whole its own character. Now, with the release of *Perfect World*, Mann has retained the same core group of musicians from the first album—providing continuity—but has also added vocals on five of the nine tunes—providing change.

Compositionally, many of the same elements from *Get Up* are employed on *Perfect World*, in terms of blending pop, jazz, and island-sounding music together. Several of the tunes are built around melodic/rhythmic riffs and phrases, and while there is plenty of structure, there is also room for improvisation within that structure. Mann, in particular, displays his mallet-soloing abilities on two of the songs. And, as with the first album,

Chad Wackerman's drumming is simultaneously driving, colorful, and inventive. In addition, the vocals give this album an added dimension that enhances the strength of the compositions and the skills of the musicians. It all adds up to an impressive second album that both reinforces and expands Mann's identity as a bandleader.

•Rick Mattingly

JANE'S ADDICTION—*Ritual de lo Habitual*. Warner Bros. 29553-2. P. Farrell: vcl. D. Navarro: grt. Eric E.: bs. Stephen Perkins: dr. *Stop! / No One's Leaving / Ain't No Right / Obvious / Been Caught Stealing / Three Days / Then She Did / Of Course / Classic Girl*.



With the amount of controversy Jane's Addiction and singer Perry Farrell create, you'd half expect the group to be all show and no tell. But if it takes a bit of digging to find out where Farrell comes from with the spoken word, it's obvious the band's true staying power comes from Farrell's supporting cast of musicians. Stephen Perkins is the glue holding it all together on *Ritual*, leading the band through an album that's half musically bombastic, half moody and introspective.

Underneath a swirl of ring-

ing guitars and echoing voices, Perkins' playing is precise and his sound clear. On "Been Caught Stealing," Perkins uses both hands to ride the cymbal and hi-hat in an infectious swing beat. He later keeps "Three Days" driving during a ballad-like section on through a louder ending, where he also shows marvelous restraint while subtly picking up the tempo.

"Ain't No Right" opens with entrancing snare echoes and tom effects, with Perkins then moving into a thrash-funk feel. Even on "Then She Did," Perkins makes a statement with light, dry ride cymbal work, helping to bring a spacey atmosphere to life.

Perkins doesn't have a distinctive style. He plays like Stewart Copeland at times, Larry Mullen, Jr. at others, John Bonham at still others. But no matter what ocean Farrell's imagination takes the band into, Perkins keeps the band afloat.

• Matt Pieken

CASEY JONES—*The Chi-Town Boogie Man*. Airwax AW 590. C. Jones: dr, vcl. V. Herold, J. B. Gayden: bs, A. Bats: kybd, D. Griffin, S. Goode, L. Adams, M. J. Vaughan: grt. W. Anderson, M. J. Vaughan, Smiley: hns. *The Chi-Town Boogie / Moaning Blues / Ain't That Love / Lucy Mae / Messed Up / Your Love / Right Mood / I Wanna Boogie For You*.

The Chi-Town Boogie Man is as much a showcase of veteran bluesman Casey Jones' singing talents as it is his blues drumming. Though he doesn't pack the emotional intensity of, say, Lonnie

bering and a lettering system to help organize them. Rhythms range from single quarter notes to quintuplets and septuplets. There are also blank strips provided so that you can add your own patterns.

Creating exercises through a system such as this is somewhat haphazard in terms of coming up with practical beats and fills, but for those who are interested in developing the ability to play (and read) just about any possible combination, this will provide a wealth of material. The notation was hand-written, the book sells for \$14.95, plus a \$2.00 shipping and handling charge, and it's available from Playtime Productions, P.O. Box 3271,

Boston, MA 02101.

*Richard Egart

ESSENTIAL STYLES FOR THE DRUMMER AND BASSIST

by Steve Houghton and Tom Warrington

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Ace performers/educators Houghton and Warrington have assembled a well-organized, straight-to-the-point 64-page book and CD package concentrating on the key to all ensemble playing: the locked-in relationship between bass

and drums that determines the foundations for various musical styles. A specific style is featured in each of 30 book segments, which include a chart with a basic drumset groove and a bass part. Houghton provides the commentary on the drummer's ideal approach to interpreting the ink, and Warrington handles the bass advice. Drummers will find that reading the bass tips is also a smart idea.

The accompanying CD contains 30 tracks, which correspond to the book segments. The authors perform on the disc with a full band, making the feels and textural considerations of each style clear. The drum tracks are isolated on the left channel and the

bass on the right so that a student may dial out a track and play along.

This package is especially useful for intermediate players, but there are also catchy grooves like the "3/4 Samba," "Songo," and "7/4 Vamp" that will interest more-advanced students. The authors are wise enough to realize that ensemble training is not about playing alone with a metronome and music stand. That's the great fun of a team book. Unplug your drum machine, call your best bassist buddy, and groove through this book together.

*Jeff Potter



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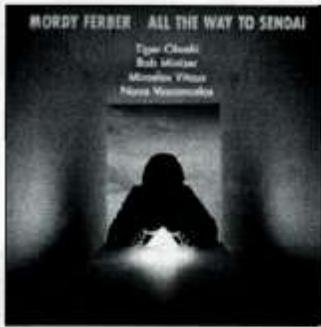
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little more towards the rock side of things than Burton's music called for, and while I wouldn't say he sounds like Steve Smith, I am reminded of the dynamic force with which Smith plays jazz and fusion. Richards can hold down the time feel with the best of them, but he is also prone to more interactive playing, with strong cymbal accents coloring the music and giving it an explosive character. I sense that Richards is being a little more himself on this album, and he is coming on with the assurance of someone who is going to have to be reckoned with in the '90s.

•Rick Mattingly

PETE MAGADINI—*Bones Blues*. Sackville CD2-4004. P. Magadini: dr. W. Downes: pno. D. Menza: sx. D. Young: bs. *Old Devil Moon / Freddie Freeloader / Poor Butterfly / Solar / I Remember Clifford / What A Time We Had / Bones Blues / Freddie Freeloader No. 2.*

Due to Pete Magadini's notoriety as the author of a couple of books about polyrhythms, one could be excused for thinking of him as a drummer who specializes in avant-garde stylings, or in music that is more mathematical than groove-oriented. But as this CD reissue of a 1977 session shows, Magadini is a

solid, straight-ahead jazz drummer who never leaves you in doubt about where to tap your foot.

The bulk of this disc contains jazz standards, performed by a classic sax/piano/



bass/drums quartet, filled out with a couple of tunes by band members. Magadini gets a chance to work in a variety of tempos, and displays a nice touch with brushes on several of the cuts. For the most part, Magadini is content to propel the band with a strong command of swing on the ride cymbal, and enough snare drum comping to keep the soloists hopping. There are no extended drum solos, but there are four- and eight-bar breaks on two tunes in which Magadini displays an impressive sense of phrasing. Overall he comes across as a supportive drummer when it's time to support, and a drummer who can also deliver when it's time to take the spotlight.

•Richard Egart

BOOKS

SELF-PUBLISHED DRUM BOOKS

More and more, drummers seem to be taking matters into their own hands when it comes to publishing their own drum books and selling them through mail-order. Here is a sampling of some of the ones

that have arrived at MD during the past couple of months.

Jim's Rock Collection, by Jim Barnard, consists of 368 patterns, which are divided into three parts. Part I has patterns for bass and snare drum only, and the student is encouraged to apply various cymbal rhythms to these beats. Part II contains additional beats, but this time, a cymbal pattern is also included with each one, ranging from straight 8ths and 16ths to more linear-type patterns that work in conjunction with the snare drum rhythm. Part III consists of "samba-inspired patterns" in which the bass drum is the same throughout (a samba pattern) with various snare and cymbal variations.

While the book is recommended for double-bass players, the bass drum rhythms are written on the same line throughout, with no indication as to which drum should play which note, leaving the player the freedom to decide that for himself. The notation is hand-written, but is very clean and easy to read. The book sells for \$7.00 and is available from Manor Press, 421 Samar Avenue, Naples, FL 33962.

Rudimental Extensions, by Donald P. Stroffolino, applies the idea behind *Stick Control* to the rudiments. The author applies virtually every possible sticking variation to Flam Taps, Flam Accents, Swiss Army Triplets, and Flam Paradiddles. For a rudimentally oriented drummer, this could be an enjoyable way to refine technique. The manuscript is hand-written, and although it's a bit spread out, it is easy to read. The book is spiral bound, which

always helps a book stay open on a music stand. *Rudimental Extensions* sells for \$8.50, and is available from D. P. Music, 30 Martin Drive, Wappingers Falls, NY 12590.

Bag Of Tricks, by David Brady, is divided into three sections. The first, "Study Review," consists of 12 reading exercises for snare drum, ranging from basic (quarters and 8ths) to fairly complex (32nd-note triplets). This is followed by a section titled "Five Licks," consisting of five basic patterns for drumset fills. The book concludes with "Twenty Solos," which is just what it says it is. Combining rhythms and techniques from the first two sections of the book, the drumset solos range from intermediate to difficult, and should give one a good command of some basic moves around the set.

This book was computer-engraved, but the music was set very tight and crammed together in a lot of places, so that it is often difficult to read. Also, even though the entire book is in 4/4, it wouldn't have hurt to have included time signatures. *Bag Of Tricks* sells for \$15.00, which includes a cassette, and is available from Good Vibes, 62 Noonan Ranch Circle, Santa Rosa, CA 95403.

Combinations, by Richard Santorsola, is similar in approach to the second Jim Chapin book, *Independence—The Open End*. Rather than providing specific patterns or examples, the author has devised a system whereby the student can use movable strips mounted inside a frame to create an endless variety of patterns that can be applied to drumset beats as well as fills. The strips have both a num-

bering and a lettering system to help organize them. Rhythms range from single quarter notes to quintuplets and septuplets. There are also blank strips provided so that you can add your own patterns.

Creating exercises through a system such as this is somewhat haphazard in terms of coming up with practical beats and fills, but for those who are interested in developing the ability to play (and read) just about any possible combination, this will provide a wealth of material. The notation was hand-written, the book sells for \$14.95, plus a \$2.00 shipping and handling charge, and it's available from Playtime Productions, P.O. Box 3271,

Boston, MA 02101.

*Richard Egart

ESSENTIAL STYLES FOR THE DRUMMER AND BASSIST

by **Steve Houghton and Tom Warrington**

Publisher: Alfred Publishing Co., Inc.

16380 Roscoe Blvd. P.O. Box 10003 Van Nuys, CA 91410-0003

Price: \$17.95 (book and CD)

Ace performers/educators Houghton and Warrington have assembled a well-organized, straight-to-the-point 64-page book and CD package concentrating on the key to all ensemble playing: the locked-in relationship between bass

and drums that determines the foundations for various musical styles. A specific style is featured in each of 30 book segments, which include a chart with a basic drumset groove and a bass part. Houghton provides the commentary on the drummer's ideal approach to interpreting the ink, and Warrington handles the bass advice. Drummers will find that reading the bass tips is also a smart idea.

The accompanying CD contains 30 tracks, which correspond to the book segments. The authors perform on the disc with a full band, making the feels and textural considerations of each style clear. The drum tracks are isolated on the left channel and the

bass on the right so that a student may dial out a track and play along.

This package is especially useful for intermediate players, but there are also catchy grooves like the "3/4 Samba," "Songo," and "7/4 Vamp" that will interest more-advanced students. The authors are wise enough to realize that ensemble training is not about playing alone with a metronome and music stand. That's the great fun of a team book. Unplug your drum machine, call your best bassist buddy, and groove through this book *together*.

* Jeff Potter



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PORTRAITS

continued from page 55

what you're playing over. A drum solo is not just suddenly a space in which to go berserk. Some things don't change in music, and that happens to be one of them.

"There are certain people who will always be in the history books of music as innovators. Joe certainly was an innovator, and continues to be. In fact, I've been studying with Joe recently. It's interesting that I've had my whole life to do it, but it was always, 'I've got to do this' or 'I'm busy with that.' But finally I made time to take one lesson with him, and now it's almost like an addiction, where I feel I should spend as much time as possible with someone who is that much of a master in so many directions."

What, specifically, is an accomplished player like Brubeck learning from Morello? "Well," Dan answers, "going back to my Bonham/Mitchell influences, there was a lot of sloppiness in their playing that Joe just doesn't have. I don't really feel that I'm changing my style or

approach, but someone like Joe can really clean you up. It's like, 'You didn't quite fit all of the 64th notes that you meant to into that bar, so it's not exactly what you wanted to play.' I'm having to look at everything I'm attempting to do, and really analyze it. Instead of looking at it like, 'This is my idea and I'll execute it to the best of my ability,' you realize that it really isn't to the best of your ability. You're just being lazy. You could actually play it correctly."

While this is the first time that Dan has taken formal lessons from Morello, it is obviously not his first exposure to him. "Joe was around a lot," Dan recalls, "and whenever he was rehearsing with my dad, I would listen. Also, my dad would often take me out on tour with him, so I got to hear Joe almost every night. I was totally enthralled with what he was playing."

"But it was more like a subliminal influence," Brubeck says. "I was only about seven years old, so there wasn't a hell of a lot someone like Joe could have shown me at that point. The major thing he did for me was leave a drumset at our house, and he was always encouraging about me playing. I think he knew that I would be a drummer, because I was always watching him. But his influence on me at that time wasn't so much in what he showed me as it was in the fact that I grew up aspiring to that calibre of player. What I considered to be a good drummer was probably on a much higher level than a lot of people."

Young Dan Brubeck had yet another advantage besides his exposure to Morello. The Dave Brubeck Quartet were pioneers in the use of odd time signatures, and Dan was constantly exposed to that music. As a result, playing in meters other than 4/4 has always come quite naturally to him. "In fact," he says, "for years I was much more comfortable in odd times than in four. In the last ten years I've made it a point to get comfortable in four, because that's what almost everything is in."

"But I would rather solo in 7/4 or 5/4 than in 4/4," Dan says. "When something is sort of turning around all the time within itself, it seems easier to me to be creative over it. I've never had a

problem, say, counting in five and playing in six on top of that, and knowing that I'm going to come out even every three bars if I play a certain pattern. In 4/4, sure, you can play over the bar line, but usually it just sounds like you've turned the beat around.

"In four," Brubeck says, "I feel like I'm in a box that I'm trying to break out of. In five or seven or some odd time, I feel like the box has already been broken, so I'm playing on the outskirts anyway, and the minute I go over the bar line, I'm freed. Of course," he laughs, "you sometimes hear people play in five and it's like, '1-2-3-4-5, now-here-is-the-next, 1-2-3-4-5...'" In that case, no, it's not freeing. But if you have a natural feel for it, then it can be far more freeing than playing in four, which came out of that whole Germanic marching tradition and the concept of everything being even. Everybody could march to it, and everybody could dance to it."

Besides the music his father's group was playing, Dan had another strong influence in terms of odd times. "There was this mirdangam player named Raghu," Brubeck remembers, "who taught at Wesleyan College, where my brother was in the ethnomusicology department. I heard this guy play and I couldn't even get a grasp on how he was perceiving time and playing over it. It would be everything I could do to count a measure of seven, but he would play it forever with every possible subdivision and come out right on one. I think he had been a professor of mathematics in Calcutta, and it was something he applied to his music, because a lot of drumming is mathematics. I'd hear him play and then go home and think about those kinds of time divisions."

Brubeck is very interested in exploring odd times further through the Dolphins. "I wrote a tune for the group," he says, "that is basically six against five. It has a very African influence, and if you just listened to it without counting you would probably think it was all in six. But actually it's in five, and everything is going over the bar line consistently."

"One of my goals as a player is to try to bring more of that into music," Dan says. "Joe was a pioneer, and he achieved sort of a breakthrough. But there is



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another level of breakthrough that has to happen. I think that's a matter of making odd times feel danceable, and that requires being able to put an even time against it. Maybe that seems ridiculous, but I think there are ways to do it where people don't really notice that odd-time things are happening. Basically, they are just feeling a pulse, and it becomes subliminal. That's an aspect of drumming that I would like to develop to where it doesn't seem so offensive to the general public."

Ironically, it was straight 4/4 playing that gave Brubeck his biggest challenge. "A few years back," he explains, "I did some touring with a few rock bands. I was in Roy Buchanan's group, and I toured with the Band for a while when Levon Helm was doing a movie. All of that stuff was real backbeat and non-fill-oriented. Considering all of my influences, all I could think about for the first month of those gigs was not what I was *playing*, but what I'd better *not* be playing. I felt that I had to censor myself, bar by bar. It was torture to me.

"I don't mean this as a criticism of that type of music," Dan hastens to add. "I really love the Band's music, and I feel the same way about Levon Helm as I do about Joe Morello—in a different direction. That simple approach is a very definite style, and by saying it's simple I'm not saying that it's dumb. It's a real smart approach for a certain type of music, and Levon is really phenomenal at it because it's natural for him. But it wasn't the way I was used to playing. I felt like I was in an editing room, splicing and dicing everything I did. I like to be in a setting where I don't have to think about anything at all—where I can just be *totally* enveloped in the music and serve as a vehicle for it. If that isn't happening for me, I feel very uncomfortable. So as much as I loved Roy Buchanan and those guys, playing that music isn't really for me.

"At the same time," Dan says, "I don't know that I would be able to play the Dolphins' stuff if I hadn't had the input from that completely different approach to music. It allowed me to reach a sort of happy medium, which is how I'm approaching things now. Sometimes I'm content to just let the groove ride for a

second. When I was playing with my dad years ago, I was a much busier player."

Besides his work with the Dolphins, Brubeck has a couple of other musical outlets. One is a group called the Brubeck/Laverne Trio—sometimes known as BLT—which consists of Dan, his brother Chris on bass, and pianist Andy Laverne. The group's eponymous album shows a more coloristic side of Dan's playing, but he says part of the reason for that was the circumstance under which the album was recorded.

"I had worked with Andy off and on for about 15 years," Dan explains, "and of course Chris and I have played a lot in various situations. We had talked about putting a group together, but had never actually done it. But then we were asked to do a record. So we went into the studio without really having any material developed. We had a lot of charts, and we were pretty much interpreting the music for the first time.

"Our music has grown a lot since that record," Dan says. "But at the same time, I think there's something to the original way you approach something. I would say BLT's music is artsier—more like contemporary jazz. On the record it's a little *closer* to fusion because we wanted to make it slightly more palatable. But in reality, when we go out and work together, Andy is playing acoustic piano and it really is a jazz trio: We play a lot of straight-ahead swing stuff. I always love playing with Chris and Andy because it gives me an opportunity to keep that side of my playing happening. There aren't that many opportunities to play straight-ahead jazz and get paid for it," Dan adds with a chuckle.

But Dan does, in fact, have yet another outlet for the straight-ahead jazz side of his playing: the Dave Brubeck Trio, where he continues to work with his father. In that setting, Dan indulges his love of brush playing. "A lot of the stuff with Dave is almost bombastic brush use," he says. "We do a version of 'It Could Happen To You' that is like an extreme uptempo Latin thing, and I play brushes on that. It's a real crowd-pleaser type of tune, and a feature for me that I solo on. So dad's trio provides a context where I can use that approach. I wish

there were more things like that out there, because the sound of brushes on drums is really appealing to me.

"Dave's thing is like back to the cave for me," Dan adds. "It just feels so root-oriented, and it's fun to just swing. Dave can make something swing like crazy; you just have to be there laying down the beat for him. In a lot of ways, my approach to Dave now is just to create a pad for him to blow over. A lot of that stuff has its own momentum. Keep a pocket happening and it grooves forever."

One can almost hear more evidence of the Morello influence on Dan's work with the Dolphins than when he plays with his father. Does he consciously try to avoid sounding like Joe when working with Dave? "Not consciously," he replies, "but I guess in a way I've avoided giving any room for comparison in terms of how I approach playing with Dad. Over the years, what I've found is that Dave really likes a simpler approach, and I guess I've gotten in the frame of mind of giving him what he wants instead of playing all the stuff I think would be great. Of

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course," Dan laughs, "sometimes what I *think* he wants turns out to be not at all what he wants. It's just my assumption."

Some of Dan's playing with his father evokes memories of another great drummer who worked with Dave Brubeck, and from whom Dan took formal lessons: Alan Dawson. "I can't say enough good things about Alan," Dan says. "First of all, as a player, he has an insane amount of independence. I've always thought of him as a dancer; the way he plays is like dancing around the time. And he has had a great influence through the people he has taught, such as Peter Erskine, Tony Williams, and Harvey Mason.

"I went to Alan thinking that I knew a lot about music and drums, and he expanded me more than I thought anybody could in a very short amount of time. I've never been someone who's easy to teach and who can pick things up quickly. But week after week he would pour something new down my throat, and out of embarrassment I would work on it until I got it. I still work on a lot of the stuff he gave me, and it's all completely valid information.

"Specifically," Dan says, "the main thing I got from Alan was the ability to look at a rhythmic figure and be able to play it a hundred different ways. Using the Ted Reed *Syncoption* book, and with the cymbal playing the standard swing rhythm and the hi-hat playing 2 and 4, Alan will have you play the syncopated figures with the bass drum while the left hand plays every potential triplet in between. That might sound easy, but when you first start doing it, boy! But it develops your reading and coordination incredibly, and it really develops your sense of the timing between notes. You really get to know how much space there is between that dotted quarter and the next 8th or whatever.

"Even now," Dan says, "I'll go back and do that triplet exercise I just described. There are endless approaches within it, with the result that, when a figure comes up, I've got all of these possibilities at my fingertips. I can put triplets in with the left hand and color the figure,

or use the hi-hat as part of the figure, or whatever I want. So studying with Alan was like opening door after door after door."

While Dan Brubeck has a definite identity to his playing, there is one other thing that has caused people to notice him—and to remember him. "I play barefoot," he says, laughing. "It's like an unintentional gimmick, but it's something a lot of people think of when they think of me: 'Oh yeah, he's the guy who plays barefoot.' At least it gives me something different.

"But that's not why I do it," he explains. "It started when I was young, and my hi-hat and bass drum were always sliding across the floor away from me. I got tired of always reaching down with my hands and pulling them back to where I could play them, so I came up with a way to grab them with my toes and pull them back. Also," Dan adds, "I've always hated wearing shoes. I'm almost always barefooted.

"I don't think I have any superior speed or anything because I play barefoot," he says. "It's just a matter of being comfortable. In fact, with certain funk things I'm actually better off playing with shoes. I think I'll probably end up having a pair of shoes next to me that I can slip on and off, depending on the tune, the same way I might want heavier sticks for one tune and lighter sticks for another.

"You know," Dan adds, "I was once over at Jack DeJohnette's house hanging out and playing, and I took my shoes off. I told Jack that I was more comfortable playing that way, and he said, 'Yeah, I used to play that way a lot, too. It really is more comfortable.' But, of course, Jack plays great with shoes on, so I asked him if he thought I should learn to play that way. He said, 'Well, I don't think it affected my playing one way or the other. But there are situations where you will probably want shoes, because otherwise, your feet are going to get REAL COLD.'" Brubeck pauses, laughing. "So it's probably good to be able to play either way."



Fear And The Recording Studio

by Roy Burns

Entering a recording studio for the first time can be very intimidating. Studios are often large rooms with all the warmth and coziness of a modern hospital. There is glass, metal, and strange-looking equipment placed seemingly at random.

The November '90 issue of *MD* featured a round table discussion with several top session players from Los Angeles. I admired the way in which they were all so honest about their first experiences in the studio. The apprehension, anxiety, and downright fear can be more difficult to deal with than the musical requirements of the session.

I did my first session in New York when I was 20 years old. In those days, there was no tracking or overdubbing. Everyone had to play their part—correctly—at the same time. If you couldn't, you didn't get any more calls. Highly aware of that fact, I was concentrating so hard that at the end of three hours I had a giant headache. But as I was packing up my drums after the session, Doc Severinsen (who played trumpet on the date) walked by and said, "Nice job, kid." Well, that made my whole day! In fact, most of my headache went away with that one compliment. I'll always remember Doc kindly forthat.

Jack Sperling, the wonderful big band drummer who used to play all the Bob Hope TV shows with Les Brown, told me a great story about his first recording session. The tune was a big band arrangement in the style of Count Basie. When

they first played the chart, Jack played open hi-hat (dah, dot da-dah), which was the accepted thing to play in that style.

The producer came out of the booth to talk to Jack. Naturally, this only made Jack more nervous. He said, "Jack, that hi-hat just doesn't make it. Could you play brushes?" Of course, Jack said yes. After a chorus or so of brushes, the producer came out of the booth again. "Jack, could you play brushes on the ride cymbal? I'm looking for a lighter feel." Again Jack complied. After a chorus of this, the producer appeared once more. By now, Jack was sweating like crazy. "Jack, maybe we should try the sticks again, but this time on the ride cymbal." A few bars later, the producer came out *again* and said, "I know what this tune needs. Can you play open hi-hat: dah, dot da-dah?" Jack said, "No problem." In the meantime, the other guys in the band were laughing like crazy, because this "great" suggestion from the producer was what Jack had played in the first place.

There are some things that you can do to ease the pressure in the studio. First of all, be early! If you are late and your lateness causes the session to go overtime, you could be charged for that overtime. Another reason to be early is that you may get a chance to look at the music ahead of time. Also, by being early, you'll have a chance to get used to the studio and relax a bit.

Be prepared! Take anything and everything you think you might need: extra drumheads, sticks, mallets, cymbals, etc. In this day and age, you may need electronic equipment as well. And be sure to take a couple of pencils in case you need to make notes on the music. (*That's pen-*

cils, not pens. It's considered bad form to mark up music with ink.)

There are many colleges that have recording studios. If you are in school, get as much time in the studio as possible. It will help you to become more comfortable when recording. And while you're there, listen to playbacks very carefully.

What sounds good in a live performance might not sound as good in a studio. Learning what is appropriate to play in each situation can help you to develop more confidence for both.

I did quite a few demos in the days when the pay was \$15 for three hours. (Often there was *no* pay, but the experience was great.) Today, with the advent of drum machines, drummers don't get as much opportunity to do demos. This is why it's important to tape rehearsals and practice sessions. Any time you get the chance to get into a recording studio, take it! The experience could make the difference later in your career when the pressure is on.

You may never entirely eliminate your fear when recording. The recording studio represents money, and the pressure is *always* there. However, the best players learn to play their best under pressure. Remember, you aren't the only one who gets nervous; everyone does! Only liars and fools say otherwise.

Fear can also be your mind's way of telling you to pay attention. Learn to channel your fear by concentrating and focusing on the task at hand. Concern yourself with the music and with doing the best job possible. If you can make this attitude a habit, you're on your way to becoming a true professional—in or out of the recording studio.

"Everyone gets nervous. Only liars and fools say otherwise."



MD Trivia Winner

Tony Lee, of Burnaby, British Columbia, Canada, is the winner of *MD's*, October '90 Trivia Contest. Tony's card was drawn from among those sent in by readers who knew that **Airto** was the percussionist who said, "I am the biggest outlaw of percussion in the world. I break all the rules."

Tony's correct answer earns him two tunable Drumset Timbales and two *Patato* model congas (and a double conga stand) from LP Music Group, along with congratulations from LP and *Modern Drummer!*

Drummers Collective Merges With SOJ Jazz Studies Center

Drummers Collective and SOJ Jazz Studies Center have merged and are now located in the Drummers Collective facility in downtown New York City. That facility has expanded to accommodate SOJ's ensemble classes and rehearsal studios, as well as broadening the range of instruction offered by Drummers Collective. According to plan, the SOJ programs will serve to fill out the musical knowledge of the students of both schools. For more information, contact Emily Moorefield, Promotional Director, Drummers Collective, 541 Ave. of the Americas, New York, NY 10011, tel: (212) 741-0091, fax: (212) 691-3547.

Drum Center Acquires Three Classic Drums

The Drum Center of Indianapolis has announced the addition of three historic snare drums to its collection. The drums are a Ludwig 6 1/2x14 engraved *Black Beauty* from early 1930, a Ludwig 4x14

gold-plated and engraved snare made in 1925 for the son of silent film star William S. Hart, and the "Tom Mills" drum. This last drum is a European model that was purchased from John Phillip Sousa's "favorite drummer," Mr. Mills, by William F. Ludwig, Sr. in 1902. This drum is said to have given impetus to Ludwig to create the Ludwig metal snare drum.

All three of these drums were formerly part of the William F. Ludwig collection. William F. Ludwig, Jr. personally chose the Drum Center of Indianapolis as the recipient of these special drums because of its mid-America location and because of the enthusiasm shown by the store towards preserving the past.

In Memoriam

Louis Freddie Kohlman, drummer with the Preservation Hall Jazz Band, passed away this past October 3rd at the age of 75. In the mid '30s Kohlman worked with Stuff Smith and Earl Hines, led several of his own bands. (He also sang.) Kohlman appeared in several movies, including *Pete Kelly's Blues*, *Pretty Baby*, and *Angel Heart*. He also worked with Louis Armstrong's All Stars in the mid '50s, released an album, *Jazz Solos In New Orleans*.

B.J. (Barry) Wilson, drummer with Procul Harum, died this past October 9th. Wilson was a member of Procul Harum throughout the band's 11-year history, playing on such albums as *A Whiter Shade Of Pale*, *Shine On Brightly*, and *A Salty Dog*. Wilson also worked with Sandie Shaw, Lulu, Cat Stevens, John Hiatt, and Joe Cocker, including Cocker's *With A Little Help From My Friends* sessions.

Drumming Events

On Sunday, September 3rd, many stars of the drumming world gathered at the Hollywood Guitar Center to help raise \$7,500 to pay for Richard Wilson's fight against diabetes. Wilson is noted for his drumming with Duke Ellington and

Dizzy Gillespie. Helping out at the event were Alex Acuna, David Garibaldi, Louie Bellson, Chad Wackerman, Bobby Rock, Ralph Humphrey, Mark Craney, Casey Scheuerell, and a host of other fine musicians.

Over 800 drumming fans attended the second annual Florida Drum Expo this past October 7th in Tampa. Artists included Dom Famularo, Alex Acuna, Deen Castronovo, Jonathan Moffett, Gregg Bissonette, and Dennis Chambers. Steve Fisher of Roland and Mario DeCiutiis of KAT were also on hand giving demonstrations of their companies' products, and Thoroughbred Music presented Alex Acuna with their Lifetime Achievement Award.

The 1990 Drummers Alliance British Finals took place this past October 23rd. The competition included three-minute drumkit solos, snare drum solos, and percussion section performances. Tony McNally won the drumkit solo final for the under-17 section, while Nathan Curran won for the over-17 section. Gregory Edwards and Nicola Kay won (respectively) the over- and under-17 snare drum finals, and the percussion section prize went to La Fiesta.

The panel of judges for the event consisted of drummers Derek Organ, Neil Wilkinson, Bob Henrit, and Bobby Archiga, plus Gary Mann of Remo Europe. The competition was sponsored by Remo and Meinl (who also donated prizes), and by Carlsbro Music.

Endorser News

Dave Weckl using Fishman acoustic drum triggers.

The Drum Doctor's clients include: **Jim Keltner, Vinnie Colaiuta, Terry Bozzio, Jeff Porcaro, Mike Baird, Ian Wallace, and Peter Erskine.**

Gary Husband using Pro-Mark sticks.

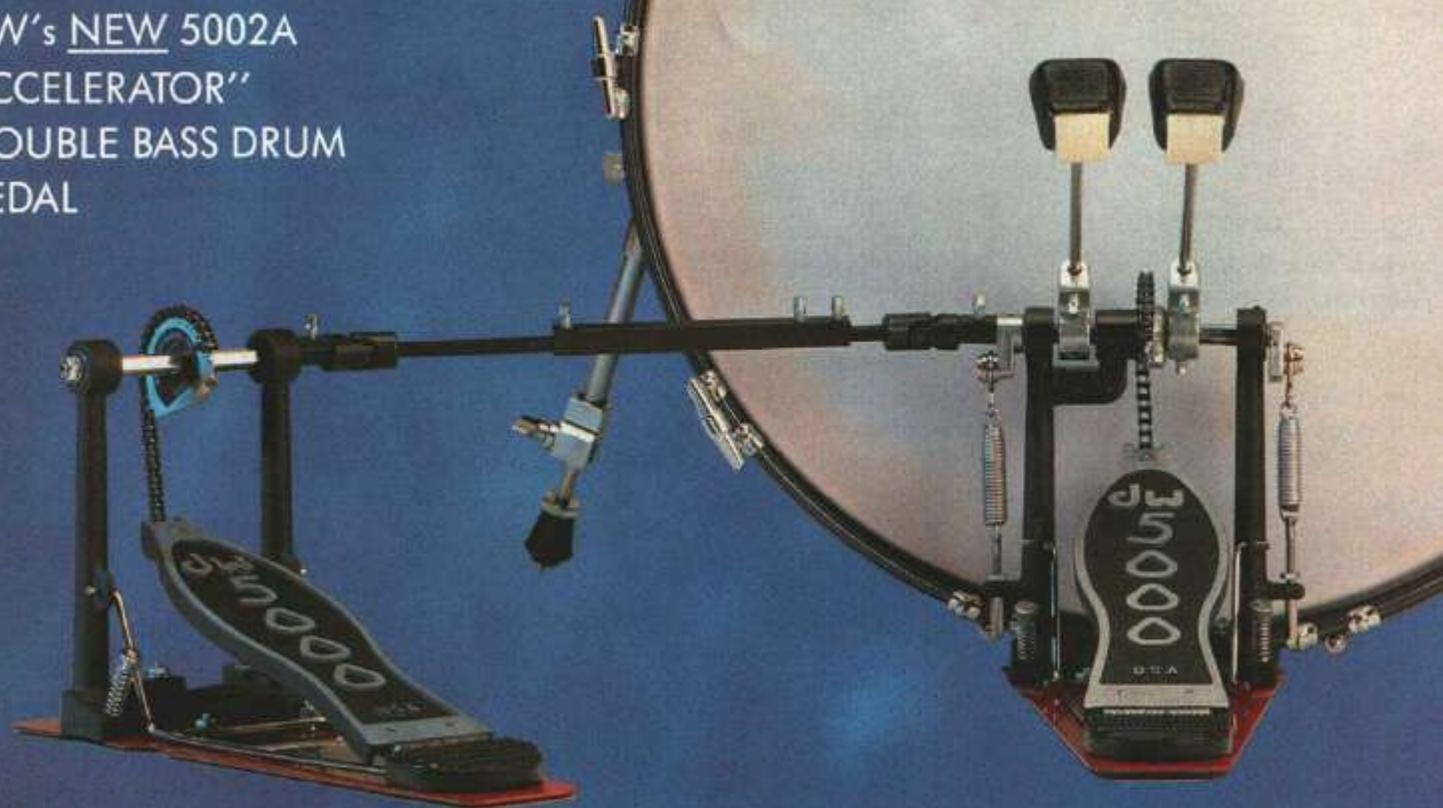
Ed Thigpen endorsing ddrum.

Tommy Aldridge, Mike Baird, Vanessa Brown, Stu Nevitt, Doane Perry, and Joel Taylor all using Axis pedals.



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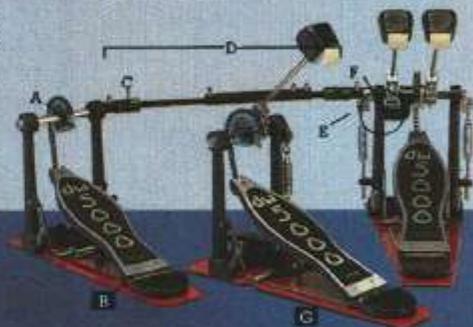
From America's drum hardware leader comes the next step in the evolution of the bass drum pedal: Drum Workshop's 5002A "Accelerator" Double Bass Drum Pedal. The Accelerator features a newly designed Chain & Offset Cam/Sprocket drive system that reduces the distance the footboard, chain and beater ball travel resulting in a more direct, more sensitive, more powerful stroke.

The Offset Cam/Sprocket in combination with DW's exclusive lightweight linkage assembly, twin oil-flow universals and new one-piece primary casting makes the 5002A a complete double bass drum pedal that's the fastest, smoothest, quietest yet.

And, with all these features plus the strength and stability of DW's patented dual pedal plates, the Accelerator is not only the next step in the history of DW's legendary bass drum pedals — when you put your feet on a 5002A Accelerator it'll be your next step, too.

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- Also available: 5000A "Accelerator" Chain & Offset Cam/Sprocket single bass drum pedal.



Slingerland Lite Drumkit

Slingerland's top-of-the-line *Lite* set is made with all-maple, 6-ply shells. It also features 45° beveled bearing edges to enhance the drums' "floating head design," which helps give the drums their warm yet bright tone, according to the makers. *Lite* drums also come with inwardly flanged, original Slingerland-

style hoops, as well as original claw hooks and T-rods. Felt-loaded lugs help to eliminate rattling, and frequency absorption is reduced by extra-thick isolators on the lugs, brackets, and tom-tom holder plate. Newly designed retractable folding spurs offer memory locks.

Lite drums also come equipped with Slingerland 5000 series hardware, featuring quick-release height adjustment, memory locks, heavy-duty feet, and double-braced tripods. All the hardware is

made to retro-fit with the late *Magnum* series hardware. **HSS, Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005, (804) 550-2700.**

Roland Guidebooks

Up And Running! With The Boss DR-550 is the first of a new series of guidebooks that offer a step-by-step tour of basic operations and advanced applications of selected Roland and Boss products. With an emphasis on applications, these books are designed to expedite and reinforce the learning process so that readers can get the most out of their instruments in a minimum amount of time. Activities are included with each operation that take the reader through the proper sequence of commands. Basic connections, control panel functions, and LCD displays are illustrated for every mode of operation. The books also offer helpful explanations of how drum machines work in general,




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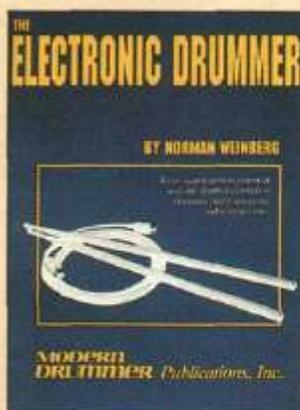
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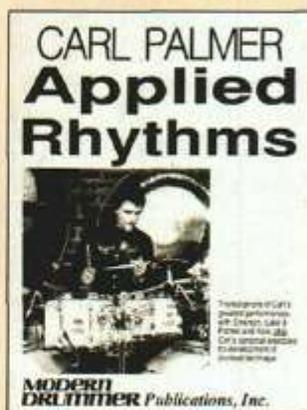
The Modern Drummer Library

The Electronic Drummer



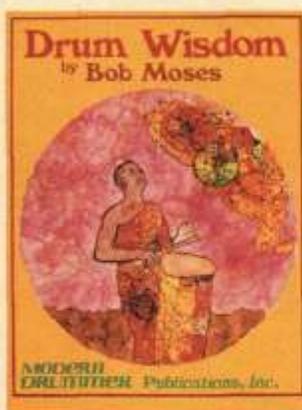
by Norman Weinberg
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.

Applied Rhythms



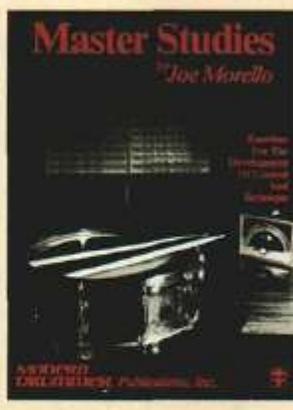
by Carl Palmer
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

Drum Wisdom



by Bob Moses
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

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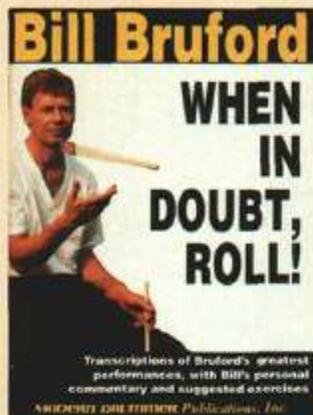
by Joe Morello
The book on hand development and drumstick control. **Master Studies** focuses on important aspects of drumming technique.

The New Breed



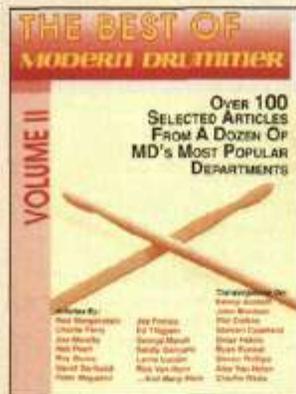
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as well as an introduction to MIDI. For more information, contact **RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.**

New RimShot Stick Models

Several new sticks are now being offered by RimShot America, including two in their Premium Hickory Ribs line, which feature grooves for better gripping. The *Fatboy* stick measures 16-1/8", has a diameter between a 5B and a 2B, and features an oval bead. The *Pitbull* is also 16-1/8" and has no neck and a round bead. Both models are made from red hickory and are available in wood and nylon tips.

Two new models are also available in the Player's Own Series: the *Mike Baird* model (16-3/8" with a 5A diameter), and the *Gary Chaffee* model (16-1/8" with a diameter between a 5A and a 5B and a

round bead). Other new RimShot models include the *Bach Rock* (a redesigned *Symphony* model), a *Jason Bonham* model, and *5B Longshot*. **RimShot America, 6454 Van Nuys Blvd., #150-6, Van Nuys, CA 91401, tel: (818) 782-8848, fax: (818) 782-4659.**

Improved Pure Tone Bottom Line

Pure Tone's *Bottom Line* resonance eliminator now features a longer stem,



enabling the user to reach further toward the center of the drumhead, thereby controlling snare rattle more effectively. (See MD's June '90 *Product Close-Up*.) **Pure Tone Co., 29504 Dover, Warren, MI 48093, tel: (313) 751-2097, fax: (313) 751-2730.**

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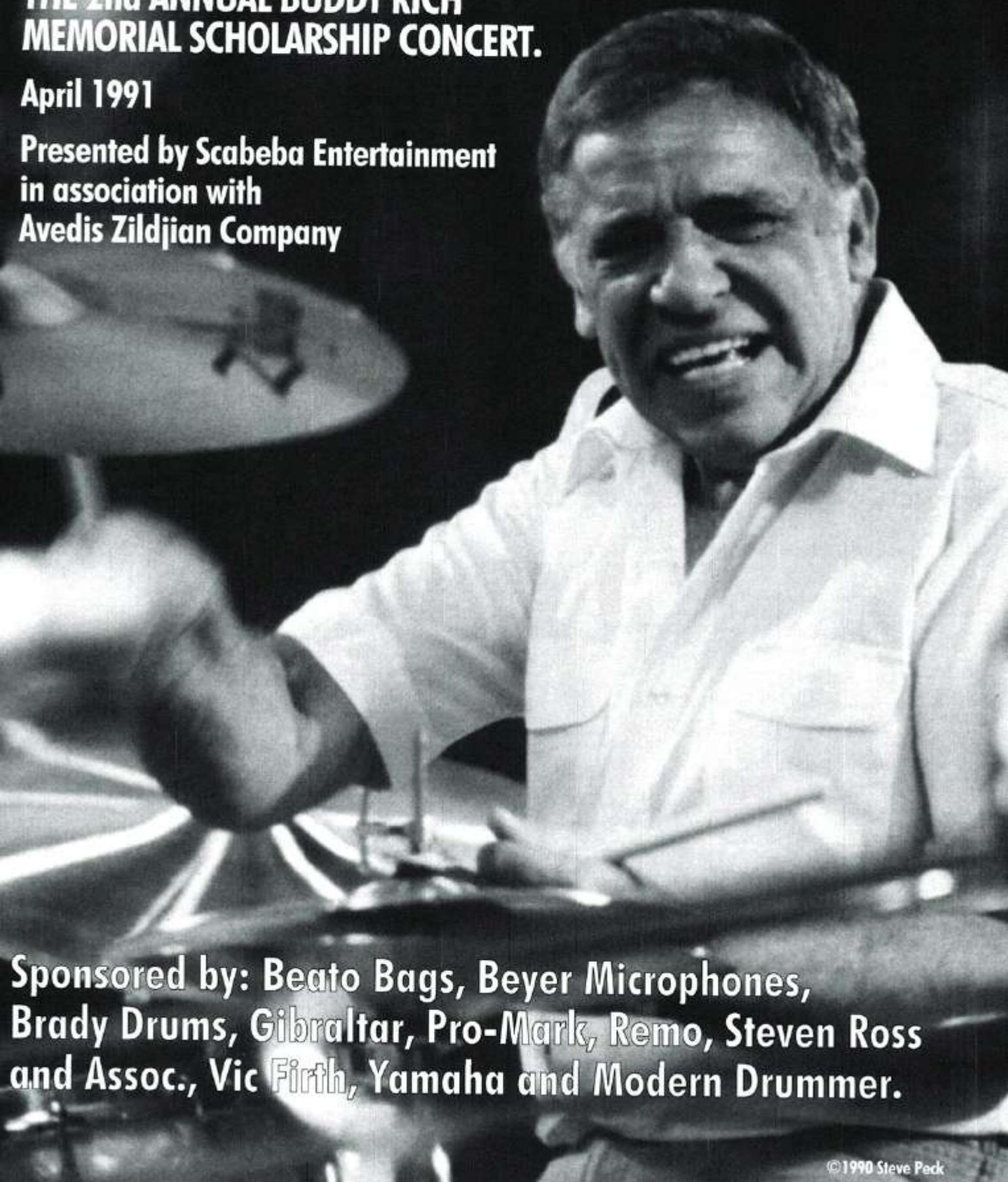
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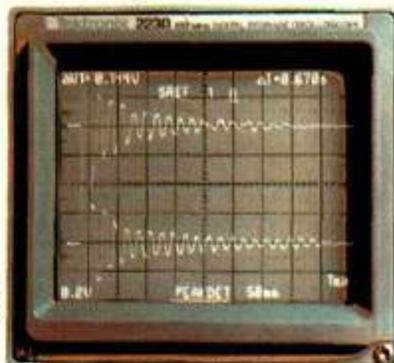
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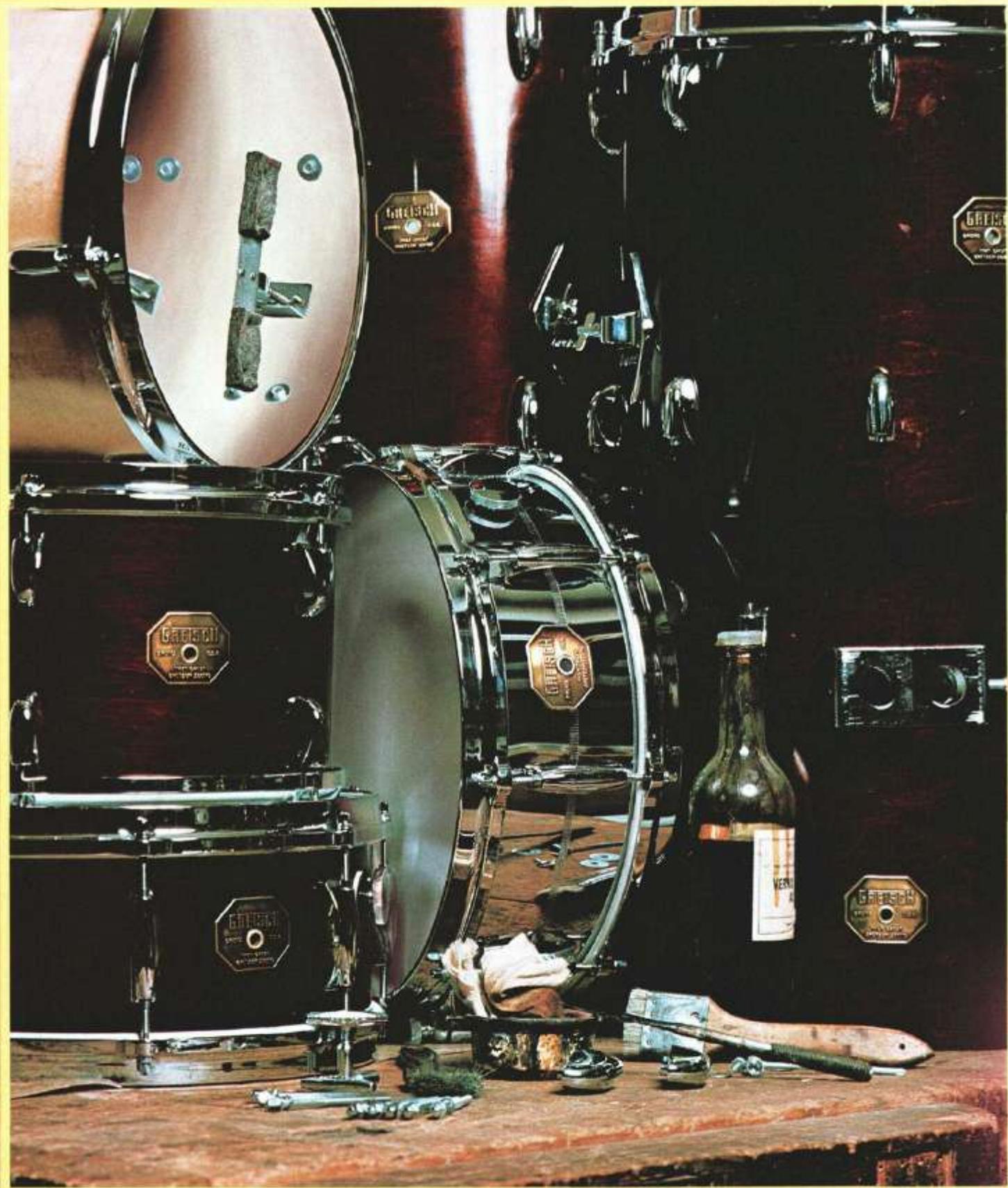
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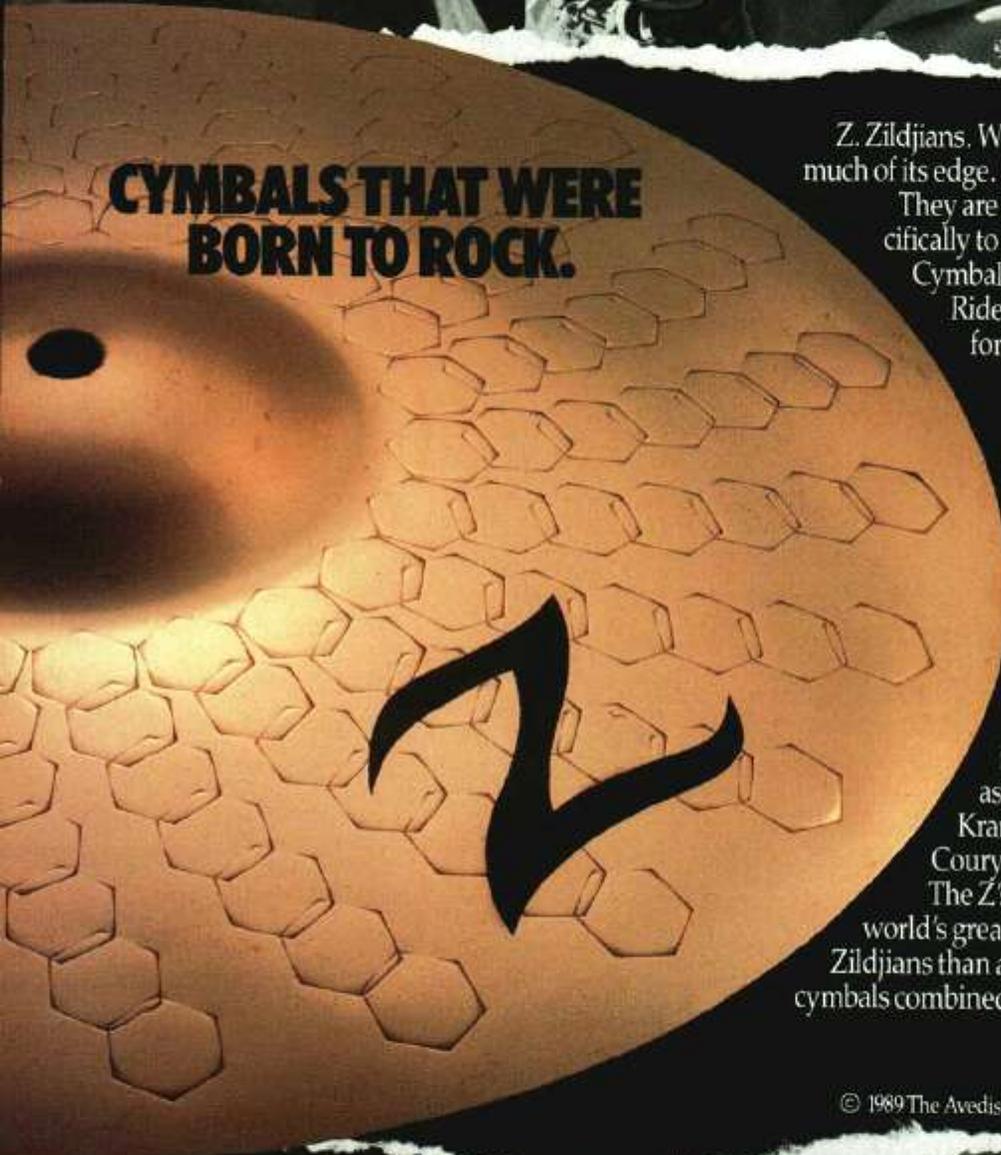
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