

MODERN DRUMMER™

NOV. 1981
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The International Magazine Exclusively For Drummers

JIM KELTNER:
Studio Superstar

Burnin' With
TERRY BOZZIO

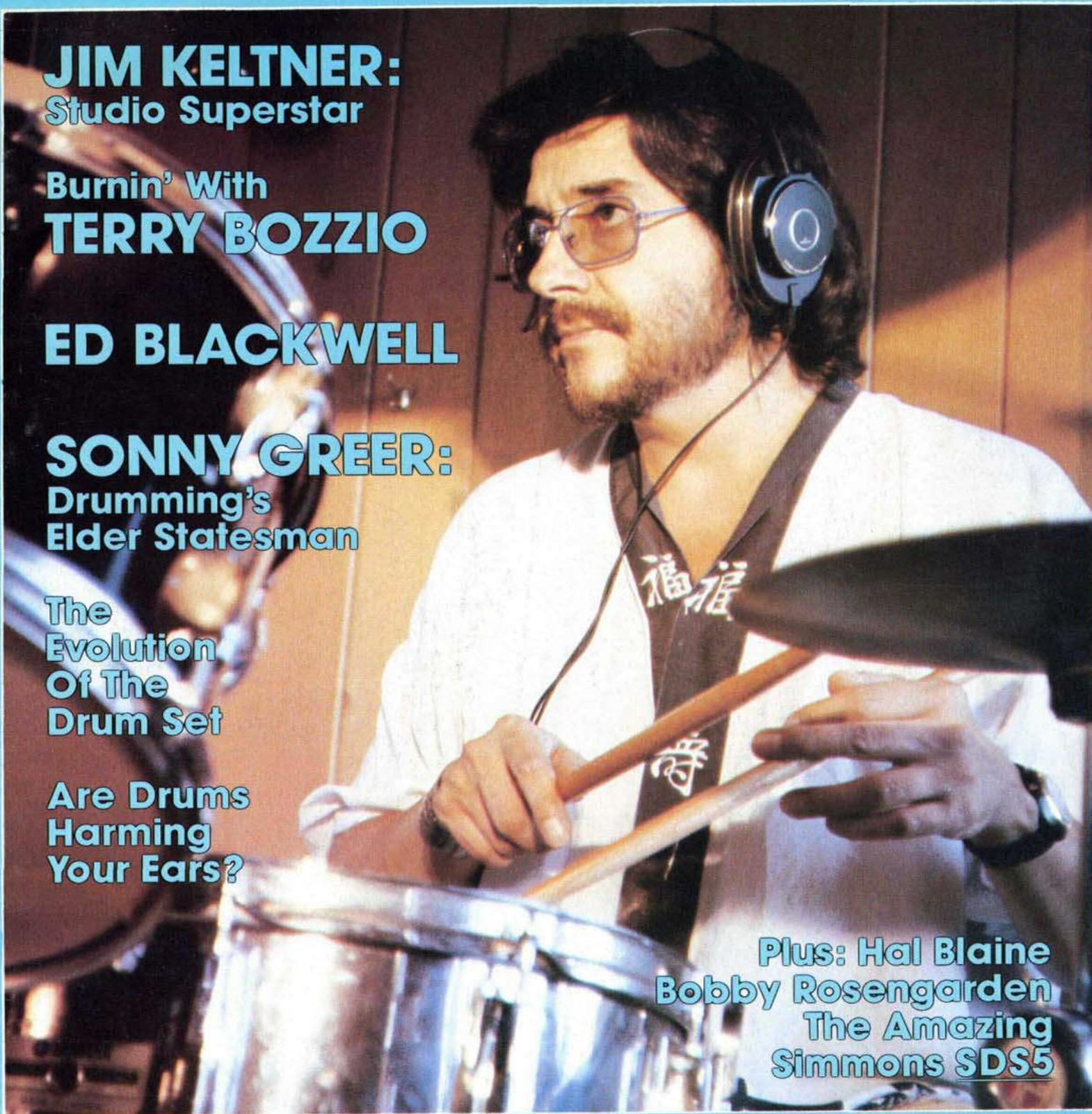
ED BLACKWELL

SONNY GREER:
Drumming's
Elder Statesman

The
Evolution
Of The
Drum Set

Are Drums
Harming
Your Ears?

Plus: Hal Blaine
Bobby Rosengarden
The Amazing
Simmons SDS5



A photograph of Alan Gratzer, a member of the band REO Speedwagon, standing next to a Ludwig drum set. He is wearing a white long-sleeved shirt, a red tie, and blue trousers. He is pointing towards the drum set with his right hand. The drum set is a multi-level configuration with several toms and cymbals. The Ludwig logo is visible on the bass drum head.

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Alan Gratzer, REO Speedwagon

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JIM KELTNER

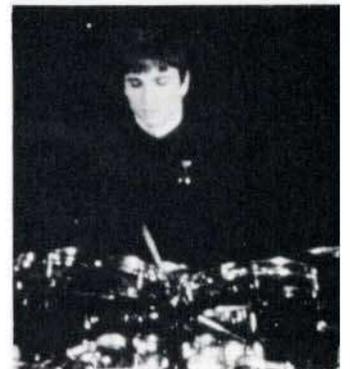
Since his first recordings with Gary Lewis in the '60s, Jim Keltner has become one of the most well-respected drummers in the business. In this revealing MD interview, he speaks of his experiences with such artists as John Lennon, Boy Dylan, and Ringo Starr, and shares his thoughts on balancing personal happiness with the demands of being a musician. **10**

ED BLACKWELL

New Orleans-born Ed Blackwell is probably best known for his work with the influential saxophonist Ornette Coleman, and while Blackwell's contribution to Coleman's music was certainly innovative, it is only one aspect of his total career. Blackwell discusses his many influences and experiences, and how these were combined to give him something very unique—a truly individual style. **14**

TERRY BOZZIO

It takes a special drummer to work with Frank Zappa, whose music is a combination of just about everything. Terry Bozzio not only met the challenge, but he did it so well as to become one of the most popular and best known of Zappa's long roster of drummers. Bozzio offers an interesting look into today's music scene, and into his own musical development. **22**



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EDITOR'S OVERVIEW



I'm saddened by the fact that the drum world recently lost a dear friend in Roberto Petaccia who died of cancer in New York City at the age of 29. Roberto was MD's primary contributing editor for *Rock N Jazz Clinic*. Those of us who work on the magazine feel a very special loss, as he was truly a key member of our team.

Roberto was really much more than a superb drummer. He was an unselfish gentleman whose deep compassion for young players, and insatiable enthusiasm for performing, writing and teaching, were infectious. He was the essence of that special camaraderie which exists between drummers universally.

In an effort to maintain that spirit, the Directors of *Modern Drummer* have decided to establish a scholarship in his name. The *Roberto Petaccia Memorial Scholarship* will be awarded annually to a talented and worthy drummer who has been deprived of an opportunity for advanced musical education. The scholarship will be coordinated through the Berklee College of Music in Boston, and the winner will be selected by MD each year. Further details can be obtained by writing to the Berklee College of Music, c/o Scholarship Committee, 1140 Boylston Street, Boston, MA 02215.

One final note, Roberto had submitted several installments of his *Rock 'n' Jazz Clinic* in advance. We plan to continue publishing the series until it is completed. Though some may question our decision, we feel certain that Roberto would have wanted to continue sharing his ideas with you.

Joe Cocker, Delaney & Bonnie, John Lennon and Bob Dylan are just a few of the artists drummer Jim Keltner has performed with. A household word in the L.A. studios, Keltner shares his views and philosophies, musical and otherwise, in this penetrating profile by MD's Scott K. Fish.

Terry Bozzio has worked with the Brecker Brothers, Frank Zappa and UK. An outspoken 29 year old, Terry lives for performing and tells all in *Bozzio: Burnin'*.

Firmly rooted in the New Orleans traditional style and a student of African rhythms, Ed Blackwell was a key figure in the music of Ornette Coleman during the early sixties. And at age 78, Sonny Greer still maintains an active performing schedule. In *The Elder Statesman of Jazz*, Sonny paints a delightful picture as he reminisces on 28 years in the Ellington drum chair during the heyday of that great orchestra.

Danny Read's *Evolution of the Drum Set: Part I* is a fascinating look at the development of the instrument with some great photographs. And if you've ever had your ears ring after a full night's work, you'll learn more about it from health and science editor Jim Dearing, who explores one of our most prevalent occupational health hazards in, *Are Drums Harming Your Ears?*

November's column roster is as diverse as it is enlightening. For openers, there's Dave Garibaldi with some incredible challenges for mind and body, Roy Burns on cymbal myths, Gary Chaffee on stickings, Roberto Petaccia on ambidexterity, and Rick Van Horn on the new Shure miking system for the singing drummer. You can also read about percussionist Donald Knaack, TV drummer-conductor Bobby Rosengarden, and the amazing Simmons SDS5.

Finally, the editors of *Modern Drummer* dedicate this issue to the memory of Robert Petaccia. He will be missed.

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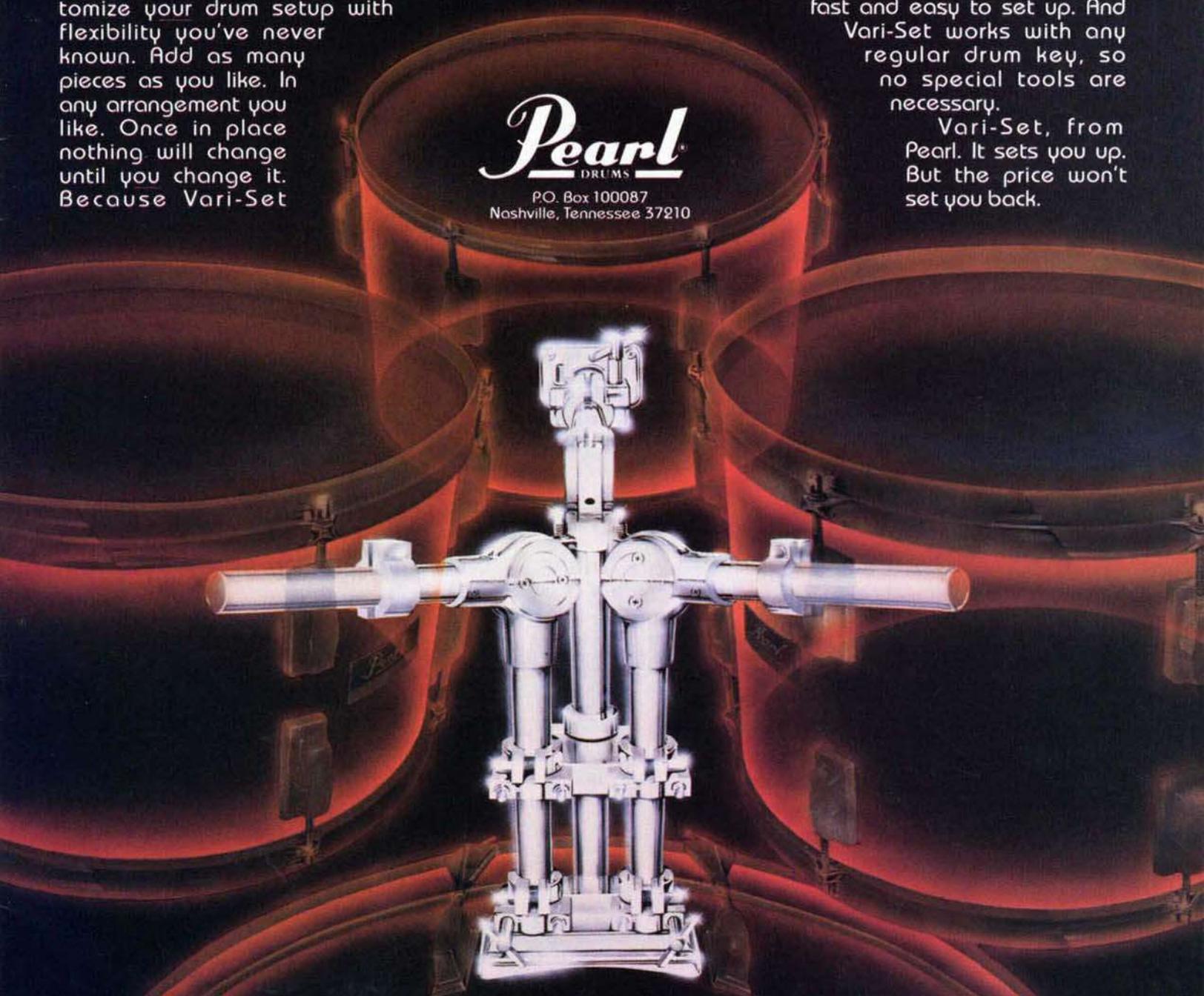
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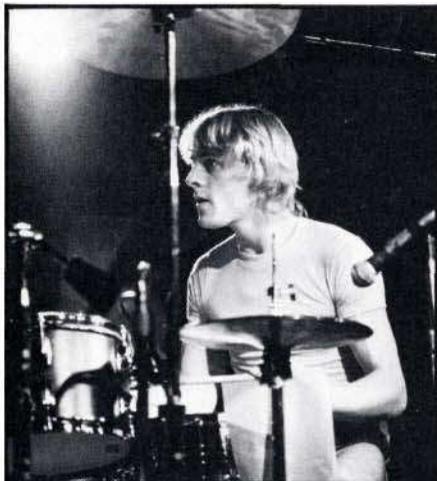
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ASK A PRO

STEWART COPELAND

Q. What do you think of the tonal quality and practicality of Evans *Hydraulic* heads and Remo *Roto-toms*?

James Casey
Carteret, NJ



A. I don't like the Evans Hydraulic heads. I feel they're very dead sounding, and that they absorb the impact of the drumstick and soak up all the response of the skin; which does terrible things to the feel of the drum. But some people like the sound. It's totally a matter of taste. I've used the Remo Roto-toms quite a lot. They're just very specialized drums. If you're buying your first drumset, I wouldn't really bother with them. But if you're into experimentation, I suppose they're experimental. As the basis for a drumset they're not versatile enough. I like them for particular tom-tom effects, I usually prefer normal tom-toms because they have a good sound. But occasionally, you want to use something that doesn't sound like it's part of the drumset.

LENNY WHITE

Q. Do you think there is anything new being played on drums that hasn't been played before?

Eddie Tabile
Springfield, Mo.

A. No, but allow me to explain my thinking. There are a finite number of rudiments which make up drumming, but an infinite number of combinations in which they can be played. Percussion players and African/Latin rhythms greatly influence contemporary music. That's what makes it sound like there's something new being played. It's the placement of the rudiments in today's music that makes it sound new. Music has changed, and so has the placement of the rudiments, yet the rudiments remain the same. That does not mean to say that drummers aren't playing anything worthwhile. If you were to go back and listen closely to the playing of Max Roach, Buddy Rich, Sid Catlett, Elvin Jones, Gene Krupa, Philly Joe Jones and Tony Williams, you would fully understand what I'm saying. It's just new interpretations of basic licks. I will say that what's new today is the use of the instruments themselves. Drummers seem to be learning to play with their feet more, and are beginning to realize the possibilities of the hi-hat.



BARRETT DEEMS

Q. You were once billed as the fastest drummer in the world. Do you feel you're still the fastest? Also, how long have you been playing?

Richard Hoffman
Buffalo, N.Y.

A. There are a lot of good boys around, but many drummers have said I'm playing faster now than I did 30 years ago. I still practice 3-4 hours a day. I sometimes practice with winter gloves on. That really puts some chops on you. I was 68 years old last March, and have been hitting the drums for about 63 years. It's the one thing, outside of my family, that keeps me happy.



RON ZITO

Q. What was the most important studio session for you personally?

Arnold Patrowski
Vineland, N.J.

A. Probably the first session I did with the Woody Herman Band in 1966 or '67. Even though I do many commercial recordings with artists like Barry Manilow and Cher, I still consider myself a jazz drummer, and Woody's sessions were jazz dates. It was something I always wanted to do and I was completely involved in it. I remember I had a great deal of anxiety about doing the recording since I had only been on the road with the band for a month.

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READER'S PLATFORM

I recently had the honor of participating in the 2nd Annual Summer Jazz Drumming Workshop at Ohio University. It was an intensive week's worth of experience that was immensely rewarding both educationally *and* socially. The sessions covered all areas of jazz drumming imaginable. I would like to personally send my thanks to Ed Soph, Guy Remonko, and Bob Breithaupt for their invaluable assistance throughout the workshop. With the Jazz Drumming Workshop and MD to help us along, how can we drummers possibly go wrong?

DONALD WILLIAM
McCLENNAN, JR.
SALEM, OHIO

I was amazed to see Stewart Copeland win the "Most Promising New Drummer" award in your June MD. I am hoping in the future to see an article on this truly great drummer. Thank you.

KENNETH SCHAEFER
ROSEDALE, N.Y.

Editor's Note: MD correspondent Robyn Flans is at work on a Stewart Copeland

exclusive due out in a future MD.

I'm sure the author meant well in his article *A Conga Primer*, but if you're serious about learning, you have to know various rhythms, and the proper execution of these rhythms such as the Afro-Cuban *guaguanco* (not "wawanko"). If you work hard on the proper hand patterns you will have a good sound, and with proper technique, your hands won't need tape or gloves. How about some articles on people like Gene Golden, Jerry Gonzalez and people who know the correct way to play. Guys who have paid their dues.

FRANK VALENTIN
AVENEL, NEW JERSEY

Thank you for the fine piece on our school. We've had response from coast to coast and Europe. Many students have moved to N.Y. to study here as a direct result of your article. It's obvious that your magazine has respect throughout the world, and with articles like *Bassists: On Drummers* expanding the

scope of MD, things can only keep getting better.

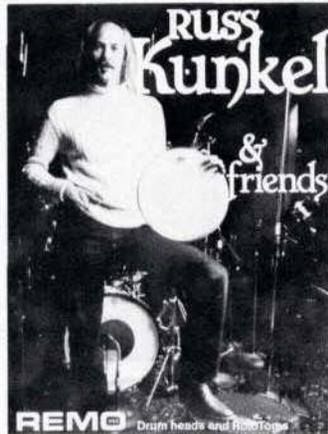
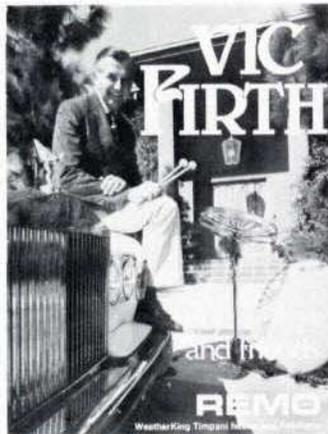
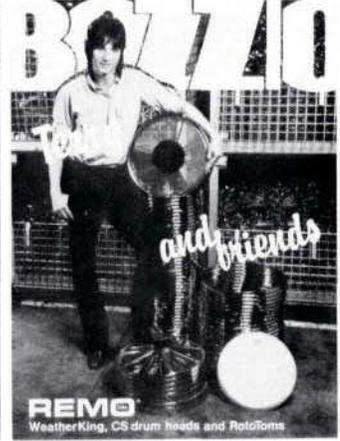
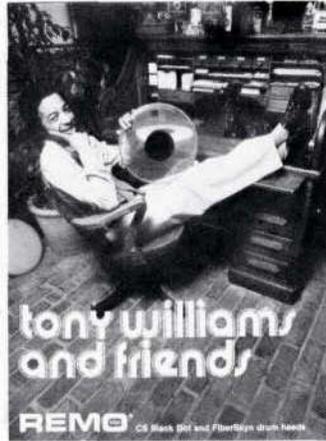
PAUL SEIGEL/ROB WALLIS
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I just wanted to thank MD for the fine Simon Phillips story. I've been working as Simon's roadie for two years. Stanley Hall's interviewing was right on and John W. Wright's photos were lovely. I don't think a more thorough article could have been done.

BOB GRAHAM
NEW CASTLE, NEW HAMPSHIRE

Through MD I have observed new drum products and different ideas on how to make drums sound better. I disagree with most of them. A drum doesn't need anything added to it to make it sound good. The most beautiful sound in the world is a conventional double-headed drum with both heads in perfect tune with themselves. The sound is incomparable.

continued on page 8



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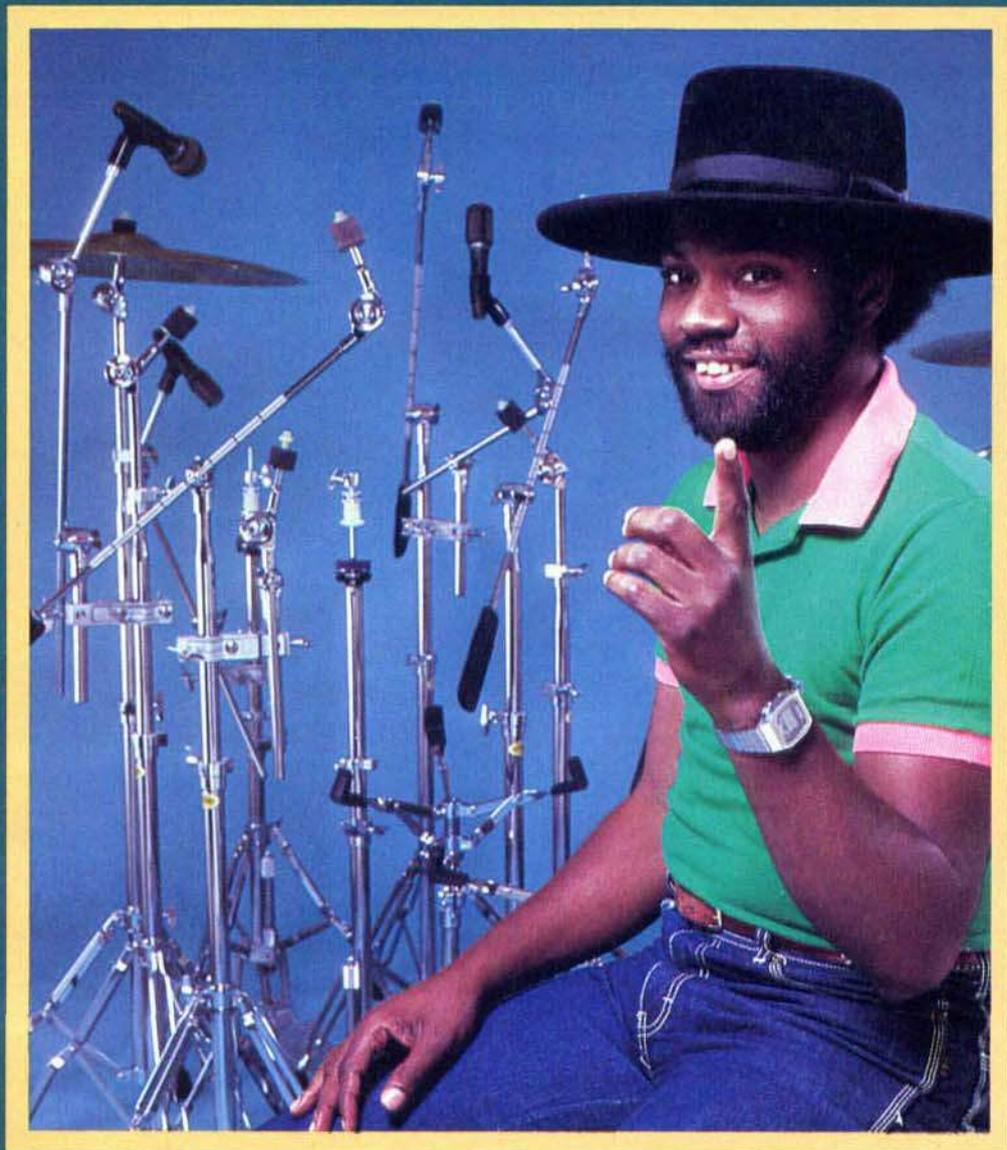
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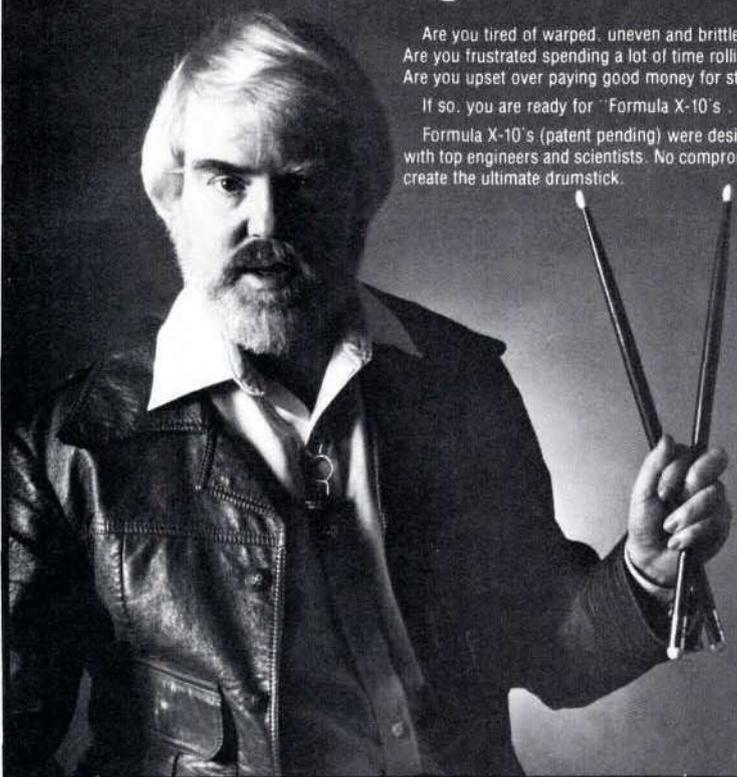
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by Roy Burns



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Reader's Platform *continued from page 6*
 rable to what most drummers have ever heard.

CHARLES LYNCH
 GREENWOOD, DELAWARE

Phil Collins and Bill Bruford. I don't get too much on USA players. Many thanks.
PATRICK BRADLEY
 NOVAN, IRELAND

MD has excellent balance and the interviews have real substance. I would like to see articles on techniques and ideas on "endings," and more insight into developing as a soloist within the context of the melody.

ROD BORK
 CENTERLINE, MICHIGAN

I can remember the day I discovered MD, mostly because I was ecstatic that someone was willing to devote an entire magazine to drummers and drumming. A bit of dissatisfaction began to creep in over the months though, until I picked up the July issue. I was starting to get tired of never, ever seeing mention of any women drummers/percussionists or, for that matter, of any women who play other instruments. I'm referring to your article on Susan Evans and the mention of Carol Kaye in *Bassists: On Drummers*. Will we get to see more articles featuring women in the future?

VIVSUTHERLAND
 NEW YORK, NEW YORK
Editor's Note: Definitely.

Thank you for quoting me correctly in your article *Bassists: On Drummers*. I forgot one drummer, Hal Blaine, who I've worked with a lot in the studios. We took each tune and/or singer, applied our particular talents to create "hooks" and lines, and made hits for them while raising our kids who are now grown. We were a family together for years—the greatest bunch of people in the world who made even the worst situation fun to play, and that's what got on those hits of the '60s and '70s. Love your magazine.

CAROL KAYE
 N. HOLLYWOOD, CALIFORNIA

I think MD is really great and I read it from cover to cover. How about some features on players like Steve Jordan, Victor Lewis, Chris Parker, James Gadsen, Rick Schlosser and Terry Bozzio? Over here in Ireland I only get to read about the top drummers like Englishmen

MOVING TO A NEW ADDRESS?

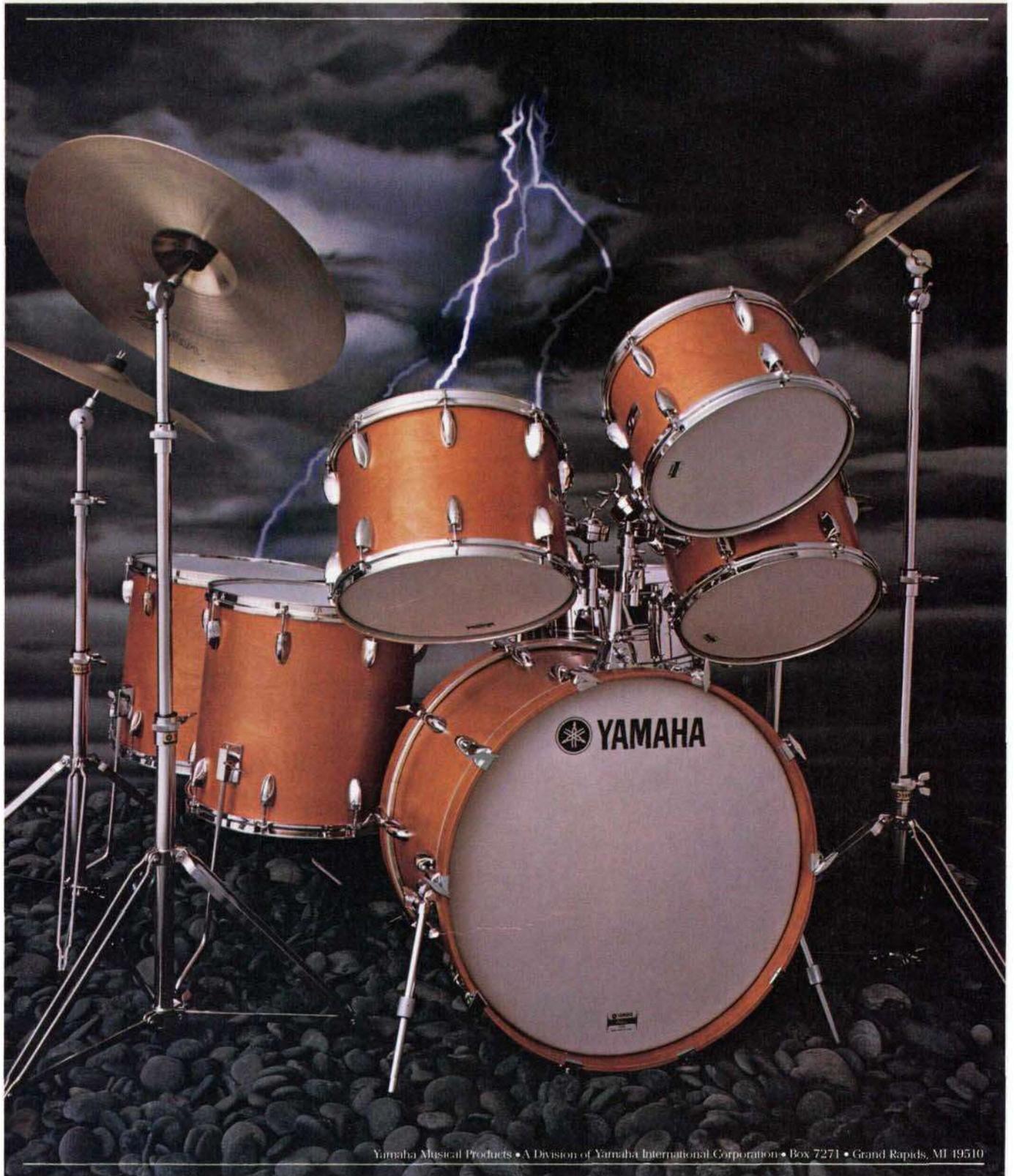
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Trying to establish a representative interview with Jim Keltner requires a sense of humor. The way he plays drums and the way he is seem to be so alike. Talk to Jim on Monday about drum heads, for instance, and you'll get a different answer than you would if you asked again on Friday. We conducted this interview on and off for several months, putting the finishing touches to it only weeks before publication. We spoke about the early days, the crazy on-the-road days, his diverse drumming styles, John Lennon, Bob Dylan, Jim's family, all the way to equipment references. Putting this all together, I realized one of the qualities that make Jim Keltner a great musician. It's the same quality one finds in the musicians he plays with. The quality is heart. Kenneth Patchen once wrote, "Be assured—whatever happens, I won't lie to you. One ends by hiding the heart. I say here is my heart, it beats and pounds in my hand—take it! I hold it out to you ..." Jim Keltner is like that.

JK: My father bought me an old, used Slingerland set, which I wish I had today. The snare drum was practically the same as one I'm using onstage. It's an old *Radio King* restored by Paul Jamieson here in Los Angeles. He's done one for all the drummers here in town. Everybody has at least one, I think. If I had that *Radio King* shell I'd give it to Paul, he'd fix it up for me and it'd be a great old drum! But I don't know where the set is now. Somebody's garage probably.

SF: When did you first know that you wanted to be a professional drummer?

JK: It sort of crept up on me. I always wanted to be a jazz drummer. That's the only kind of music I liked when I first started playing. I really hated rock and roll. Then it dawned on me after awhile that I wasn't going to be able to make it as a jazz drummer. Basically, because I wasn't another Tony Williams, Elvin Jones or Jack DeJohnette. I started doing demos and I felt like it came real easy to me. Then they always complimented me on the *sound* of my drums, because I was copying Hal Blaine.

SF: As far as actual tuning of your drums?

JK: In terms of tuning and the way I played, because Hal was playing on all the hits that I was starting to listen to at that time. I just became very intrigued by the whole rock and roll studio drumming thing. When people started complimenting me, saying, "Hey, you sound like Hal," that's the best thing that happened. It gave me a lot of confidence and I kept on going. It was Albert Stinson who really turned my head around about jazz. Albert was my very closest friend in life. When we first got out to California in 1955, I was thirteen. I met Albert when I was fifteen, and we played to-

gether for a long time. He was a bass player, and we were like Charlie Mingus and Dannie Richmond. We had a little rhythm section going, and we played occasionally with people like Bobby Hutcherson. Then Albert went off and became a huge jazz player. Miles Davis wanted him at one time. He played with all the jazz players and they all loved him. He died June 2, 1969 in Boston. I was in New York at the time with Delaney & Bonnie & Friends.

Albert had moved to Westchester, New York to be with his family. During that year he first moved, I got very depressed because he was gone. He was my only touch with jazz. When he split I just didn't have anybody to play with anymore. That whole year seemed like a lifetime somehow. So the year that he was gone, I really got heavy into rock and roll and joined Delaney & Friends. When I got back east, I saw Albert. We spent a night hanging out in New Jersey and had a great time. The morning after the next night, his girlfriend called me and told me that Albert had died in his sleep. It pretty well turned everything around for me. Bill Goodwin came down to the club that night and we shared our misery and pain. Bill's a fantastic guy. I've always loved the way he plays.

Albert used to say, "Check it out sometime. Different personalities in people affect their playing. They play pretty much like they are." That's very true. Look at Buddy Rich!

SF: People say, "Gee, it's a shame that Buddy Rich is the way he is. He plays so well." If he wasn't the way he is—he wouldn't play like that!

JK: Let me tell you something about Buddy Rich. Everybody says that he's real conceited and you can't talk to him, right? A few years ago, Emil Richards took me and my wife to see Buddy play at a musician's night in a restaurant in Glendale. All the musicians in town were there—especially drummers! So after his set—which was incredible—we all went back to see him in the dressing room. I'm just watching him sitting there and talking and having been buzzed on how he played so incredible. He looked real small and kind of vulnerable. So I went over and I said, "Can I kiss you, man?" I reached down and kissed him on the cheek. Everybody in the room was thinking, "OH SHIT! WHAT'S JIM DOING? HE'S CRAZY! BUDDY'S GONNA KILL HIM!" But he was so gracious and beautiful. He understood where I was coming from. He could feel what I felt in my heart, you know. He is an incredible man. Everybody's got a reputation of some sort if they're in the limelight at all.

SF: When you wanted to be a jazz drummer, did you practice and strive to become technically proficient?

JK: Well, there was a guy named Michael Romero. This guy was playing in Los Angeles, all around, just like Albert and he was so intimidating to all drummers. Old, young, great drummers—whatever! He was just great. He had chops that wouldn't stop; he had a conception of how to play, he had everything together. After seeing Michael play a bunch of times I remember I almost just threw it up. Albert said, "Hey man, don't worry about it. This guy's got a lot of chops; he *can* play but don't worry about him. You got your own thing. You play like Dannie Richmond. It's okay." I would see Billy Higgins play a lot. He blew me out. I became an instant Billy Higgins fan. He played a lot simpler than most guys, but had a groove that just would not stop!



I practiced a lot, but mostly listened to records. Every time a new Miles or a Trane record would come out, I'd get it and we'd all sit around and check it out. I always wanted to *sound* like the drummers I heard more than I wanted to know *what* they played. A certain amount of technique is necessary to pull that off", so I practiced pretty hard. I used to play on a pad on the coffee table in front of the TV. I'm thinking of taking a few lessons again.

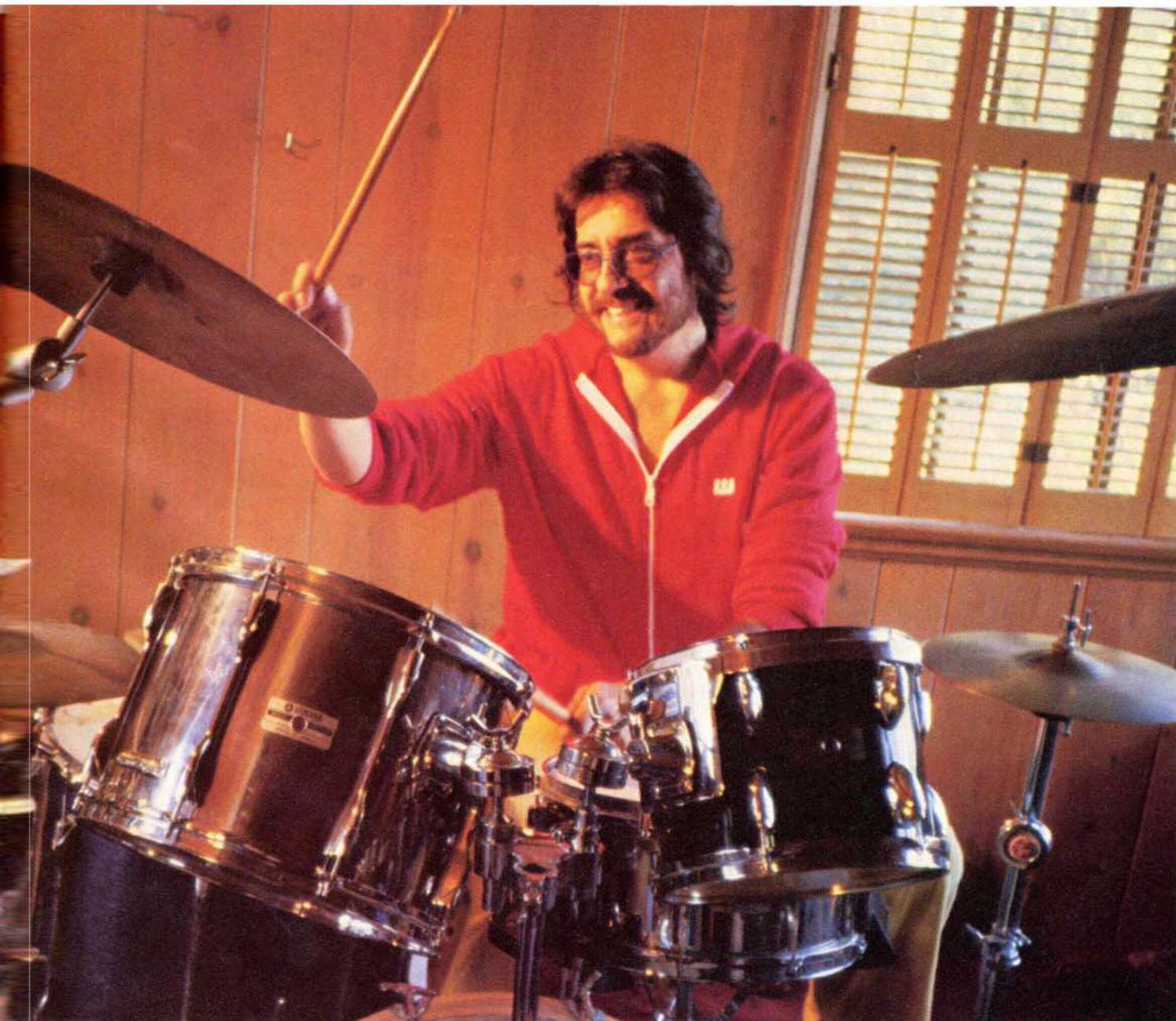
SF: It sounds as if Michael was somewhat of a local folk-hero.

JK: Possibly so. He had a point where he was definitely *the* hero. He had a real East Coast sound. We had a great deal of respect for some of the principle West Coast players, but basically the East Coast was where it was at. Michael

Jim Keltner

photo by Eric Keltner

by Scott K. Fish





never had a really clean sounding snare drum. It always sounded kind of sloppy. But his technique was so great that he made it work beautifully. There are a few guys around who remember him. Most of the rock people don't know.

SF: So you grew up when rock was in it's infancy.

JK: Yeah, I was able to see Elvis for the first time on TV. Elvis always did kill me. My sister—who is 5 years younger than me—played a lot of the current rock and roll at the time. That stuff used to drive me up a wall. I used to constantly belittle her. I'd say, "Hey, I'm gonna break your record." I started turning my whole family into jazz fiends. It worked to a certain extent, but then they had the last laugh.

SF: Was your gig with Gary Lewis and the Playboys your first studio shot with a band?

JK: That was in 1965. I had been with Don Randi playing six nights a week at a little club called Sherry's. I really enjoyed playing with Don, but Gary Lewis offered me a lot of bread; \$250 a week, to play drums so he could step up front, play guitar and sing. My first real rock recording was with Gary. "Just My Style" was the hit from the album. I was only with Gary about seven months.

After that I played with Gabor Szabo; then John Handy for a minute, then in a group called Afro-Blues Quintet + 1, and then a group called MC. I did a lot of demo recordings in 1967 and '68. I spent most of '69 with Delaney and Bonnie's band. In March of 1970 I did a two-month tour with Joe Cocker's Mad Dogs and Englishmen, and directly after that tour I started recording in the studios almost full time.

Another drummer I want to mention is Gene Stone. He and Larry Bunker both played with Clare Fischer's group which was an exciting band at the time. They switched on and off, and it was a great contrast in styles. Gene had a real easy way of playing that really influenced me a lot. I related to him real well. That's kind of the way I started trying to play myself. To hear him on record you'd know what I'm talking about.

SF: When you were frequenting clubs like Shelly's Manne-Hole, were you able to talk to the established drummers? Were they receptive to you?

JK: Shelly was the easiest drummer to talk to ever! He'd talk to anybody about anything. I even called him one time and his wife woke him up to talk to me. I said, "Oh no, no. Don't bother." She said, "That's okay. He'd probably like

to talk to you." So Shelly got on the phone, sleepy, and I said, "What size hi-hats do you use?" He just ran down the whole thing and was beautiful. He answered all my questions. I was always intrigued by his great cymbals. He and Hal Blaine are the two most amiable people you'll ever want to meet. They love having company. I'm sort of the opposite. I keep just with my family here. Not really a recluse. We've got enough entertainment going on around here with three kids.

SF: I've always felt the family was important. It used to bother me hearing all the horror stories about the difficulties of being a musician and keeping a family together.

JK: I'm considered a rarity in that respect because I've been where I've been and done all the things that I've done and I still have my family together. That's what hurt so bad about John Lennon. Everybody calls him the genius that he was. So prolific and down to earth just to have that ability to lead people without trying. John didn't care about what people called him, or what people thought he was supposed to be doing. That new album! Whether you like *Double Fantasy* musically or not—however you feel about it, it's John singing from the gut.

Those songs about his family and about how happy he was? God Almighty! That's an incredible thing! How many artists would have the courage to do that? "Hey, here's the genius coming back! What's he going to do?" And he talks about changing diapers and how much he loves his wife. Good Lord!

You're very fortunate if you can have a family and maintain it through all the things a musician goes through. I'm actually fortunate to still be alive after some of the things that I've done through the seventies. I was really hard on myself. I guess at one point or another all of us were. It's a real great thing to be able to sit here and talk and still have a family intact. One of the things that John enjoyed was that I had my family together all the time. The few times he was here, he really enjoyed it and felt real comfortable with the family situation.

SF: Do you do any teaching or clinics?

JK: I wouldn't want to right at this time. I have a real hard time even helping my kids with homework. I just don't have any patience. I was teaching in 1961 at a music store for awhile. I enjoyed it, except my lack of patience got to me. I would have moms calling me up asking, "Hey, what did you do to my son? He came down to the car and he was crying?" I would say to a student, "Look you're not fooling anybody. Your mom is paying hard-earned money and she thinks you're really interested in this. You tell me you're interested, you go home, spend a whole week and then you don't know the lesson at all! You can't fool me. I know you didn't practice." And the kid would cry. In some cases it worked and in some cases it didn't. Another thing, I taught a little kid named Jackie Boghosian. We're still in contact. He's a psychologist or a psychiatrist now. He probably had as much talent as anybody I've ever seen. I was 19 at the time, and he was ten years younger. He could do things I couldn't do! I'd be teaching him but he'd be showing *me* little things that I'd cop from him without telling him. I had to be the teacher, you know. But his folks had bigger plans for him; they wanted him to be a doctor. So they got their wish. I'm sure he's happy, that's the bottom line, but that kind of blew me out. He was so talented. Right now he could be one of the greatest drummers around.

SF: How would you advise a drummer who wanted to get into the studios?

JK: You talk to any studio player on either coast—anywhere—and they'll tell you pretty much the same thing. You've got to be in the right place at the right time, and it's luck. Obviously you have to be able to provide what the people want. You're working for producers when you're in the studio. They're either producing a film, record, or a commer-

cial and it's *those* people that you work for. Attitude has as much to do with the studio as your playing ability. If you go in and you've got in mind, "Hey, I want my drums to sound like *this*," or "I want to play my own thing," then chances are you're going to limit yourself. The studio scene is definitely geared toward the producer. You've got to deal with the engineer, the artists and other musicians, so it's definitely attitude along with playing ability. But the bottom line is the producer and what's best for the song.

Nine times out of ten, my drums are going to sound like the engineer, the producer, or the artist wanted them to sound. It's not necessarily what I would choose myself. If it works for them—it works for me. In striving for hit records, the producer and engineer have a tendency to check previous hits and copy these sounds, although many times the musician will try to copy something *he* likes. I have many times. Sometimes it works, other times it doesn't. Also, every studio has its own personal acousti-

"IT'S YOUR BODY AND SOUL THAT'S MAKING THIS MUSIC ... IF YOU SCREW ONE OF THEM UP . . . YOU'RE DEFEATING THE WHOLE PURPOSE OF MAKING THE BEST MUSIC YOU CAN."

cal sound and feel. You may find that one drum that sounds great in one studio might require an altogether different tuning to sound great in another studio.

I was speaking the other day about a comment someone made that all drummers sound alike today. That's not always the drummer's fault. I was in church once watching our kids sing in the choir. They had a little band playing with a full orchestra, and three choirs. It was beautifully done. They had a rock drummer playing some of the contemporary gospel things and he was a good player, but his drums sounded horrible! It sounded like he was trying to copy that "studio sound." He had no bottom heads and his drums were tuned low with a lot of tape on them. Somebody should've told him, "If you're playing *live*, make the drums *sing* if you can!" I have heard good sounding one-headed toms, but I suppose just like with double-headed drums you need to take the time to get the best out of them.

SF: Is there any difference in your set-up and your tuning when you're in the studio and onstage?

JK: A little bit. I like to have my drums totally wide open when I'm onstage. Not

real ringy, but at least so that they have a tone. It depends on the kind of band you're in and the kind of music you're playing. Everything is relative. There are no set things. A guy called to ask me what kind of heads I use, and what kind of snare drum I use. I said, "Well, I have 17 snares." Not to be bragging about how many drums I have, but over the years I've collected that many and I'm a drum fanatic. I love drums with my heart. I appreciate a well-made drum, so when I see one I'll do anything I can to get it. I was that way when I had no money at all. When my wife was working and I was doing Bar Mitzvahs and Mexican weddings for \$15 to \$25 a shot, I would make sure that I would somehow do something to get a cymbal or a drum. Then I never sold them or traded them in. As a consequence I have a lot of equipment. Seventeen snare drums just gives me a choice. I use them for different things. It's like asking, "Who's your favorite drummer?" That's impossible. If I tell somebody that I'm playing one kind of drum head today, later on tonight I may make a discovery that another head is better. Generally, I like Remo *Ambassadors* or *Diplomats* on my snares, and almost anything on the toms. I make a new discovery of combinations every so often. I'm constantly changing things around. But I only use Remo heads or an occasional calf head.

I feel that I have to tune the drums to some kind of way that makes sense to me. I don't tune in intervals. It's too predictable for me. I don't like anything that is *that* predictable. I purposely screw-up my drumset sometimes to create a change of attitude. I love it when the cartage people set up the drums all wrong; maybe a small tom on the right and a big tom on the left. When I'm playing with two or three tom-toms, I think of a melodic scale. I get bored with the same old descending tones in perfect thirds or fourths. It's nice for things to be a bit weird to make your attitude change.

SF: What kind of sticks do you use?

JK: I used Gretsch *3D* sticks for years. Then I wanted a little heavier stick so I went to Regal *5A*, then to *2A*, then to the ProDrum *AB* stick which is just a bit too long for me. Now I'm using a Regal *Rock* stick which is a little like the old Gretsch *3D*. But it's like when I go to buy a coat—it's either too big or too small.

SF: Have any of the companies considered making a Jim Keltner model stick?

JK: Yamaha would do that. I'm sure. I don't think I'd really want that because I'd be afraid if I didn't dig it, there'd be thousands of sticks all over with my name which I wouldn't be using at all. I change in a second. I need a stick that's

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Ed Blackwell III Singin' On The Set

Superlatives are like chuff before the wind in describing the drumming of Ed Blackwell, I'm sure I could speak with him for days and still walk away feeling like we'd never even got started. Born and raised in New Orleans, Blackwell brings the tradition of jazz drumming from the roots, adds to it, and takes off into new dimensions. He has experience in virtually every aspect of drumming, but he is perhaps best known for his work with Ornette Coleman. In describing his own music, Coleman has said, "I would like the rhythm section to be as free as I'm trying to get, but very few players so far—on horns or rhythm instruments—can do this yet. If I don't set a pattern at a given moment, whoever has the dominant ear at that moment can take and do a thing that will change the direction (of the music). The drums can help determine direction too. Certain phrases I start to play with my drummer, Edward Blackwell, suddenly seem backward to me because he can turn them around on a different beat, thereby increasing the freedom of my playing."

Coleman told writer Nat Hentoff that, "My music doesn't have any real time, no metric time. It's more like breathing—a natural, freer time. People have forgotten how beautiful it is to be natural. I like spread rhythm—rhythm that has a lot of freedom in it—rather than the more conventional netted rhythm. With spread rhythm, you might tap your feet awhile, then stop, then later start tapping again. Otherwise, you tap your feet so much, you forget what you

by Scott K. Fish

Photos by Tom Copi



hear. You just hear the rhythm."

That gives a clue as to the development of Blackwell's style of drumming. He is by no means confined to the role of "Ornette Coleman's drummer." He has performed, and continues to perform, with the best musicians in jazz, and he has his own band with a soon-to-be-released LP on Sweet Earth Records, incredibly his first LP as a band leader! Two recently released LP's with the Old and New Dreams band (Don Cherry, Charlie Haden, Dewey Redman, Ed Blackwell) feature some superb drumming. Of that quartet Blackwell said, "After leaving this hand, the love I feel from them, from the music, lasts the whole year. I feel so full."

Blackwell is also teaching at Wesleyan University in Connecticut, a tremendous asset to that jazz department, and student drummers are very fortunate to have this genius to draw from.

We met at Ed's office at the University for this interview. We didn't get too much into equipment because Blackwell uses a variety of different sets. He was playing a four-piece Sonor kit when I saw him; 18" bass drum, 8 x 12 mounted tom, and a 14" floor tom. His cymbals were all Paiste. The hi-hats were 13" Sound Edge 2002, a 22" Medium Ride with sizzles FO 602, and a 15" Thin Crash FO 602. Sometimes he adds another 22" Medium 2002.

My opening question was in reference to Paul Barbarin, a noted Dixieland drummer who was said to have been a tremendous influence on Blackwell's drumming.

EB: Paul was one of the big influences, but there were quite a few. Paul had two brothers playing drums and he was from a family of drummers. But he was the oldest and the most well-known. We played beside each other in a club in New Orleans. He played with the Dixieland band in the big part of the club, and I played in the smaller part. Our group played the after-hours session, so when the Dixieland band would get off we would start. So maybe I would go down early and I'd sit around and listen to him play. He used to sit down and talk to me a lot about the drums and drum rolls; how he played and how he *learned* to play. He was very interesting.

SF: Was he playing a full drumset at that time?

EB: Oh yeah. He had two toms, bass drum, snare, cymbal, and hi-hat. He played all of it!

SF: When did you start playing drums?

EB: I started playing in high school. A friend of mine, Wilbur Hogan, played drums in school and he was about two years ahead of me. So when I went to school I decided that I wanted to play the drums. I used to bang around the house on pots and different things, and I really wanted to play, but I couldn't read the music. So Wilbur spoke to the teacher and told him that he would help me with the music and show me all the rhythms and the beats. The teacher said alright, and let me join the band. For two years Hogan taught me a lot about reading and when he left I took his position. He had been captain of the drum corps. When he left, they promoted *me* to captain. Hogan was another big influence on me. He was one of the younger drummers that we used to hang around, because he had an uncle that taught him to read real early, and he was

very adept at reading. He wanted to show me how to play a paradiddle and what a paradiddle was, and what a long stroke roll was. We were very tight.

SF: Were you interested in learning how to read?

EB: Yeah, I was into it. The only problem was that after he left, I was on my own! So I had to develop my own reading. It took me longer to develop because I didn't have anyone to teach me after that. All the teachers around didn't impress me as being the ones I wanted to study with. So I just listened to Max Roach and different drummers and learned to read on my own.

SF: Were you playing snare drum in the high school band?

EB: Snare and tenor drums.

SF: When did you begin to play a full drumset?

EB: Well, in 1949, two brothers called the Johnson Brothers were starting a rhythm and blues group. The drummer they had got drafted, so they needed a drummer. A neighbor of mine was their uncle and he heard me practicing in the house. He told them about me, they gave me a ring, I went over to try out. and I joined the



group!

SF: Up until joining that band you'd never played a drumset?

EB: Never played drumset before. We weren't playing anything but rhythm and blues and shuffles. But it was something. That's when I started. They played all the popular rhythm and blues tunes. Their biggest number was "Jazz at the Philharmonic," by Illinois Jacquet. One of the brothers played tenor sax and that was his solo piece. That was always the house closer. We always closed the concert or wherever we were playing with "Jazz at the Philharmonic" because that was the rocker! Everybody loved it.

SF: How many pieces were in that band?

EB: Five. Trumpet, tenor, piano, drums and bass. After awhile the trumpet player had to go back to college so we worked as a quartet. I really enjoyed it. I really began to get very interested in the drums.

There was another friend. Tom Wood, who was Wilbur Hogan's cousin. He tried to teach me to coordinate the sock cymbal on beats 2 and 4. That was the hardest thing ever in my life! I just could not work that sock cymbal on 2 and 4. But after awhile, everything comes when you try, and I tried! It worked out. Then my sister's husband bought me a drumset that used to belong to a girls' group called The Sweethearts of Rhythm. His brother was the manager of the group. When the group broke up, the drummer sold her drums to him and he bought them for me. It was a big 24" bass drum, but it was my first set and I loved it. I've gone through so many since then. I took a sheet and cut it out and put it on the bass drum head so it wouldn't vibrate so much. It had a very good sound. I learned how to tune them very well.

SF: How did you learn?

EB: By listening to the sound. I knew when I hit it, it would vibrate loud, so I knew I had to muffle it.

SF: Did the Dixieland drummers give you any tips on tuning?

EB: Yeah. Especially Paul. The Dixieland drummers had a way of playing with the bottom snare head tuned looser than the top. They played with these very small snare drums that must have been about 4" deep. They're called Dixieland snares and they got a real "snarey" sound. They could roll like paper being tom.

SF: That's backwards from normal snare tuning isn't it?

EB: Yeah, but I guess they used it like that because of the size of the drum. I've tried the same technique with the normal snare. It depends on how high a pitch you want. Try different intonations with the drum. Loosen the bottom head, loosen the top head, try everything! Try the same method for the bass drum and tomtoms. It all depends on the size that you use. With a 14" floor tom I find that with the bottom head looser than the top head you get a better sound and better intonation. If you've got them tuned too tight they sound too high. If you want to get a bottom sound out of it you have to have the bottom head looser than the top head.

SF: I read somewhere that you once built your own drumset.

EB: Well, I didn't build them. I converted some drums. I took a 16" military snare that I used to play in high school, bought some hoops for it and converted it into a bass drum. I had a tenor drum that a girl in school gave me. I put some legs on that and made a floor tom-tom out of it, and I had the regular mounted tom-tom. Then my brother painted it for me and put some glistening sparkles on it and made a real nice set out of it. I had a lot of fun with that set. In fact, Billy Higgins really loved that set. It was nice sounding, but it looked like a set of toy drums. The tenor drum was a 9 x 13. I think. The snare drum was regular. There was an album recently published by Harold Batisste called *New Orleans Heritage: 1956-1966*. I'm playing that set of drums on the record.

SF: Who else was in the band?

EB: Harold Batisste and Alvin Batisste on clarinet, Ellis Marsellis, and an out-of-town bass player. I don't remember his name. We were called The American Jazz Quintet, and we



played all original tunes. Alvin, Harold, and Ellis would write all the tunes.

SF: There's always a similarity in the playing of New Orleans musicians. It isn't a *sameness*, but there's always a similarity. Could you identify that?

EB: Well, it's the culture. New Orleans has this heritage of marching and parading. All of the drummers that are born there come up hearing that everyday. When I was a kid, every Sunday there was a parade. There's a parade for funerals, births, deaths. Everything called for a parade. In a minute people would get out and start playing a parade. Naturally, when you hear the music, people would gather and a big crowd would just follow behind. It was a lot of fun. The band would come down the street playing and you would hear them. You could hear the bass drum coming and you knew it was a parade. All the kids would have "The Second Line." The kids would follow behind the parade, dancing. Most of the drummers would come up with that

heritage, and you can hear it in their playing.

SF: So it's definitely a military influence.

EB: Definitely, yeah. It's a marching beat.

SF: You moved from New Orleans to California in 1951?

EB: Right. Ornette was in California. He left before I got there and went back to Texas. Then he came back in '53. We started playing together because he couldn't find anybody else to play with. Nobody wanted to play with him. I thought that was amazing. Here's this cat playing all this music and nobody wants to play with him! So we got an apartment together. We didn't have any musical gigs so Ornette was working in one department store, and I was working in another. He was driving an elevator and I was a stock clerk. So that way, we were able to maintain a living while playing. But we'd play everyday. The minute we'd get home, we'd get right in and start playing, man.

SF: What topics did you discuss with each other?

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"ORNETTE WAS WRITING TUNES AND HE WAS PLAYING HIS TUNES ... WE NEVER COULD PLAY WITH A BASS PLAYER . . . THE ONLY TIME WE'D GET A BASS PLAYER WAS IF WE COULD GUARANTEE HIM A JOB . . . BASS PLAYERS WOULD SAY, 'NO GOOD, MAN. I CAN'T DEAL WITH THAT.' "

The Evolution of the Drum Set: Part 1

by Danny L. Read

The drum set is uniquely an American phenomenon. Although individual components were originally imported; i.e., the bass and snare drum from England and Germany, the tom-tom from China, and cymbals from China and Turkey, these instruments had never been combined in such a way as they were by dance band, jazz, and theater drummers in the late 1890s and early 1900s. Other items, such as the bass drum and hi-hat pedals, the throne, and various drum and cymbal stands, were invented in the United States and reflected the needs of the drum set player. The drum set was not "invented," but rather it evolved over a period of time, its hardware being necessitated by the requirements of the players and the music itself.

After the end of the Civil War in 1865, military band instruments became readily available. Field bass and snare drums could be easily and cheaply purchased in pawn shops and elsewhere. Parade and circus bands would, of course, use different players for bass and snare drums, as did the early ragtime bands of the 1890s. The procedure of using only one drummer to play both the bass and snare drum was soon developed and in its earliest form, without benefit of a bass

drum pedal, was quite awkward. William F. Ludwig describes this method which was in common practice up until about 1920: "The bass drum was placed to the right of the player with the cymbal on top. They would strike the bass drum and cymbal with the snare stick, then quickly pass to the snare drum for the afterbeat with an occasional roll squeezed in." Double drumming, as it was called, was used in dance and jazz bands as well as by theater drummers. It offered the drummer little chance for improvisation.

New Orleans was founded by the French about 1718 and the popularity of the military band in France reached its peak about the mid-1800s. These facts, coupled with the availability of post-Civil War instruments after 1865, made New Orleans quite a hotbed for band activity. Bands were used for parades, picnics, secret society ceremonies, concerts, dances, funerals, and on riverboats. Thomas Shultz has said that "these French and Spanish influences (New Orleans was governed by Spain from 1764 to 1800), plus the addition of slaves from Africa and the West Indies, gave New Orleans an environment which was decidedly different from the rest of the United States at that time." Jazz was given birth when the music of these predominantly outdoor bands was brought indoors to be played in dance halls, brothels, sporting houses, barrel houses, and saloons.

Prior to the increasing availability of military percussion instruments and before the resurgence of civilian bands, New Orleans and other areas of the South were home to another brand of band.

This was called the skiffle or spasm band and its players performed on such homemade instruments as the kazoo, Jew's harp, washboard, comb and paper, tin cans, garbage cans, and any other items which could be easily found around the house with little or no expense. Many of these instruments were percussive in nature, in that they were played by being struck. Several early blues singers recorded to the accompaniment of a spasm band, with the harmonica and washboard being the most common instruments. Prior to 1900, many black youngsters got their early musical training in this manner.

Photos 1-10 by Ken Mezines

1) An early Chinese cymbal and hand painted tom-tom; two items often used by the early jazz drummers.



2) Hand painted, solid-brass temple bells, circa 1925.

3) A typical trap set-up included a Chinese cymbal and tom-tom, plus wood-block, cowbell and holder by Duplex.



The function of the early jazz drummer was to mark the beat and, as Theodore D. Brown has said, "to supply the rhythmic foundation for the various dance steps." The military and rudimentary orientation of early drummers and the resultant rigidity of performance frequently did not blend with the polyphonic improvisation of the wind instruments in New Orleans jazz.

In an attempt to find new sonorities which would not only complement the rhythmic nature of the music but would also provide novel and coloristic effects, the drummer began to add various "traps" to his outfit. Cow-bells, woodblocks, gongs, triangles, anvils, castanets, temple blocks, chimes, and various other paraphernalia became part of the trap drummer's equipment. The use of traps to avoid monotony was, in part, necessitated by the drummer's lack of skill and lack of equipment to perfect his skill, in regard to the use of bass drum, snare drum, and cymbals. Trap drumming reached its peak with the big-bands of the 1920s, such as Duke Ellington, Jimmie Lunceford, Chick Webb, and others, and the theater drummers, who provided accompaniment for live acts and silent movies.

A possible origin of the word "traps" was advanced by H. O. Brunn in his description of the original Dixieland Jazz Band's drummer, Tony Sparbora (Spargo): "He was the first drummer to use cowbells; and his famous kazoo, which he picked up in a novelty store in Chicago, immediately set him apart from all others of the period. The collection of dolls, teddy bears, and miscellaneous gimcracks with which he decorated his drum installation established him as a forerunner of the modern 'hot-

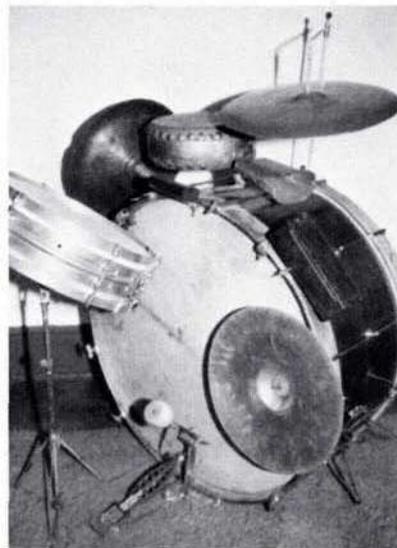
4) Basic set-up for 1925. Note the cymbal holder device on the far right, and cymbal attached to the bass drum on the lower left.



rodger.' Possibly his hoard supplies a clue to the phrase 'trap drums,' as anyone falling headfirst into this assortment of junk in the dark would certainly consider it a trap." Through the use of these traps the drummer developed the image of being a "musical comedian." As Abel Green and Joel Laurie point out, at one time the drummer's trap collection was more important than his drumming ability. "In 1915, Earl B. Fuller, drummer with the Banjo Wallace Orchestra, was given 64 square feet of floor space for his traps, which were worth \$1,000."

Once the enchantment with the trap drums was over, drummers could turn their attention more to becoming an integral and artistic part of the jazz ensemble rather than serving as freakish exhibitionists. Needless to say, the fact that all of those traps made travel quite inconvenient and complicated also contributed to its decline. Probably the first drummer to extract the full potential of the drum set was Warren "Baby" Dodds. His set, which was put together by bits and pieces, consisted of a 28-inch bass drum, a 6 1/2-inch all-metal snare drum with double tension rods, which allowed him to tune each head separately, an overhead pedal, 4 tuned cowbells, a woodblock, a slapstick, a 16-inch Zildjian cymbal, and a 10-inch Chinese tom-tom. Primitive recording conditions prohibit a just analysis of what drummers really sounded like through the 1920s. In Dodds' era, drummers were put in the back of the recording studio and could not use the bass drum or snare drum heads at all. Most of their playing was done on the snare drum rim, the bass drum shell, the woodblock, and a choked cymbal.

According to William F. Ludwig, Sr., the first drum factory



5) A back view of the same set showing 6 1/2" all-metal snare drum.

6) Ludwig bass drum pedal with small cymbal beater made in 1919.



in America was the Excelsior Drum Company of Camden, New Jersey, which was started in about 1885 by Joseph Soistman. "Soistman was a famous Civil War drummer who designed and induced the federal government to adopt the Civil War Eagle Drum for all military use." They published their first and only catalog in 1899.

Another early drum company was started by Emil Boulanger in St. Louis in 1887. It was called the Duplex Manufacturing Company and in its catalog of 1892 it stated that "our house is probably the only one in the world devoting its entire attention to benefit the double drummer." This was the first drum catalog published in America. The Duplex snare drum "was the first drum to use transparent heads on the snare side. They were called kangaroo heads."

V. G. Leedy, father of early theater drummer Eugene Leedy, started his own drum company in Indianapolis in 1895. He invented and patented the first practical folding snare drum stand. The Leedy Drum Company also had one of the first drum set patents in 1921. This set consisted of a snare drum and one tom-tom, both clip-mounted onto the bass drum.

In the very early 1900s, "the only drum factory in Chicago was Wilson and Jacobs who purchased the drum department from Lyon and Healy. (They) made only drums, mostly rope, including the then famous Monarch Military Drums. They made

no pedals."

The Ludwig Drum Company was formed in Chicago in 1909. At that time it was known as Ludwig and Ludwig. It was formed as a result of a new development in the design of the wooden foot pedal. This new design, created by William F. Ludwig in 1908, used the forward part of the foot rather than the heel to manipulate the pedal. The wooden-heel pedal had been hand-made since at least 1894. In 1909 Robert C. Danly, brother-in-law of William F. Ludwig, made a metal foot pedal from Mr. Ludwig's design and thus the origin of the Ludwig Drum Company.

Several drum catalogs were produced between 1900 and 1910. "George B. Stone and Son of Boston, about 1900; The Dodge Brothers, also of Boston about the same period; Yerks Manufacturing Company of New York, about 1905; Novak Drum Supply Company of Chicago; Frank Rice Drum Company of Chicago; and Dixie Music House of Chicago, all published about 1910."

Two early drum shops were Hammond and Gerlack in Pittsburgh (about 1906), and Wright and Kackman, who had the first drum shop in San Francisco about 1910. The latter marketed a wooden-heel pedal with a double foot board which could play the bass drum and cymbals either together or separately. Currently, one of the few drum shops to deal in antique percussion equipment is the Ken Mezines Drumshop in St. Louis. In this shop can be seen such items as a Duplex Bass Drum with a metal shell and inside tension rods; a bass drum and Chinese tom-tom of the Baby Dodds era with multi-colored paintings on the drum shells; a 1920s Ludwig *Black Beauty* snare drum; and an 1880 snare drum called the *20th Century Professional*. The owners are also assembling an educational clinic which, through audio-visual filmstrips, lectures, displays, and live performance, will demonstrate the history of drumming styles and equipment.

The first and still the largest cymbal manufacturing company in the United States is the Avedis Zildjian Company, which began production in Constantinople (Istanbul), Turkey in 1623. The current factory is located in Norwell, Massachusetts.

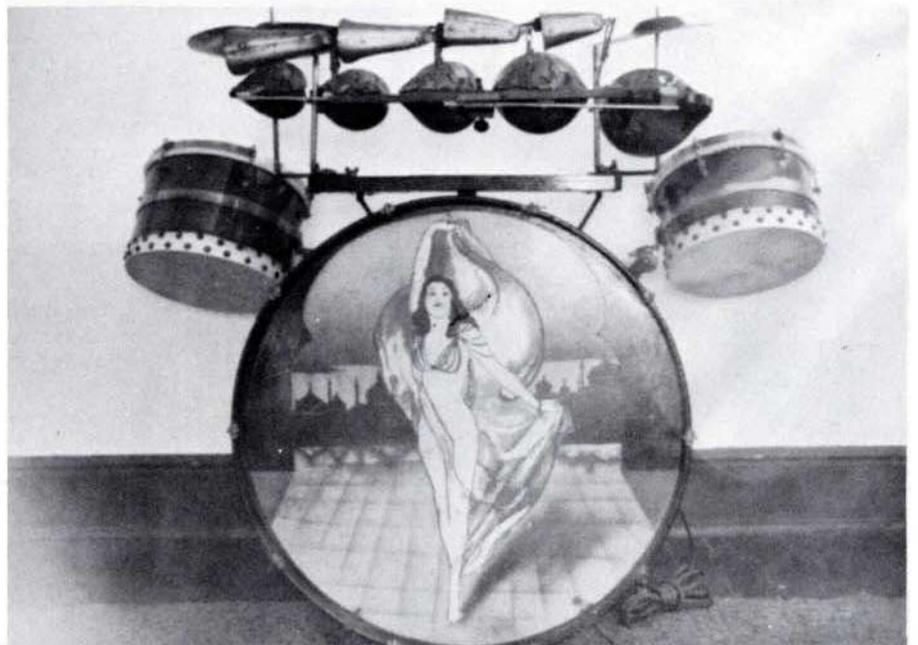
8.



8) A set of WFL drums from around 1930. Note the advancement in engineering and design of tom-tom and cymbal mounting systems.

7) An assortment of some popular snare drums of the day. Slingerland snare made sometime between 1928 and 1933 (left); early Ludwig & Ludwig (right); Wurlitzer snare drum of 1900 (bottom).

9) Early set-up featuring 28" Duplex bass, single-tension toms with tacked bottom heads, trap table for temple blocks, multiple cowbells and cymbal, and intricately hand painted bass drum head.



9.



7.

As the drum set evolved, the use and disuse of equipment was, to a great extent, determined by the style of music itself and by the capabilities of the performers. As new techniques were acquired, design changes and improvements in equipment were necessitated.

By the early 1930s, complete drum sets including cymbals were readily available. The use of traps was beginning to decline; the large field, bass and snare drums were no longer used; and cymbals were becoming larger and more of an integral part of the drum set. What traps were used "were being incorporated into the music as an intricate and appropriate rhythmic accompaniment rather than just for the novelty effect." The Chicago drummers, George Wettling, Dave Tough, and Gene Krupa being the three most important, began to experiment with the open cymbal. Dave Tough was particularly influential in making effective use of the ride cymbal and in using larger cymbals than had been used previously. Gene Krupa was influential in increasing the importance of the bass drum by playing it on all four beats within the measure. Leonard Feather has commented that "a mild sensation was created upon the release, early in 1928, of four titles by McKenzie and Condon's Chicagoans in which Gene Krupa set a precedent by including a bass drum in his equipment." Krupa's set, circa 1938, included a snare and bass drum, two tom-toms, a hi-hat cymbal consisting of two 11-inch medium-thin Zildjian cymbals, and four other cymbals: a 16-inch Zildjian medium-thick; a 14-inch Zildjian medium-thick; an 8-inch thin splash cymbal; and a 13-inch Zildjian crash cymbal. Krupa was also largely responsible for developing the drum solo.

Jo Jones, with Count Basie in the mid-1930s, was one of the first to eliminate traps from the drum set. He also reduced the size of the bass and snare drum and used the hi-hat cymbal as it

10) Gene Krupa on the cover of a late thirties Slingerland catalog behind the popular model set of the day.

11) A youthful Chico Hamilton on an early fifties Progressive Jazz Outfit by Gretsch which featured smaller drums, larger cymbals and the famous Rail Console small tom mount.



had never been used before, making it the most important part of his set.

The bebop drummers followed Jo Jones in using smaller drums and larger and lighter cymbals. "The drumsticks grew longer and thinner, and wire brushes fell from favor."

In the 1950s, West Coast drummer Shelly Manne developed "a 'melodic' means of expression abounding in exotic flavoring and brilliant colors. Using mallets, brushes, sticks, silver dollars, and fingers, he has pushed back many tonal barriers." Because of their versatility in producing coloristic effects and softer dynamics, brushes were used frequently by the "cool" drummers of the 1950s.

Swing, bop and cool drummers relied more on cymbal sounds for keeping time, rhythmic accentuation, and coloristic effects. The hard bop drummers of the late 1950s and early 1960s, as well as the current avant-garde drummers, have once again emphasized the drum sounds and have placed less emphasis on cymbals. This is no doubt the result of an increased African influence on jazz which has also resulted in the more frequent use of mallets and sticks to evoke this African heritage. More subtle techniques, but still of African origin, are the use of fingers and hands to strike the drum head and the use of African, Oriental, and Indian traps, such as gongs, the Chinese cymbal, camel bells, and other exotic paraphernalia. At least one avant-garde drummer, Milford Graves, has at times used a set with no snare drum. It should be noted that on some occasions the small and/or uniquely equipped sets of some avant-garde drummers are the result of financial hardship.

Jazz-rock drummers have both changed the appearance of the set and increased its size. Some rock drummers, in order to play louder with a more deadened sound, have removed the bottom heads of the tom-toms and the front head of the bass drum. It is not uncommon for some drummers to use up to eight tunable tom-toms, two bass drums, and six or seven cymbals. One very practical reason why rock drummers can maintain these large sets is that they usually have a band-boy or "roadie" to carry and set up all equipment.

The rock drummer, in further exploitation of the visual element, has also used a see-through, clear plexiglass set which is available in a variety of tinted colors and allows the audience to view his gestures from head to toe.

The ultimate in tonal color and volume was introduced in 1977 with the creation of the drum synthesizer. Billy Cobham has been a leader in the use of electronic drums as well as in expanding the size of the drum set.

In Part Two of this series, we'll take a detailed look at the history and evolution of each individual component of the drum set. Part Two will appear in the Feb./Mar. '82 issue of MD.



12) Some eighty years later, the innovative Billy Cobham stands behind his massive triple bass/triple snare set-up, clearly demonstrating just how far the drummer of the '80s has come.

Terry Bozzio: Burnin'

by Robin Tolleson

Photos by Paul Jonason



Terry Bozzio has the chops to be an orchestra percussionist, a jazz fusion burner, or a rock and roll showman, and he's shown off each of those sides of his talent during an eventful career.

Bozzio was born in San Francisco 29 years ago, and his accordion-playing father moved the family to nearby Fairfax when he was in third grade. He attended Drake High School in San Anselmo, and the College Of Marin in Kentfield, California. After playing in the pit orchestra of Godspell for eight months in 1973, Terry joined the Latin-fusion band Azteca. From there, he auditioned for, and was picked to join, Frank Zappa's band, beginning what Terry calls "unbelievable musical education, beyond my wildest dreams."

Terry did an album and a short tour with the Brecker Brothers in between dates with Zappa. After leaving Frank, he auditioned for Thin Lizzy, and was offered that gig, but couldn't quite agree to terms with the band. Terry then joined ex-Zappa colleague Eddie Jobson in U.K., recording a couple of albums and again touring the world. The drummer now seeks a record deal for his new band in Los Angeles, Missing Persons (Ken Scott produced the band's 4-song EP). Terry is also taking students in the Los Angeles area at this time.

TB: The first time I got interested in drums was when I saw Ricky Ricardo Jr. on the *I Love Lucy* show, playing bebop with his father, or some dixieland or something, and then Cubby O'Brien on the Mickey Mouse Show. And I always wanted to play drums, but I could never get a set. I think I had a toy drum set when I was really young, but they never would give me a real drum set. And that kind of persisted on into the time of the Beach Boys and surf drum music. By that time I had a set of bongos, which I would sort of take apart, and put a sheet of paper over one of them with a rubber band, and make it sound like a snare drum. And I had a crumpled up "High Voltage" sign from a telephone pole that simulated a closed hi-hat. And I would work out all the riffs and stuff. And then finally when the Beatles came out I knew I had to be a drummer. I sort of pressured my father into getting me drum lessons. I studied with this guy Todd, who's quite a good drummer and teacher who plays with the Marin Symphony from time to time. And then for about six months, I studied with this other guy, Ken Blewer, who worked at "Drumland." Then I quit and just played rock and roll with garage bands through high school. My last year in high school I started to read seriously and play in the band and stuff. I made it from intermediate to advanced band in one semester. You know, I really got into it. Then I graduated high school and went to Col-

lege Of Marin summerschool. And I started studying traps with this teacher Chuck Brown, who I stayed with for three years or so. He was great. He taught me a lot about discipline and reading and everything. While I was at College Of Marin I played with all their trips, instrumental ensembles and the jazz band, and sort of turned my back on rock and roll. I just listened mainly to classical and jazz, and those were the only two things I pursued. I majored in music, and I was really gung ho—I was almost a straight A student. And then some friends of mine, Mark Isham, and this other trumpet player who introduced me to Mark, they sort of turned me on to Miles and Coltrane and Tony and Elvin, and that situation. Those guys, and the people who played with them, are really my main influence in jazz. Out of College Of Marin I played *Godspell* for about a year, and then joined the band Azteca.

RT: Did you have to join Local 6 to do the *Godspell* shows?

TB: Yeah. I joined Local 6 right away when I got out of college. I think I had to join to do some symphony gigs. My dad popped for it, because it is hard when you're first starting out. I remember that three hundred dollar fee or something, and then they don't guarantee you any work. It's kind of a strange thing. But I was real lucky with working around here. Those shows paid real well for a long time. And *Godspell* was set up in a way where the band is sort of up on these funny little platforms, and kind of hidden from the audience. There were only 16 songs in a two hour show. So 16 three-minute songs leaves you tons of time, right? So I would go up there with headphones and a cassette recorder, and practice and work out Tony Williams Lifetime licks from this tape thing, and write them all down. My whole way of learning at that point was sort of to take all the drummers that I loved, like Tony and Eric (Gravatt) mainly, and whenever they would do a lick that I thought was really cool, I would write that lick out, and practice it, and learn the technique involved, and then make up my own licks using those techniques. And that's probably the main way I learned to do what I do, at least musically. That's a good thing to do, because that way you don't get stuck with just doing *their* licks, but it does open up a lot of doors. Because when a lot of people start, they hear things and they don't know what the hell is going on. You just have to listen to that section over and over to get it.

RT: So you did study the rudiments of drumming.

TB: Yeah, I mean I never entered contests or did any of that stuff. And at the time that I was studying, I always played matched grip. So I got a lot of flack, even

from Chuck Brown and students at school and stuff, or teachers at school who always thought the proper way was the traditional left hand thing. But I could always do all those rudiments. I'd studied Haskell Harr's books. And then I got into *Stick Control*, which I thought was a little bit better practical application of that, rather than having all the fancy notation. And I studied that, and I studied out of Ted Reed's book *Synco-pation*, and Louie Bellson's books, and this other book *Portraits In Rhythm* by Anthony Cirone. That's a real good book for dynamics, and classical snare drumming. Chuck Brown took me through a lot of that stuff. I got a scholarship while I was at College Of Marin for ten lessons with Lloyd Davis of the San Francisco Symphony. He used to play with Dave Brubeck, so he was sort of like a jazz and classical drummer. I studied with him for awhile with that Morris Goldenberg snare drum book. I sort of went through

"IDON'T USE THE NORMAL RIDE SOUND. I DON'T WANT THAT. I FOUND THAT I SORT OF OD'D ON THAT IN MY YEARS WITH ZAPPA, AND I DON'T REALLY LIKE THE WAY IT SOUNDS WHEN YOU PLAY IT BACK. I DON'T THINK IT FITS INTO A MODERN APPROACH TO MUSIC."

that with him, and some other mallet things. And I was pretty thorough at the time, you know, with reading and the classical technique. I played Bartok's "Sonata For Two Pianos and Percussion." I played the timpani part for that. And I played with the Marin Symphony for awhile. I did a lot of things at the College Of Marin, lots of classical pieces. I really enjoyed that. And I thought I was going to continue on to do that, but my first love was always just being able to sit down and burn at the drums, and that's what's overcome me in the long run.

RT: Did you record any with Azteca?

TB: No. They had recorded their second album, and the drummer wasn't working out, so Mell Martin heard about me and called me up. And I went in and auditioned for them and got the gig. But it really wasn't right. At that time I was young and wild, and all I cared about was Tony Williams. And so I was sort of throwing in everything including the kitchen sink, and they were trying to make some commercial Latin music. And they were much older and more mature than myself. They used to call me

The Kid. "Take it easy, kid, you're playing too much."

RT: Did Zappa hear you in Azteca?

TB: No. When I was in Azteca I met Eddie Henderson, and I started playing with him and all these other black jazz people around San Francisco. I played with Woody Shaw, and Julian Priester, Joe Henderson, and Luis Gasca, and really had a ball. That was a lot of fun in those days. And Eddie used George Duke on one of his albums, and George said that Frank was looking for a drummer. So Eddie turned me on, and I phoned George. I had to fly myself down to LA just to audition like the rank and file rest of the people that auditioned for Frank. It was scary, you know, it was ridiculous. I walked in, and I'm this little kid from San Francisco. I walk into Frank's huge warehouse with this big stage, and all this equipment and road cases and stuff. And these ridiculous charts spread all over the stage. And I thought I could pretty much read anything, you know. But I mean this was like the hardest stuff you'd ever want to see. You know, just the odd groupings and odd times, and he had melodic things written out around the toms and the drums, so you didn't have to read just rhythmically—you had to read melodic things as well. I thought, "Man, I can never do this. I've lost." But then I thought, "Well, I've spent the airfare to go down here. I'll give it a try." I watched a couple other drummers audition, and they were sort of trying to flaunt their chops rather than really listen to what was going on. So I said, "Well, at least I'll listen." I went up there, and I fumbled through some charts the best I could. There's not too many drummers who could sight read that stuff, so when a real hard part would come, I would just stop and say, "Oh, this is *this*," and I'd play it for him. And he said, "Right, now stick it in with the rest of it." And I would. We jammed a bit and he said, "Okay, you sound real good. I want to hear you when I'm finished with the rest of the guys." And everybody there split, so he said, "Well I guess you've got the gig if you want it." It was great. He blew my mind by taking me to the Record Plant, and out to dinner and everything, and showing me this huge studio, and the Hollywood way of studio life which I had never been exposed to. From there it was like an unbelievable musical education, beyond my wildest dreams. Because Frank, to me, is the heaviest at what he does.

RT: If you had a drum set in front of you, could you play "The Black Page" right now?

TB: Right now, no. But I could in about twenty minutes. I'd just have to remember it. With Frank, the audition is a lot of pressure, but the way he works isn't like

studio work. It isn't like having to go in and read a chart and play it perfectly in two takes, like I would imagine Steve Gadd or some of these other people have to do. It's more like you rehearse for about a month or two before you go out on the road. And he's constantly throwing everything at you. You have to be really good with your ears, because he'll play these really strange things, and you have to be able to play them right back. And then do them in double time, or half time, or put it over three. And he dissects things, and builds them back and forth sort of like an erector set. He's constantly changing the music. He was always bringing in bits and pieces of music, and a lot of the stuff is hard, but sightreadable. And other things just aren't. And "The Black Page" was obviously something that wasn't. This was like his sadistic side going, "Okay Bozzio, let's see if you can handle this." Because to him, at that point, it was the hardest piece of drum music he had ever written, with the most complex rhythms and the most bizarre things. He's almost taunting everyone to see if the things he writes can actually be performed. So I could read the rhythms, but the melodic thing was nuts, because he wrote it specifically for my big double bass, five tom-tom set. And there were all these notes going up and down, and whatever.

RT: Did Frank ever present anything to the band that could not be performed?

TB: Well, it depends. Frank hires different performers to perform certain functions in his band. Napoleon Murphy Brock and Ray White and people like that, they aren't necessarily heavy-duty classical musicians. Whereas the rest of the band sort of has to be, as well as having rock and roll and all these other influences to draw upon that he kind of demands. So he was always bringing in things and saying, "Okay, you guys can't do this." But I felt I could always do whatever we did, and I did. I did his orchestra concert at Royce Hall, this 40-piece orchestra that had four other percussionists besides myself on drum set. After you get your feet wet with his music, much of it is all the same. It's like it reaches a point of difficulty that you're used to working with, and then it's no sweat—once you can learn to recognize sevens and nines and put them over whatever other denominator you want. Now he's better than that. He's got this thing called "Herb's Vacation." I don't think it's been recorded yet, but it's ridiculous. Vinnie Colaiuta, who is now my favorite drummer, plays that with the bass player and one other person. It's really off the wall. It's ridiculously hard, some parts are very fast, and it's melodically very difficult. It's like Zappa said, "This is to make 'The Black Page' obsolete."

RT: Did you leave Zappa to join the Brecker Brothers' band?

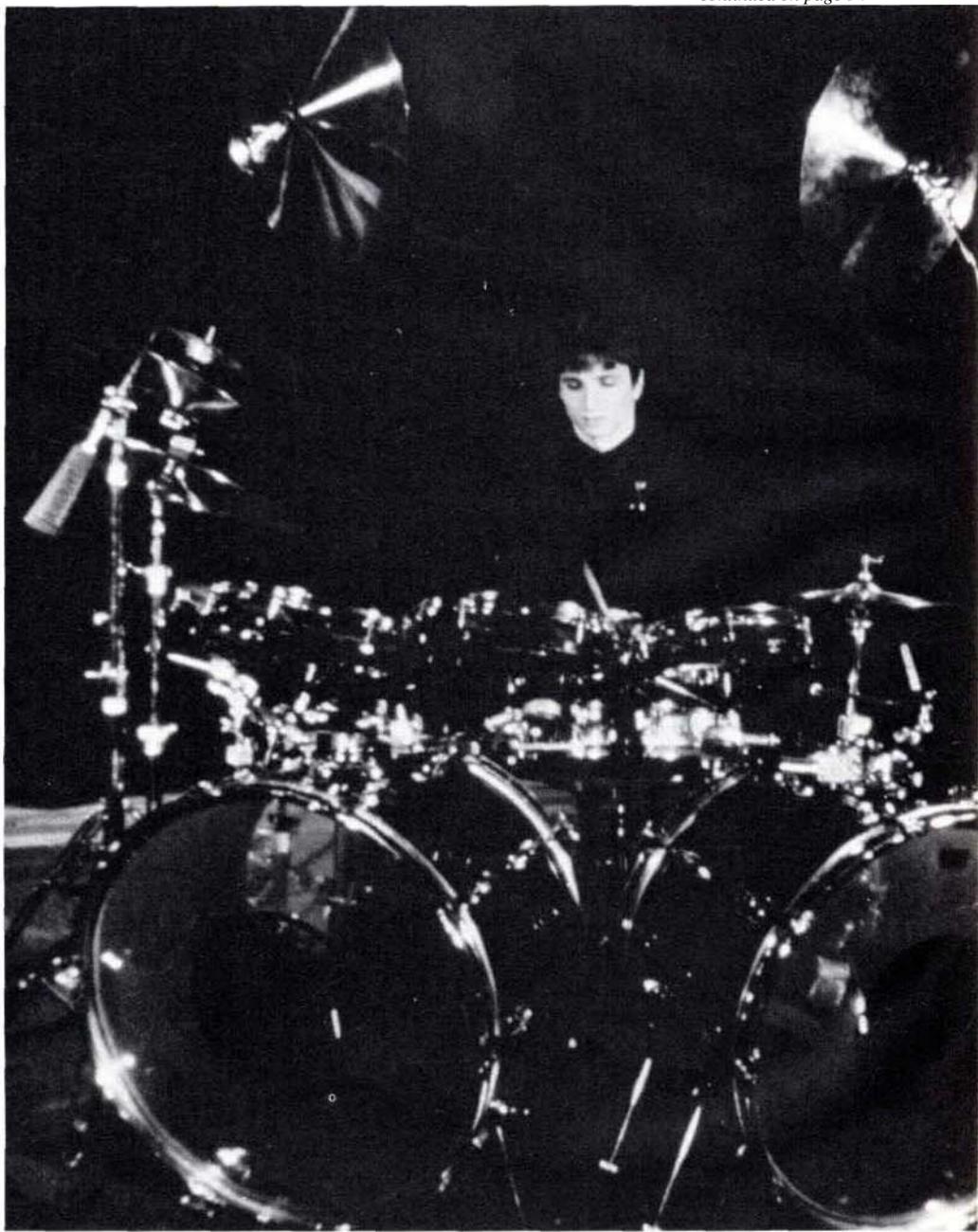
TB: No, I did that on a break, as a matter of fact. When Zappa's band played with the Brecker Brothers, it was automatic hook up, you know. We just really dug each other, and had loads of fun playing in the solos and stuff. And they sat behind me, and watched me burn through all these shows in New York. They said, "Look, we're going to be doing some stuff, and we'd like you to come and play with us." So when we had a break with Zappa—he wasn't doing anything all through the summer—I was contacted by them, and I said I'd do it. So we went out on tour. It was probably the most fun I've ever had in my life, musically, playing with them. With Zappa there's a lot of depth and

kind of a different thing. But for me, coming from jazz and fusion music, that was my chance to really get my rocks off and play all the stuff that I had digested from listening. So we went out, and with Neil Jason and Barry Finnerty, we just burned every night for a whole month. When I finished that tour and their album, I went back with Frank. And that was when he had hired Mars, and Wolf, and Ed Mann, and Adrian Bellew, and we did that year, which was my last year with Frank.

RT: Did you record anything after that with Frank?

TB: I know *Sheik Yerbouti* was done during the last gigs I played with Frank. But then it wasn't released for quite some time, until after I was with U.K. Frank's situation is pretty screwed up

continued on page 94



Are Drums Harming Yours Ears?

Story & Photos by Jim Dearing

Ouch!

The drum advertisements read, "powerful . . . resonant . . . increased projection . . . cuts through . . . full vibrating . . . massive shells," and the cymbal ads are right behind with "strong high-end accents," and "brilliant crashes!"

By far the greatest occupational health hazard confronting drummers are the drums themselves. Not only are drums being made bigger and better than ever before, but they are also being made louder. Much, much louder.

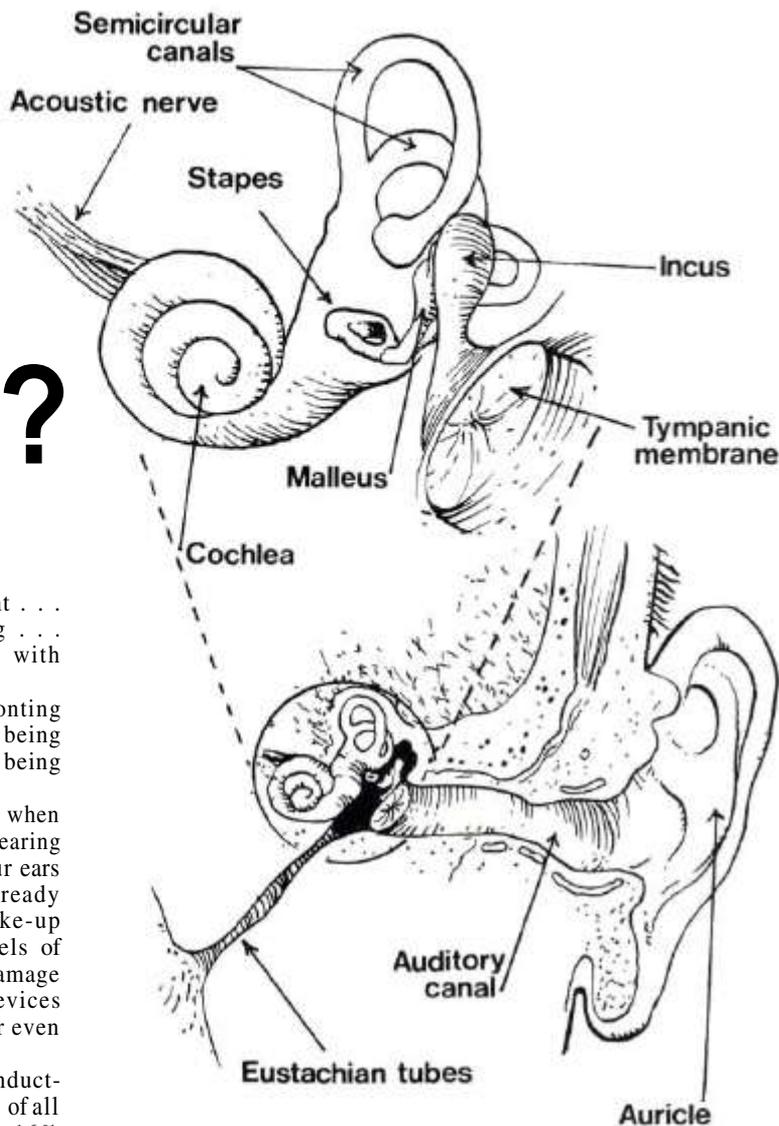
But how loud is too loud? Will you still be able to hear when you are sixty? Are you unconsciously killing your tiny hearing nerves? If you sometimes feel a ringing sensation in your ears after drumming, then chances are that your hearing has already been altered to some degree. Due to the physiological make-up of our auditory system and the explosive intensity levels of drums, drumming can undetectably and irreversibly damage our hearing, though a variety of modern ear protection devices provide an excellent alternative to serious hearing loss or even deafness.

Our ears give us a special sense. Paul Rankin, while conducting research at Ohio State University, concluded that 70% of all our time is spent communicating, of which 9% was writing, 16% was reading, 30% was speaking, and 45% was attributed to listening. Yes, our hearing is important, and especially as musicians, since listening and interpreting is our art and livelihood.

Physiological Properties of Hearing

Though the ear can adapt to an amazing diversity of sound intensity, it has not been able to keep evolutionary pace with industrial-age noise. Noise resulting from our modern societies has suddenly skyrocketed only during the last sixty years, whereas the ear structure has slowly evolved over millions of years. Today, more than 16 million Americans suffer from noise-induced hearing loss; another half a million are thoroughly deaf from noise exposure. What wonderful, versatile, sensitive tools our ears are, so that we may detect even the softest touch of a brush on a drumhead, yet hear again and again the freshness of a loud crash cymbal. As you might suspect, the ear must be a highly complex structure to accomplish all that it does. You are right.

For analysis, the ear is conveniently divided into three sections: the outer ear, consisting of the external visible "shell" and the auditory canal which ends at the eardrum; the middle ear, a hollow cavity in the skull containing the three tiny ossicle bones commonly referred to as the hammer, anvil and stirrup; and the inner ear, which begins at the oval window and houses the semi-circular canals and cochlea. Sound transmission al-



top—This diagram shows the middle ear and inner ear. After traveling through the auditory canal, sound finally reaches the staples (stirrup) and is vibrated through to the cochlea, where actual hearing takes place. High frequencies are picked up by nerve cells near the beginning of the cochlea, whereas low frequencies must travel around the turns to the apex of the cochlea.

bottom—This drawing depicts the entire hearing system: outer ear, middle ear and inner ear. Damage from loud drumming will only effect the inner ear.

ways follows the same path: sound pressure enters the auditory canal and stimulates the eardrum, causing it to vibrate. The hammer, which is attached to the eardrum, passes this sound "wave" along to the anvil, that in turn passes the wave to the stirrup, causing the oval window to move back and forth in rhythm. The ossicle bones, eardrum and oval window all amplify the sound wave; thus the intensity is much stronger than when it first struck the eardrum. As sound is transmitted through the oval window, it pulsates a fluid called endolymph inside the cochlea. It is here in the cochlea where the Organ of Corti, or nerve cells, are actually located. These nerve cells lie on the basilar membrane that runs the length of the spirals in the shell-shaped cochlea. The endolymph carries the sound waves along the basilar membrane until the waves stimulate the appropriate nerve cells; then the message is on its way to the brain and transmission is complete. Complications occur when the wave passing through the oval window is too great, causing

violent undulations which throttle the basilar membrane.

"Overall, it would be best to look at losses in three different ways," states Dr. James McCartney, an instructor of audiology at California State University, Sacramento (CSUS). "In the ossicular bones we have conductive loss. Another type of loss would be sensorineural, or nerve loss, and the third type of loss in the ear is a mixture of the two. If you have any type of loss in the ear canal or if the bones are malfunctioning or slow, the conduction of sound from the outer ear to the inner will be impeded; thus a conductive loss. Almost all types of conductive loss can be corrected or reversed.

"Loud noise, unless it is so loud as to rip the eardrum, is not going to damage the ear canal, eardrum or the three tiny bones. What loud noise damages is the inner ear, by whipping the basilar membrane until some of the nerve cells just die, and this sensorineural loss is not correctable. It is irreversible. All of this is something that a drummer isn't going to notice for years."

Will Your Ears Survive Drumming?

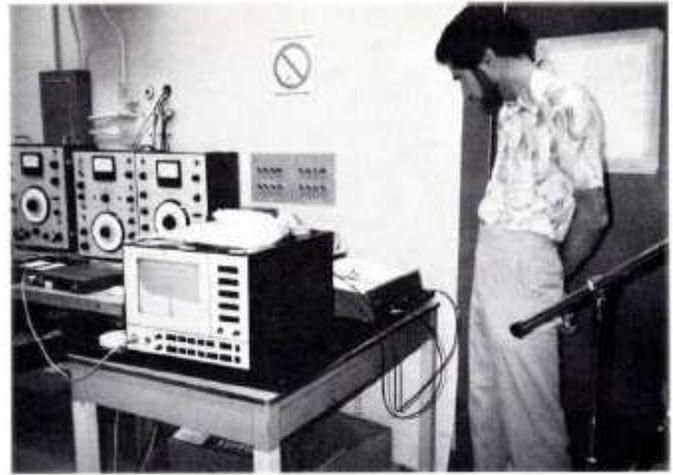
Though humans have the potential to hear frequencies between 20-20,000Hz, most of us only hear between 40-15,500, and within this range the ear is especially sensitive to certain frequency bands. To accurately measure sound then, we must use a specially weighted scale which corresponds to our ear's sensitivity. This is the A-weighted decibel scale which ranges from 0-140dBA. This spectrum represents the entire range of sounds to which our ears respond.

"The pitches we use to communicate range from 500-3000Hz," says McCartney, "so our communicating is a relatively small band out of our 20,000Hz potential. 15,000 I can barely hear. It is a very high, shrill whistle. You normally don't hear anything like it."

One drummer who has a particularly unique insight into the topic of audiology and drumming is Dave Shaffer, a private drum teacher and an active drum & bugle corps percussionist. The twist is that Dave holds a Masters Degree in audiology.

"The difference in sound energy between 115dBA and 121dBA is not a small increase," warns Shaffer, "it's a big increase. There's a distinct difference between loudness and intensity. Loudness is our perception of sound—intensity is the actual energy which enters the ear. 121dBA is not twice as loud as 115, but the intensity and sound pressure has doubled. Also, as you go higher on the decibel scale, the magnitudes of energy increase substantially. For instance, the difference between 115 and 121 is much greater than the difference between 40 and 46. Anything over 100 takes a lot of energy to get that 6dBA increase."

The Occupational Safety and Health Administration (OSHA) is responsible for authorizing permissible sound levels in the workplace. Currently, OSHA requires that workers be exposed



Dr. Don Hall, physics professor at Sacramento State University, watches as a Moseley Autograf translates a narrow band frequency analysis from the Bruel & Kjaer analyzer, shown here with a snare drum reading on the screen.

no longer than eight hours at ninety decibels, and for every five dB increase, exposure time must be cut in half. The Environmental Protection Agency, however, maintains that OSHA limits are too lax. According to Kenneth Feith, the chief of General Products Branch, Standards and Regulations Division of the EPA, seventy-five dBA is deleterious. Both agencies are currently working toward a nine hour, eighty-five dBA compromise.

So what about drums?

Though there is a wide variance in the following drum set dBA levels due to individual preferences in sticks, heads, drums, style and strength, we clearly *exceed* the OSHA guidelines for safe sound exposure. CSUS physics professor Don Hall agreed to test dBA levels of my drum set with a microphone taped to my head, to determine just how intense sound is at a drummer's ear. The drums I used were Pearl Wood-Fiberglass shells, sizes 8 x 12, 9 x 13, 16 x 16 and a 22" bass. The snare was a 5 x 14 Rogers *Dyna-Sonic*, and all drums were double headed with Remo CS Batters on the top sides. The cymbals were all Zildjian: 14" hi-hats, 15" crash, 20" pang and a 22" ride. The sticks were Regal Tip *Rock* models. Dr. Hall diligently recorded peak levels on a Bruel & Kjaer Frequency Analyzer type 2107, and the campus science building shuddered as I began to drum. Recorded values: snare—110dBA; first tom—100; second tom—100; floor tom—100; bass—93; hi-hat—96; crash—102; pang—99; ride—92; simultaneous drumming—112 dBA.

Not exactly within OSHA guidelines, is it?

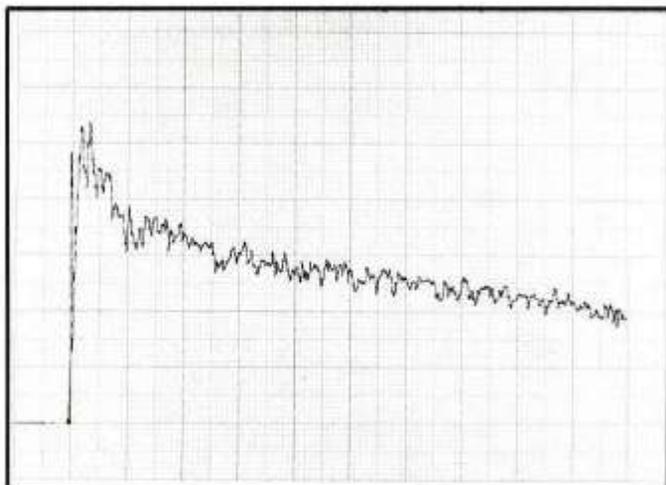
As a matter of fact, OSHA warns that at levels of 115dBA, people should only be exposed for fifteen minutes *per day!* John Cambra, who formally mixed stage monitors for the Ronnie Montrose Band, told me that with all the amps, drums and

Drum set peak decibel levels

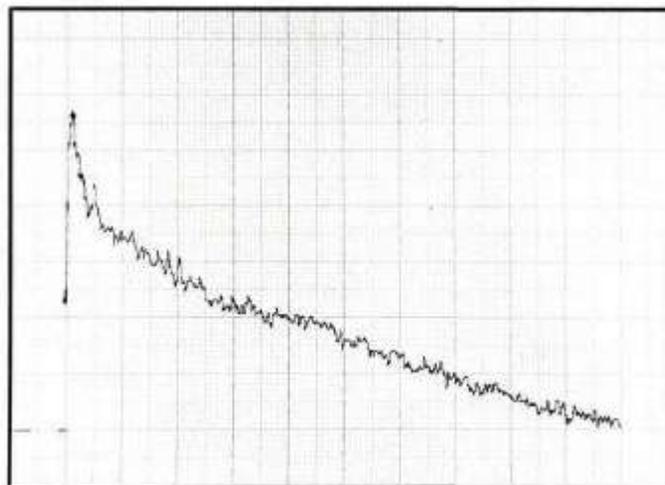
Component	Mic taped to head dBA	Mic in front 15ft. away dBA
snare	110	107
tom 1	100	105
tom 2	100	103
floor tom	100	100
bass	93	95
hi-hat	96	93
crash	102	96
ride	92	91
pang	99	93
overall	112	108

OSHA permissible exposure

Duration per day (hours)	Sound level dBA
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4 or less	115



0-10,000 frequency spectrum reading of a snare drum. Each tiny square represents 100Hz across; thus the high energy reading for the snare is seen at 300Hz.



0-10,000 frequency spectrum reading of all three toms played simultaneously. Notice the high energy peak at 100Hz., and how quickly the line drops off, indicating very little high frequency response.

monitors at performance level, dBA readings on stage typically exceeded 130dBA. John added that none of the musicians ever wore any ear protection, although he did.

When calculating safe dBA levels, intensity (sound energy) interacts with length of exposure, but intensity is the primary consideration.

"Duration and intensity are both factors in sustaining hearing loss," says McCartney. "You and I could sit and talk for a very long time (assuming we didn't get bored), and not sustain any loss, but once we reach the higher dB levels the trade-off between duration and intensity begins.

"140 dBA is generally considered the threshold of pain, and it is believed that at this intensity, for no matter how short an exposure, damage will occur. At 140, no matter what pitch the sound is, I should experience pain."

"I've had a lot of noise exposure," comments Shaffer, "because I didn't understand about audiology until I was twenty, and I'd been drumming since I was six. No one ever told me that drumming could damage my hearing."

Even though we are subjected to intense sounds for longer than recommended periods, McCartney sees our specific performance times as an asset.

"Any recuperation between exposures is good. By taking a fifteen-minute break in between 45 minute sets, as musicians do, it might result in less damage than if you drummed three hours straight. Intermittent exposure is no worse than constant exposure, and in fact could be less harmful."

Casual drumming often results in a "ringing" sensation in the ears, called a temporary threshold shift. When I circulated a hearing questionnaire throughout Sacramento music shops, 96% of the musicians responding affirmed that at some time, they've experienced a ringing in the ears, and approximately 30% admitted that such ringing was common after performing. This ringing sensation is not necessarily cause for alarm—unless it is common.

"Yes, that's a temporary threshold shift," confirmed Dr. McCartney when I described the feeling to him. "Your threshold is the softest sound you can hear about 50% of the time. Anything from 0-25dB is considered normal on an audiogram.

"Let's pretend your hearing is normally zero, meaning you have really nice hearing. If you've tested after being exposed to a loud noise, your threshold may now be 30dB. which means that a sound must be 30dB louder before you can actually hear it. That's a "shift" in your threshold, but these shifts are temporary, given that you stay away from that loud noise for six, eight or twenty-four hours. Now when your hearing is retested, it will be back to normal."

The casual or weekend drummer will feel the ringing sensation more so than the six-nights-a-week drummer since the casual drummer's ears are allowed to bounce back to their original sensitivity. For the drummer who is exposed constantly night after night, the temporary shifts accumulate and become permanent, resulting in a new hearing threshold. He won't notice the ringing as much because his hearing will develop a tolerance to the incoming sound energy. Dave Shaffer remembers the feeling well.

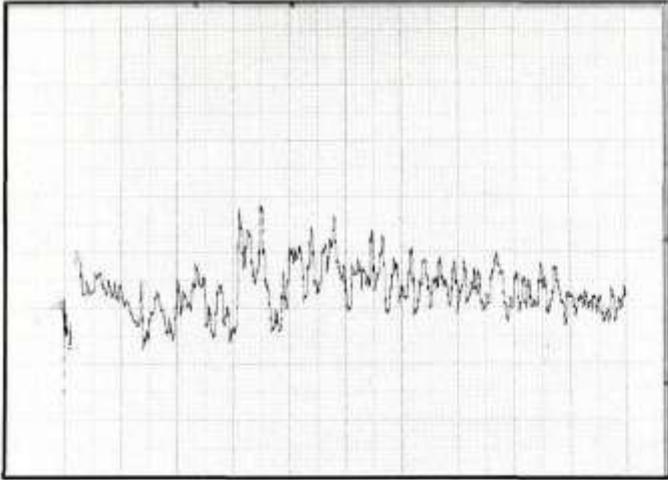
"I can recall playing and having my ears ring like crazy, and most all of us can. That sensation is indicative of our little hair cells being damaged or killed. The bands that play at these incredible decibel levels—that's just damn loud. If you need on-stage volume that loud to feel good, maybe you should think twice about playing. As a musician, you don't want to lose any of your hearing, because as you age you'll really feel the loss. I'm going to want to listen to music when I'm sixty, and I'll bet that most musicians would agree. If we damage our hearing now, music will sound distorted to us later.

"Ringing in the ears is another sure physiological sign that the sound is too loud," adds McCartney. "If you subject your ears to this volume again and again without allowing time for recovery, this will certainly lead to hearing loss."

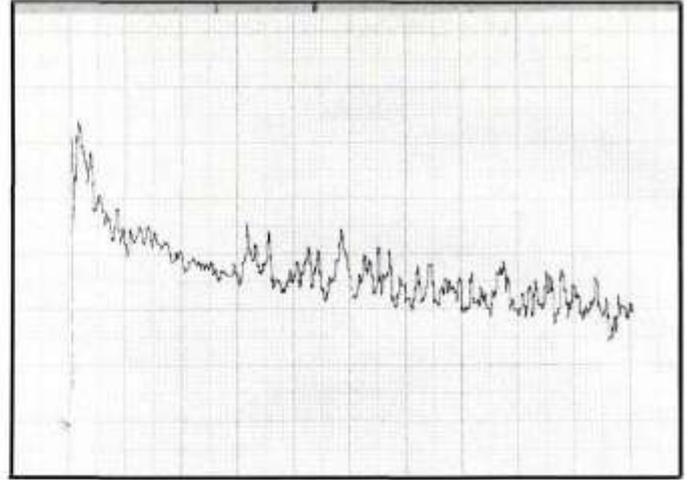
Which sound frequencies—low or high—are most annoying to you? When I hear a screaming transistor radio or a raspy, cracking tweeter I instinctively cover my ears. A crash cymbal just seems louder than a floor tom, but as far as your ears are concerned, it is the low frequency energy which wreaks the most havoc on your nerve hairs.

"Whether it's trucks, airplanes, cafeterias or drums which you're around, it is the lower pitch sounds which will cause ear damage," says McCartney. "When the staples (stirrup) pushes into the oval window, fluid moves the basilar membrane, which causes hearing. Remember, this basilar membrane has the nerve cells on it. The nerve cells on the membrane near the stapes respond to high-pitched frequencies. The low-pitched frequency receptors are all the way in the back, at the apex of the basilar membrane two and one-half turns of the cochlea away. The reason that low frequencies are so damaging is that high frequencies *only* stimulate the receptors near the base, whereas the lower frequencies, as they travel around inside the cochlea, stimulate the high frequency receptors *in addition* to stimulating the lower frequency receptors."

To understand this, it was helpful for me to picture being in a corridor or bathroom at a concert. Remember how you can feel the bass even when you're not in the audience, but the high-end



Drum are loud all over the frequency spectrum, as this overall, everything-at-once line shows. The snare and toms provide the highest peaks, at the low-end of the scale, while the cymbals show a great deal of high-end activity.



0-10,000 frequency spectrum of the cymbals played simultaneously. Notice the contrast to the drum spectrums. Here, the bulk of energy is heavily concentrated in the 3100-5700Hz range. When Dr. Hall set the machine to read activity up to 200,000Hz., the cymbals showed a great deal of activity in the inaudible range.

disappears? That's what the ears receive—that pounding low-end, even though it seems as though the high-pitch sounds are louder.

Another seemingly odd fact is that the powerful low frequencies cause damage to the high-frequency receptors.

"The way the cochlea is structured with two and one-half turns, the force of the sound waves is directed right at the first bend, which contains receptors for 4000-6000Hz," says McCartney. "All of this energy moving through the cochlea forces the fluid to hit against these cells, destroying the 4000-6000 cycle hearing range, which is quite high."

Problems of Hearing & Drumming

One of the most frustrating problems with detecting an incurred loss is that the loss goes unnoticed by the affected person. How do you tell a drummer who still hears fine that part of his hearing response range is lost? How do you relate the importance of the loss?

"It is so insidious—insidious in that you don't know what's coming when it has already happened!" stresses McCartney. "The reason you don't know it's coming is because the frequencies you lose first are not needed in communication. You'll hear people talking just as you always have."

Even though you'll still be able to hear voices fine, the 4000-6000Hz sounds of your drum set won't register in your ears. For instance, over a period of time your cymbals will begin to sound different to you because they are predominant in this affected frequency range. Since the change will be gradual, you won't even notice it, but your perception of the cymbal sound will be markedly different from that of your audience. This fact would have devastating consequences: suppose you tune your snare to where it sounds crisp and bright, but later when you perform, the other musicians complain about a loud, fuzzy overtone—and you can't hear it! By developing a partial hearing loss, we lose control of our instrument.

"What people don't notice, they are not going to correct," adds McCartney. "You could go five years playing the drums without noticing a loss if your susceptibility is low enough. All of the documented hearing studies are based on five and ten year periods—there's no data on hearing damage one year down the line, so consequently people ignore the data. This is the problem: eventual hearing loss which is caused now, but attributed to old age."

Complicating detection is that most noise-induced hearing loss is painless. Only at dBA levels of 130 and above is pain usually felt, and many people don't feel pain until 140. At our

usual 105-120(dBA on-stage volume, the ears will not hurt, but painless damage will be accumulating.

Sensorineural damage is irreversible, but if you have already sustained noticeable hearing loss, a hearing aid can assist in amplifying remaining weak sounds.

"It is an old fallacy that nerve cell damage cannot be benefitted by a hearing aid," says McCartney. "A hearing aid is simply an amplifier."

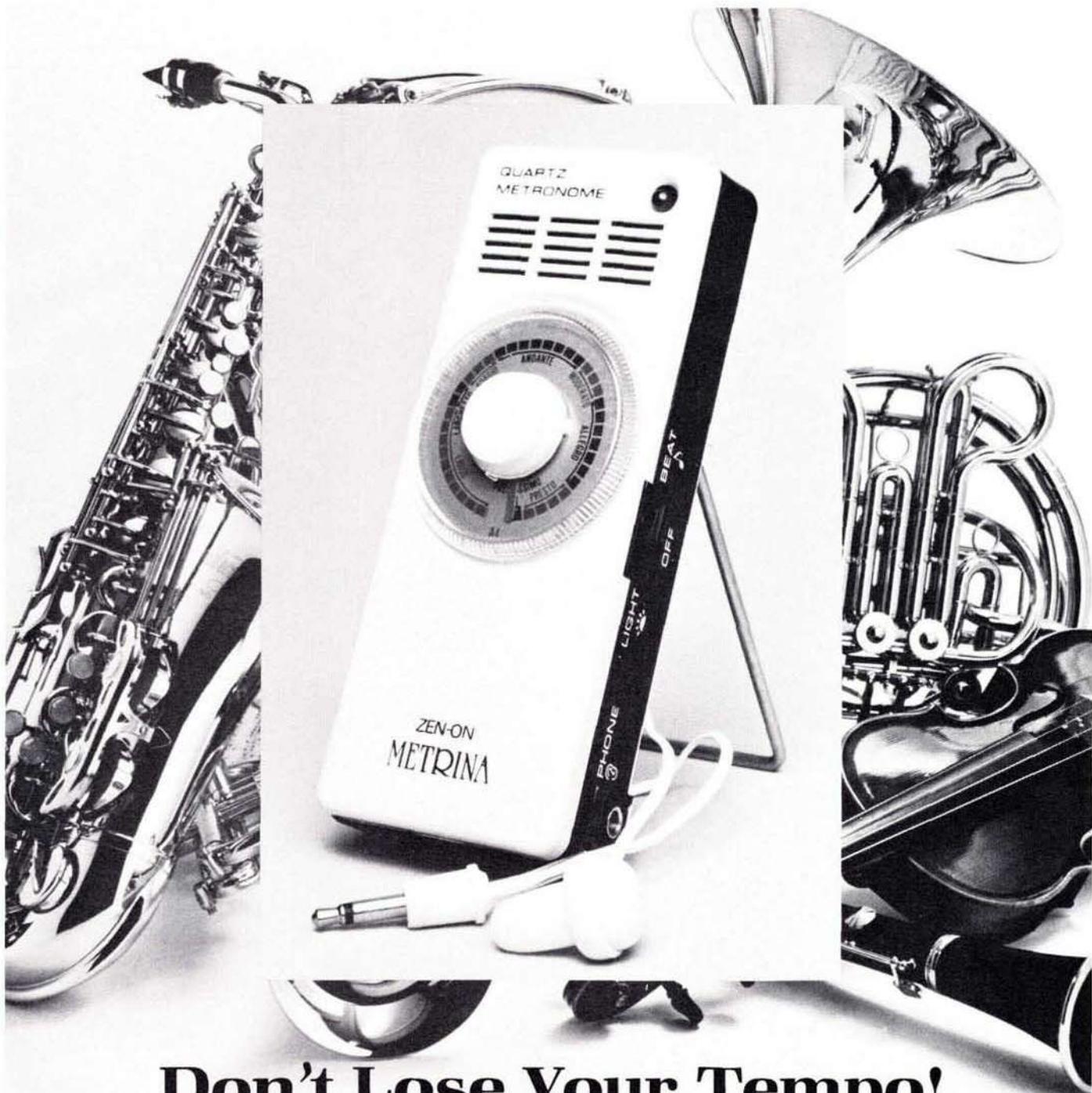
Hearing aids consist of a microphone, amplifier, receiver, battery and ear mold, all fitted into a small usually undetectable unit. Aids vary in style, from internal (all-in-the-ear) to external (behind-the-ear). and include eyeglass-mounted aids and the larger, "body" aids usually only recommended for extreme sensory loss.

To qualify information on hearing loss, it must be noted that noise susceptibility varies greatly from individual to individual. All the published OSHA and EPA guidelines are averages based on the majority of the population. Currently, no method of predicting individual susceptibility has been established by audiologists. Even so, taking the position that, "It won't happen to me," is presumptuous. Dave Shaffer knows many drummers who assume that since they can still hear fine, their nerve cells haven't been damaged.

"A common misconception which I run across is 'My ears are tough,' and this is an easy position to take because hearing loss is painless and very gradual."

Our working conditions and usual stage position are veritable mine fields to our ears. Just think about it: loud, high-pitched horn sections, the constant droning of rhythm guitars, electric pianos and the dangerous booming of the bass cabinet (which is usually positioned at our immediate side). Now add in the P.A. monitors and the drums. What an audible arsenal attacking our ears! While testing dBA levels at CSUS, however. Dr. Hall and I did discover that although sound energy is very high for drummers, the other musicians around the drummer are running an even greater risk. With a microphone placed approximately fifteen feet in front of the drum set. the drum set components most damaging to hearing were noticeably louder than the levels recorded while the mic was taped to my head. These components (the toms and bass drum) project outward, so the results were predictable. The floor tom, projecting downward, yielded results equal to the first testing. All of these drums produce the low frequencies most harmful to auditory nerve cells.

continued on page 78



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Sonny Greer: The Elder Statesman of Jazz

by Scott K. Fish

William "Sonny" Greer was born in Long Branch, New Jersey on December 13, 1903. "I wasn't no rich kid," he remembers, "but I was always comfortable. We were a happy family. My mother and father were very religious. My mother was strict with us. My old man was a 'glorified reprobate!' My father could make wine, beer or whiskey out of a door knob! I had two sisters and one brother, and the love was spread equally among all of us."

Sonny was the heartbeat of one of America's greatest orchestras, the Duke Ellington Orchestra from 1923 to 1951. Certainly one of the best big-band drummers in jazz, Sonny played a huge set of drums for that era, always in a musical and often comical manner. His replacement in the Ellington Orchestra was Louis Bellson!

Sonny lives with his wife Millie, who he met at The Cotton Club in the '20s. They are both charming, funny and sharp people with a keen memory of their past, and Sonny is still active. He spends time away from his Manhattan apartment to play gigs with his friend, pianist Brooks Kerr. Kerr is virtually a walking encyclopedia of Ellingtonia and was present for part of this interview.

I had been listening to some 1920s Ellington music the night before and began the interview by asking Sonny how it was different playing with a tuba player and then with a bassist.

SG: There's only so much a tuba player can do. He can't cover a lot of things like a string bass player. Impossible! We didn't use tuba too much. We used two bass players. See, a bass player can cover more ground than a tuba player. So there was a lot of things that he could

do. A tuba player could only do so much. A string bass player can cover a whole lot of stuff—like a piano.

SF: What was the difference between playing with bassist Wellman Braud and Jimmy Blanton?

SG: Like night and day. Jimmy Blanton was a bass virtuoso. He was so good, that when we played in Boston, the Boston Symphony's bass player, Koussevitzky would come to see Jimmy. He was one of the head bassists of the Symphony, and he'd heard so much about Jimmy. Duke could always smell the powerful guys. Koussevitzky was a good bass player, but Jimmy Blanton was the King! Duke was slick. Duke would put Blanton up front early. Koussevitzky had come backstage and got a chair and had the man put the chair right on the stage next to Blanton! He never heard anybody play bass like that. Nobody!

See, Braud played different and Jimmy played different, but together they were a powerhouse! They only turned each of them loose when they wanted solos or something. Then in the forties it was just Blanton playing bass. Braud left in 1935.

SF: How did you first get interested in drums?

SG: When I was a kid I saw this vaudeville act named J. Rosmond Johnson. It was just a piano and drum. They had a very good act, and the drummer was tall and very, very debonair. He could sing like a mockingbird and I'd never seen nobody play drums like that. I'd sit in a trance. Everything this guy did was effortless and with so much grace. They were at the theater for a week and I'd see them every night I could.

About the same time, I use to sneak into a pool room and practice pool because it fascinated me. I was only 14 years old. The same man who was playing drums was in there and I beat him at pool. He said, "Hey, kid! Where'd you learn to play like that?" I said "Oh, nothing to it. It's a lot of concentration." He said, "You show me how to play like you play, and I'll teach you how to play the drum!" This man was my idol. I said, "You got a deal." I had about five or six lessons with the guy to get the fundamentals of it.

SF: Were you listening to much music as a kid?

SG: I was so busy getting into the devil that I didn't have a chance to listen to music. It wasn't like it is now. I always loved music. We had a pianola in the house, where you'd put in a piano roll. I thought that thing was the end of the world.

When I was in high school, we had a big orchestra for assemblies and things. All the kids had violins and the drummer was the worst guy in the band. I didn't



pay him no mind. He was the dumbest guy! He wasn't smart in classes. He used to use an excuse to get out of classes, "I got to practice." He'd always tell the teacher, "I got to practice music," and he'd get out of classes in high school. I knew I could beat him. He was horrible. He couldn't do nothing. So the music teacher, the woman who had started the orchestra, decided to give me a shot at the band. She was also our language teacher, and I was one of her good pupils. Out of a completely integrated school, I was the only colored boy in the band. I never in my life played with a colored band until I moved to Washington, D.C.

We had a little group out of that orchestra, eight guys. They could play and read. We had two girl singers. I used to do everything I could to make some money then. I also worked for a Chinaman delivering laundry. I had a paper route. Fishing boats used to come into the New Jersey shore and everyday after



school I'd be down there running errands for the fishermen. They'd load my little homemade wagon with fish and I became the fish man of the neighborhood. I also used to run errands for the grocery store! I was never afraid to work. I was never lazy. I was always on the go. Obsessed. I always wanted to make money to give to my mother and father.

I also used to caddy. They rated the caddies, and I was a number one caddy at a very private club. I used to caddy for one of the daughters of Krueger—the biggest brewery concern in the East at that time. One day we was out on the course; I was carrying a heavy bag. They didn't have no *golf carts*. So we're walking along and we got to the 8th hole in the rough! This girl couldn't play golf anyway. You know how them rich people are. They had a water hazard on the 8th hole and she knocked the ball in there. She said, "Caddy! Go get my ball." It was one of those golf balls that floated. So I took off my shoes and I was getting ready to step in the water when I saw a snake! He was in the water with the golf ball in his mouth! I'm deathly afraid of snakes. She said, "Caddy! Go get my ball!" I said, "No. *You go get it.*" I quit right there on the 8th hole. Threw them heavy bags down and walked back to the golf club.

The same woman saw me years later playing with Duke at Carnegie Hall. She came back to say hello. She told everybody, "He was my caddy." People would say, "Aw, you're crazy. He ain't caddied for you."

After my father saw that I was dedicated to music, and that I wasn't going to follow in his footsteps as an electrician for the Pennsylvania Railroad, he said, "I don't care what you be—but be the best! Don't let nobody suppress you." As I progressed playing the drums I began to get better and better.

SF: When did you move to Washington, and how did that come about?

SG: When I was a kid, one summer I got a job with four kid musicians working as the pit band at the Red Bank Theater in New Jersey. I grew up with Count Basie and Cozy Cole. Basie always wanted to be a drummer. He and Cozy used to get into the theater for free by saying they were my helpers. They'd sit in the pit with me. I had about three pieces. Count would take one of my drums, Cozy would take one, I'd take one, and they wouldn't have to pay. Then I had a job at the Plaza Hotel in Asbury Park, New Jersey. The Conway Brothers—who were famous then—invited me to Washington for a weekend after the season. So I went down there. The second day there, I was playing pool (my first love) in a poolroom next to the Howard Theater. All of a sudden the manager from the theater came in saying, "Man, I've



Photo at left shows Sonny with the Washingtonians in the '20s. The photo at right shows Sonny behind the elaborate set he used with Duke Ellington.



got to have me a drummer. My drummer has been run out of town by his wife. He's back on his alimony." The drummer was a fancy drummer named Tootie Perkins—playing with an all Puerto Rican band. I went in there and that was the first time I saw Juan Tizol. I stayed there for three years playing shows in the pit. We would play until 11:00 PM. Then I got a second exclusive gig from 12:00 to 2:00 AM and that's when I met Duke. When I was headlining at the Plaza Hotel with the Swanee Sernaders, Duke was a dishwasher there. I didn't know he was a piano player! I didn't come in contact with no dishwasher! I was a star! He never lived that down. I used to kid him all the time.

SF: Let's go back for a minute. When you were in school did you study percussion and reading?

SG: We had a very strict teacher. She taught everything exact—the basics and rudiments. She was very fine. She taught everybody how to read music. It wasn't nothing difficult, just an average thing. It

wasn't difficult music. Very simple.

SF: So after high school, that was the end of your formal studies'?

SG: That was it. I knew what direction I was going. Nobody could tell me nothing. Kids in my time were more interested in playing the right way. The kids now don't take it like we did. I never practiced out of school when I was home. Man, ne-ver! I'd have gotten killed if I'd banged on some drums around the house. I had it down and I'd practice on the job. I'd try something, and if I liked it I'd keep it. If I didn't like it I'd forget it. I never played mechanical in my life.

SF: When did you first really get to know Duke?

SG: I was standing on the corner one day with Duke. Toby Hardwick, Claude Hopkins, Peter Miller and his two brothers. We were standing out there and I was outlying everybody! Lying like a dog! But they'd never seen nobody like me. Duke was always quiet and shy, but they had a little guy there, one of the Miller brothers. He was like Jo Jones,

always at the head of the stage. So I blew him down, man. He ain't never been out of Washington, but I was talking about New York and Fats Waller, Willie The Lion, James P. Johnson. I say, "Man, they're my *bosom* pals!" Lying like a dog, I say, "Man, we hang out all the time." Their mouths flew open and I did spread it on real good. You know how Duke is. I took to him, and after that whenever you saw me—you saw Duke, and Toby. We were not a band, but if Duke got a gig I was on it. If Toby got a gig I was on it. And I still had the other two jobs.

One night we had an amateur contest at the theater. The prize was something like 25 dollars. Duke knew two songs, "Soda Fountain Rag" and "Carolina Shout" that he had down pat from a piano roll. I went over to the pool room and told all the guys that I wanted them at the theater as a cheering section. I said, "When Duke goes on he's got to win that prize because we need that money!" So Duke comes on and plays his "Carolina Shout" and those guys stood up, *stood up*, and cheered, and scared Duke to death. Duke said, "I got the money." I said, "Give me mine." He said, "For what?" I said, "Didn't you hear all that noise? That was me back there, man." So we had a big spread in a restaurant, and a jug of corn whiskey. So everytime they had a contest. Duke'd say, "Hey! You going to bring on the cheering section?" I said, "Yeah."

One night at a different theater they didn't have no money. The prize was luggage. I said, "What're we going to do with all this luggage? Ain't nobody going nowhere." So we brought the cheering section down and Duke won the luggage. We took it and pawned it. Duke used to look at me in amazement.

Toby used to have this raggedy jalopy that you had to push a half block to get it started. There's a big park in Washington called Rock Creek Park. President Wilson was in there, in one of those long Pierce-Arrows. We had the car rolling down a hill to get it started and the brakes go out! We're rolling down and I say, "Man, roll into a tree or something. Stop this damn thing." We're going down the hill and we see all these Pierce-Arrows going somewhere. But we can't stop the car! All the FBI and everybody jump out of their cars. They didn't know what was happening. The FBI had the whole convoy stopped, the President and everybody. Toby run the car into a tree, and we get out and the FBI says, "What you kids doing?" Now we're scared! I say, "Mister, the brakes failed. That's why we come down the hill that way." "DON'T YOU KNOW THAT'S THE PRESIDENT?" "Yes sir." Oh, you talk about somebody Uncle Tom-

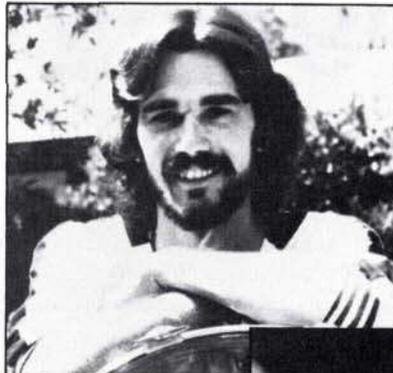
continued on page 68

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JAZZ DRUMMERS WORKSHOP

Stickings—Part 1

by Gary Chaffee

Gary Chaffee received his education at SUNY in Potsdam and DePaul University in Chicago. From 1973-77, Gary was head of the Percussion Dept. at the Berklee College of Music in Boston. He presently teaches at his home in Hyde Park, Massachusetts. He's the author of four books: *The Indepen-*

dent Drummer, and Patterns: Vol. I, II, and III. Vinne Colaiuta (Frank Zappa, Gino Vanelli) and Steve Smith (Journey) are two of Gary's former students. MI) readers can write to Gary at GC Music, 30 Laval Street, Hyde Park, MA.

Due to the many changes that have taken place in contemporary music over the last 20-30 years, it seems appropriate to re-examine "stickings," to develop a more comprehensive and useful approach to this area of a percussionist's early training.

A "sticking" is an *articulation* or a way of making a group of

notes *sound*. Just as a horn player uses different articulations to play figures, a drummer can play a sequence of figures in a variety of ways by using different stickings. This will have a major effect on what the figures sound like and on the phrasing. For example:

1. $\frac{4}{4}$ R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

2. $\frac{4}{4}$ R L L R R L R R L L R L L R R L R R L L R L L R L L R L L R L L R L L

In Example 1 the sequence of 16th notes is played using the traditional paradiddle sticking. In situations where the rhythm and articulation are identical there is no phrasing. In Example 2,

the sequence is articulated with a series of 5 and 3 note stickings which creates a definite phrasing. There is also an implied poly-rhythmic sequence.

Using stickings is not difficult and can be applied to a single rhythm or group of rhythms. Using stickings allows for a greater degree of flexibility on the drumset for how the various sound sources (toms, cymbals, etc.) are combined. We will now examine how a sticking system can be developed.

The hands are going to have to develop a fairly high degree of flexibility and control. So it is necessary to understand the various stroking procedures. There are basically 4 types of stroke motions, as follows:

Full (F)
Starts and ends in a high position

Down (D)
Starts high and ends low.

Up (U)
Starts low and ends high.

Tap (T)
Starts and ends in a low position.

The Full and Down strokes are used for playing accents. The Tap and Up strokes are used on unaccented notes.

This lifting system is designed to get the hands to move quickly and precisely to execute a figure or phrase. The majority of technical/control problems most students have are primarily the result of excess motion. Every motion takes time and energy. The more precise and specific you are, the greater

the potential for increased speed, dexterity, endurance, and overall ease of playing.

The relative heights of the stroke motions are affected by dynamics. There are situations where these motions need to be altered. They will work for most situations, however, and are well worth the time and effort needed to master them.

Basic Sticking Possibilities

The majority of compound stickings in this system are made up of single and double strokes broken down into groups, related to their distribution. Group A contains one single stroke

followed by double strokes. Group B has two singles, Group C has three singles and so forth. The following examples illustrate basic sticking possibilities:

Group A

Example 1: R L L, L R R, L L L. Stickings: F T T.

Example 2: R L L L R R L L, R L L L R R L L. Stickings: D T U T T D T U T T.

Example 3: R L L L R R L L, L L L L R R L L. Stickings: D T T T U T T.

Group B

Example 1: R L R R L R L L, L R L L R L R R. Stickings: D U T T D U T T.

Example 2: R L R R L L L, L R L L R R R. Stickings: D T T U T T.

Example 3: R L R R L L R R L R L L R R L L, L R L L R R L L R L R R L L R R. Stickings: D T T T U T T D T T T U T T.

Example 4: R L R R L R L L, L R L L R L R R. Stickings: D F T U D F T U.

Example 5: R L R R L L L, L R L L R R R. Stickings: D D T U T U.

Example 6: R L R R L L R R L R L L R R L L, L R L L R R L L R L R R L L R R. Stickings: D T T T U T U D D T T T U T U.

Group C

Example 1: R L R L L, L R L R R. Stickings: F T F T T.

Example 2: R L R L L R R L R L R R L L, L R L R R L L R L R L L R R. Stickings: F T D T U T T F T D T U T T.

Group D

Example 1: R L R L R R L L, L R L R L L R R. Stickings: F I D T T U T T.

Example 2: R L R L R R L R L R L L, L R L R L L R L R L R R. Stickings: F T D U T T F T D U T T.

It is necessary to understand that stickings are *not* rhythms. They are simply groups of notes. The goal is to be able to use stickings in any rhythmic situation. This is how phrasing is derived. *Notice that all of the accents are on single strokes.* This has to do with the lifting procedures discussed. Putting the accents in other places makes them much more difficult to execute. That is not really necessary or practical except in some cases I'll discuss later. Even though all the patterns contain accents, that doesn't mean that whenever a sticking is applied,

accents should be used. Accents are valuable in learning the patterns because the motions give each pattern a certain "feel." The accents make it possible to interpret without additional notation or symbols. There are many instances—especially on drumset—when the patterns can be used effectively *without* accents. It would be easy to develop larger stickings of 9, 10, 11, 12, 13 notes for these groupings. The motion principles would essentially be the same.

continued on page 36

Examples of Sticking Usage

The following examples indicate possible uses of the stickings in various situations:

1) 3 and 5 note stickings from Group A. 16th notes.

Two musical staves in 4/4 time showing 16th note patterns. The first staff contains two measures of music, each with a 3-note triplet followed by a 5-note group. The second staff contains two measures of music, each with a 5-note group followed by a 3-note triplet. All notes are marked with an accent (>). Below the notes are the corresponding sticking patterns: R L L R L L R R L R R L R R L L and R L L R R L R R L R R L L R L L.

2) 7 and 5 note stickings from Group A. Triplets.

Two musical staves in 4/4 time showing triplet patterns. The first staff contains two measures of music, each with a 7-note triplet followed by a 5-note group. The second staff contains two measures of music, each with a 5-note group followed by a 7-note triplet. All notes are marked with an accent (>). Below the notes are the corresponding sticking patterns: R L L R R L R R L L R R(L) and L R R L L R L L R R L L(R) for the first staff; and R L L R R L L R R L R R L L R R(L) and L R R L L R R L R R L L(R) for the second staff.

3) 6 and 4 note stickings from Group B. 16th notes.

A musical staff in 3/4 time showing 16th note patterns. The first measure contains a 6-note group followed by a 4-note group. The second measure contains a 4-note group followed by a 6-note group. All notes are marked with an accent (>). Below the notes are the corresponding sticking patterns: R L R R L L R L R R L L and L R L L R R L R L L R R for the first measure; and R L R R L R L L R L R R R(L) and L R L L R L R R L R L L(R) for the second measure.

4) 7, 5, and 4 note stickings from Groups A, C and B respectively. 16th notes.

A musical staff in 4/4 time showing 16th note patterns. The first measure contains a 7-note group followed by a 5-note group. The second measure contains a 4-note group followed by a 7-note group. All notes are marked with an accent (>). Below the notes are the corresponding sticking patterns: R L L R R L L R L L R R L L R L and R L L R L R L L R L R R L R L L.

5) 6, 8, and 6 note stickings from Groups B, D, and D respectively. Triplets.

Two musical staves in 4/4 time showing triplet patterns. The first staff contains two measures of music, each with a 6-note triplet followed by an 8-note group. The second staff contains two measures of music, each with an 8-note group followed by a 6-note triplet. All notes are marked with an accent (>). Below the notes are the corresponding sticking patterns: R L R R L L R L R R L L and R L R L R R L L R L R L for the first staff; and R R L L R L R L R R L L and R L R L R R L R L R L L for the second staff.

In the next article we will examine ways to apply these stickings to the drumset.



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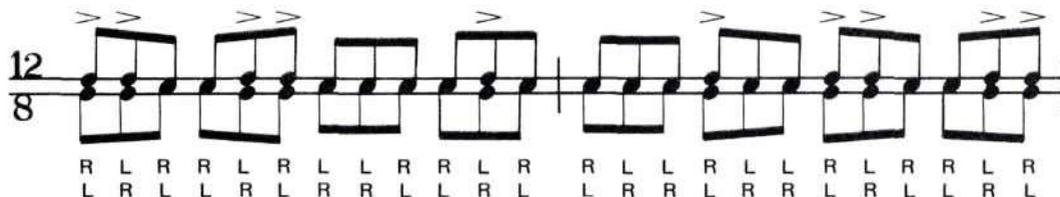


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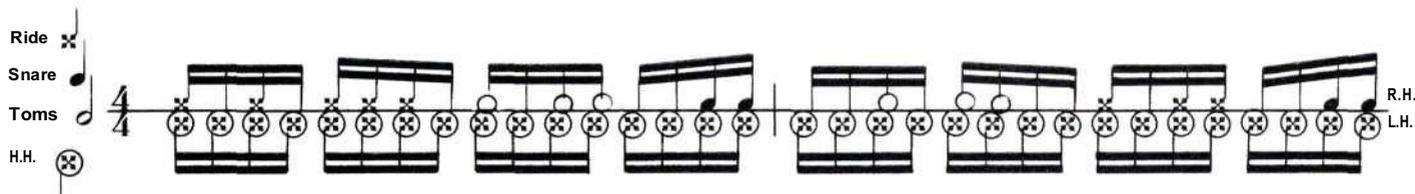
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As I pointed out, there are drummers who resort to total ambidexterity to create counter-rhythms and polyrhythmic figures while soloing.

The next example is a close representation of one of French master drummer Daniel Humair's many soloing styles. It implies two related patterns; one improvised, played with the left

hand on the bell of the left ride cymbal, snare and tom-toms; and the other pattern remains constant, played in the form of 16th notes with the right hand on the closed hi-hat. Daniel plays a left-handed drum-set, with hands uncrossed; right hand lead when playing on the hi-hat, left hand lead when riding on the cymbal. A truly unique style of total ambidexterity.



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In my two articles I have analyzed the advantages of ambidexterity and the many possibilities available for us to create a variety of patterns, grooves and figures and also to expand our soloing capabilities. At the same time we can take advantage of the new technique to add a new line of sound sources to our set-up, starting with different sounding ride and crash cymbals, now easily accessible, regardless of their position within the set-up. Michael Dawe uses up to 4 ride cymbals on his set: 2 on his right, 2 on his left; adding an incredible amount of riding possibilities.

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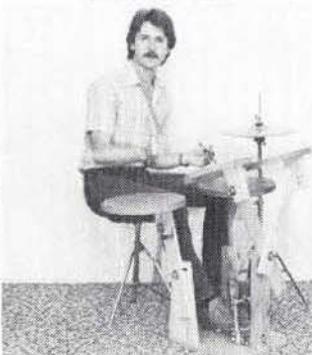
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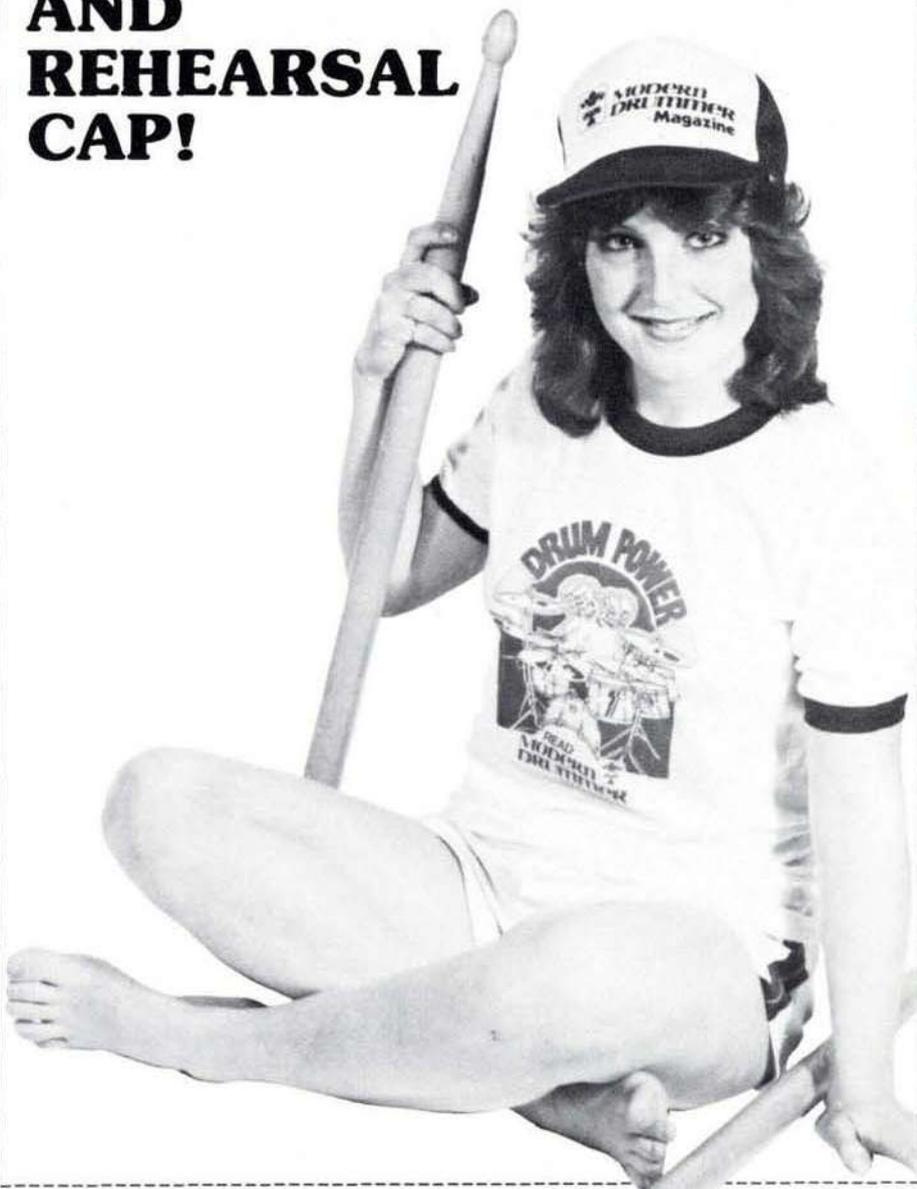


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Bob Moses

Blackwell continued from page 17

EB: We used to talk about the different players that we liked. Mostly it was Charlie Parker, Max Roach and people like that. That was our whole conversation! All the time about music. Everyday, Ornette would write so many tunes. He would come up with a new tune and we'd get together and go over it and over it, play it and play it, until we got it down together.

SF: It must have been frustrating to have all that creativity and have no one taking it seriously. How did Ornette deal with that?

EB: It was more frustrating for me than it was for him. He took it very calmly. They had about three different clubs that would have jam sessions on Sunday. Everytime we would walk in there, the rest of the musicians would walk off the stand.

SF: It would be just you and Ornette on the bandstand?

EB: Just Ornette and I. Nobody would come up there and play with us. I could go up by myself and they would let me play, but if Ornette came up with me they'd say, "No, no, man." Because they just couldn't do it. They couldn't use him.

SF: Would Ornette ever play straight bebop tunes?

EB: No. Ornette was writing tunes and he was playing his tunes. That's all. For some reason, at that time nobody could use it. He was a rebel. We never could play with a bass player. We never would get a bass player to even *attempt* to play with us. The only time we'd get a bass player was if we could guarantee him a job. If we said, "Okay. We're going to be working at this club. Come on down and let's do a rehearsal before we do the gig," well, then *maybe* we were able to get one. Bass players would say, "No good, man. I can't deal with that." They couldn't hear it. Ornette and I had a lot of fun together though. We didn't miss them at all. We'd play together and we'd have a ball.

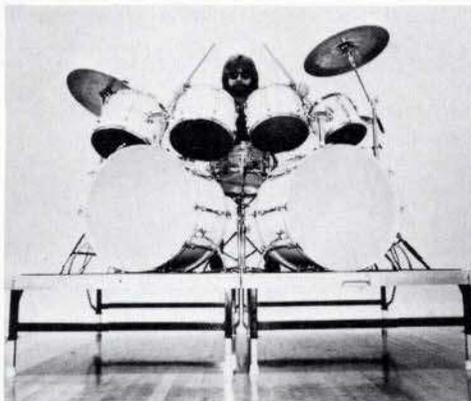
SF: Were you practicing drums by yourself as well as working out tunes with Ornette?

EB: I didn't have time. Most of the times I was on the drums it was usually playing with Ornette. When we were awake, we were always playing. If we were not playing, Ornette would be sitting down writing a tune, or we'd be discussing music, or listening to music—different tunes. But that was it. As far as practicing by myself, maybe I'd practice on the pad while he was writing. But most of the time we were practicing together.

SF: How did you develop your melodic concept on the drumset?

EB: Well that started to develop when I started listening to the way Max Roach played the drums: the way he developed

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melodic lines along the structure of the tunes. I just enhanced it more by playing with Ornette. But I had a good conception of how to play a solo along a structured tune. The only difference with Ornette is that the way I had been playing was structured differently than the way he played. So when I started playing with him, I had to change around to a whole new concept of playing. I thought that was very interesting because it was challenging. It kept me interested in playing with him. There was never a dull moment.

SF: Did things start to break for Ornette's band when you played that first famous gig at The Five Spot?

EB: Billy Higgins came with Ornette to The Five Spot. Then Billy ran into trouble with his cabaret card. They denied him a card, and when you didn't have a cabaret card you couldn't work anywhere that alcohol was being sold. That's when Ornette sent for me again. I was in New Orleans and I was ready to leave. I'd had some problems there. Me and my wife were put in jail for misogamy. They were talking about giving me five years of hard labor, just for living together. I was out on bail and my wife was pregnant. So we went to the NAACP and had them talk to the lawyer, who guaranteed that if there was a trial, we would come back. So we got permis-

sion to leave and that was it! At that time Ornette was calling me to come to New York, and I couldn't wait to get on the plane!

SF: How did you meet Billy Higgins originally?

EB: When we lived in Los Angeles we used to go over to this big garage owned by a friend of Don Cherry. It was set up like a studio. He, Don and Billy used to rehearse in there. When we got hooked up with Don, we started rehearsing up there and Billy was there at the time sitting around digging the music. Then he began playing with Ornette. When I went back to New Orleans, Billy got the gig, and they made the first album. Ornette had sent for me to make the album, but I was playing with Harold (Batisste) and I didn't want to leave. I was having a lot of fun. So he made the album with Billy.

SF: I've often read that you were a "teacher" to Billy Higgins.

EB: In a way, I guess, because I was the only one that he could dig playing with Ornette. Billy was hooked up playing an all-together different style from Ornette. So by listening to me play, he was able to adapt to Ornette's way of playing.

SF: The first record I ever heard you play on was *Avant Garde* with John Coltrane and Don Cherry. I was listening and thinking, "That drummer is playing with a stick in his right hand and a mallet

in his left hand." I'd never heard that done before.

EB: That was the way I had to play in New Orleans. I used to wrap a Scholl's corn pad around the edge of the stick and make a mallet out of it. That way, when I'm playing I could just turn the stick over and get a mallet sound. I like the contrast between the stick and the mallet—the hard and the soft sound. I used to play like that a lot.

SF: Were you using a stick with a Scholl's pad on that album?

EB: No. that was a mallet. You could play and turn the snares off and get a tenor drum sound all around the drumset using the mallet sound. It brings out the real intonation of the drum, unlike the stick. With the stick you get that harsh sound. With the mallet you get a soft, round sound that brings out the full intonation, and that's what I dug.

SF: When you play, do you approach a particular tune with any specific ideas in mind?

EB: I always went according to where the music was going. I knew ultimately what I wanted to do with the drums when I got into the tune. Then I could hear what I wanted to do, and the way I wanted to go with it. Otherwise, everything was always by ear. I never had any preconceived idea of the way I wanted to

continued on page 56

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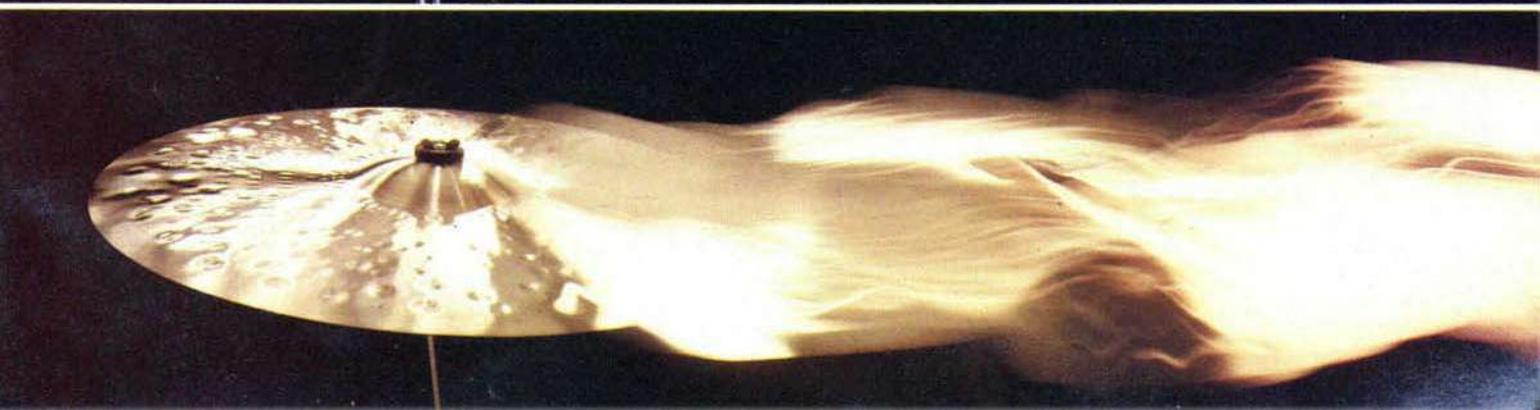
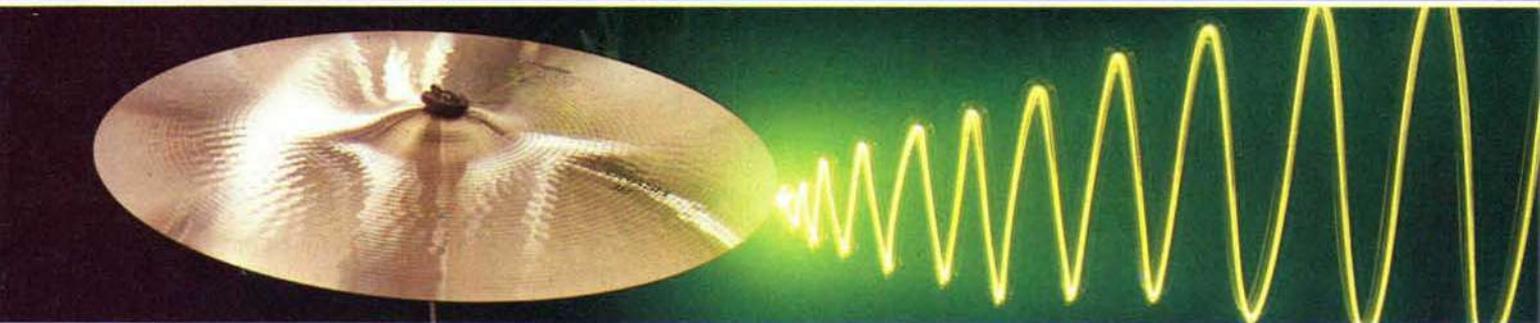
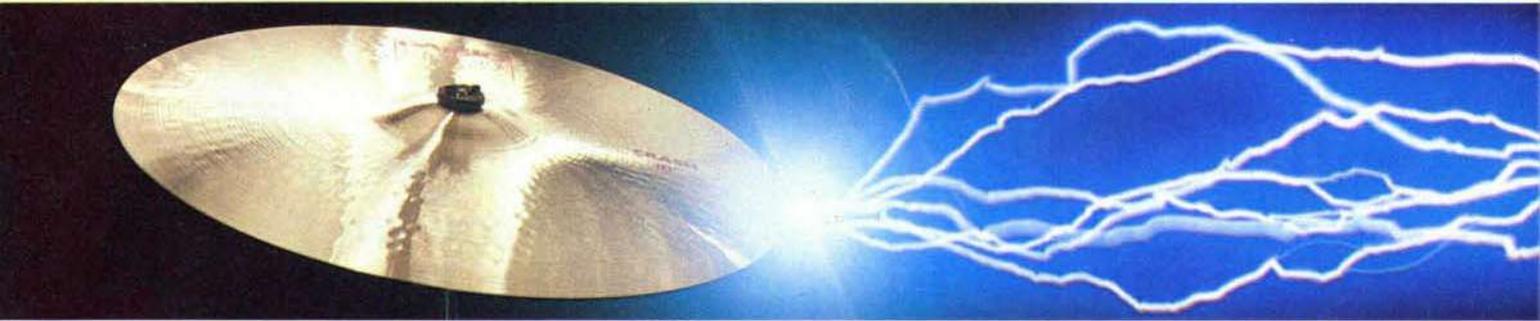
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IN MEMORIAM

Roberto Petaccia 1952-1981



by Scott K. Fish, MD Managing Editor

Born and raised in Rome, Italy, Roberto Pettaccia has played drums since 1968. After having spent 6 years in the Far East, he moved to the U.S. in mid '76. Since then, he has written a hook (Progressive Steps to Progressive Funk, R. P. Publications), opened two private drum studios in Boston and N.Y.C., toured and recorded with the Mark-Almond Band and Maynard Ferguson.

That was a "short biography" that Roberto sent to the MD offices to use in his articles. The first time we heard from Roberto was through a letter: "My name is Roberto Petaccia and I am contacting you in regards to my interest in writing for your magazine." I called him up because he had many good ideas. From his pictures, I'd imagined Roberto to be a gruff sounding individual—but he wasn't. He was a softspoken man with a direction. We kicked around some ideas and he submitted several articles, some of which have already been published in the *Rock V Jazz Clinic* column. The ideas were great and the manuscripts that Roberto handed in were near impeccable, but he would always apologize for them!

He had an insatiable desire to learn new things and to take on new challenges. He saw ambidexterity as a standard practice in the future of drumset playing. He would sneak his little tape recorder into New York City clubs two or three times every week and tape the drummers so that he could study them, and he wasn't afraid to ask questions of the players he respected. One night we sat watching David Garibaldi (one of Roberto's main influences) playing some

pattern that only David can play. After the show, Roberto had David write the pattern out for him, and he passed it along to everyone in his article *Ambidexterity Part I*.

When Roberto found out his time was limited, I spoke to him at the hospital. He had interviewed drummer Roland Vasquez and he was excited about the possibilities of conducting more interviews for MD. He had plans of going back to Italy for recovery and told me, "Well, I guess you guys are going to have someone interviewing all the great Italian jazz drummers!"

Roberto's dying was far too fast. But, true to the character of the man, he left us with many, many good ideas. In an interview with Cheech Iero last year, Roberto said, "You have to put all the comments behind you and try to play the best you can. Play the music the way you hear it. There will be some people you will be pleasing, and there will be people who you will upset. Hey, tough! What else can you do? Some people have incredible suggestions. You do them because they're great. It's a lot easier to change a concept than a technical thing. If you're versatile, you can move around a concept suddenly if you believe in it. If you do *not* believe—you'll never get it right. You must search for the best one. Sometimes the composer would come to me with a concept which is different than what I would play and as far as he's concerned, it's the best one. Then that's the one you are going to go for. Make sure you believe in it so that you're going to play it like there is no tomorrow. That's the way I see it."

Roberto is survived by his wife, Pat.





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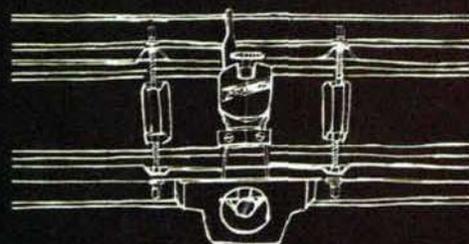
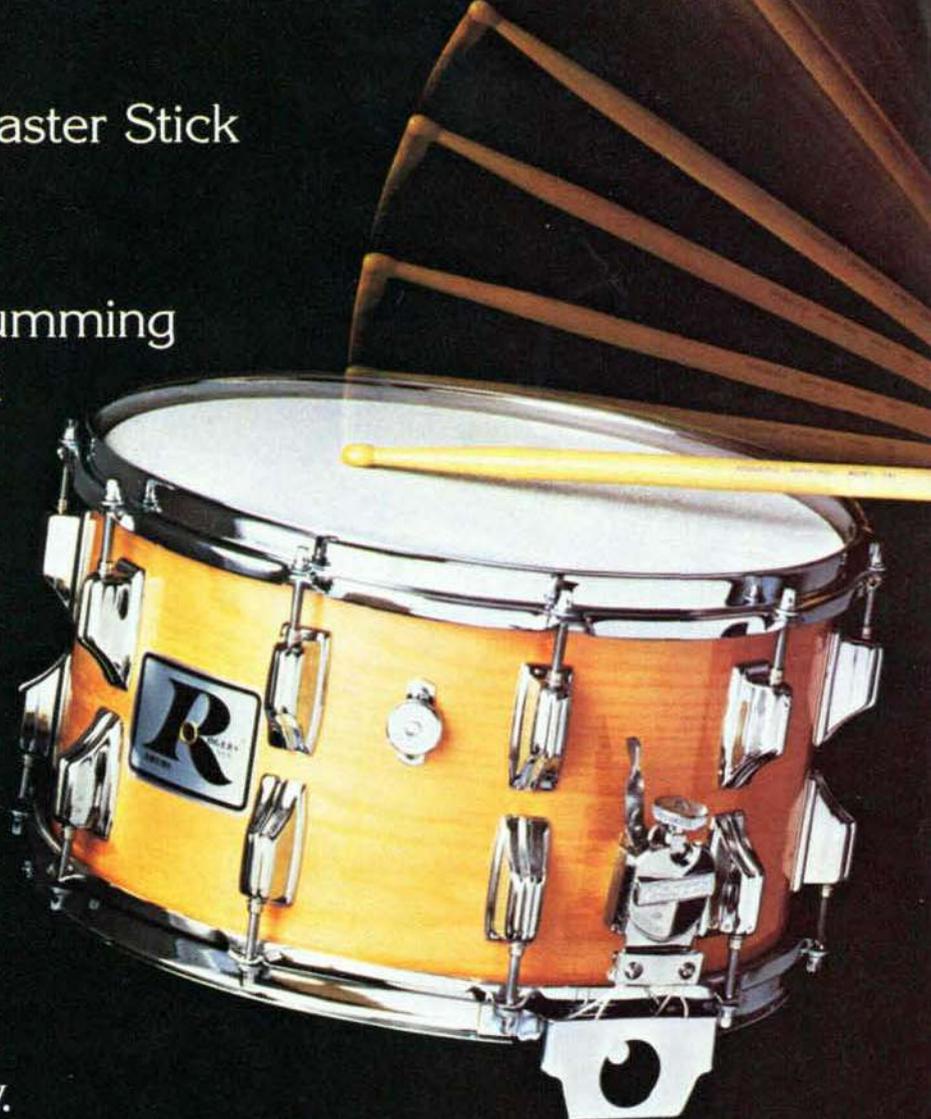
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Cymbals: Tips and Myths

by Roy Burns



A cymbal is a complex instrument. The techniques for playing cymbals musically are as varied and precise as the cymbals themselves. What is required is an understanding of what each type of cymbal can do. For example, if a young rock drummer selects a thin 16" crash cymbal, he may not be aware of some important points. Most cymbal crashes in contemporary groups are played in unison with the bass drum, which may or may not be miked. The same cymbal which sounded so great in the music store is now beginning to get lost in other sounds. Add electric bass, and a 16" cymbal begins to sound like a 10" splash. The drummer hits it harder to get more volume and the result is a cracked cymbal. All major cymbal manufacturers tell me that in truth, very few cymbals are ever defective. They do replace some cymbals, but more often than not for good will, not because there was any *fault* with the cymbal. Think of it this way. If you were going to buy a car, you would try to get as much information as possible before making a decision. A cymbal in some ways is more complex, certainly more sensitive, than a car. However, drummers routinely walk into a store and say, "Give me a 16" cymbal." For loud players, an 18" medium will produce more sound and have a longer life than a thin 16" crash.

General Information

1. Read all of the cymbal literature put out by all cymbal companies. There is much valuable information.
2. Recognize that there is no such thing as a small, thin cymbal that is extremely durable. Small cymbals must be played with sensitivity and a sure touch.
3. Loud players will need larger, thicker cymbals to achieve the volume and durability required for their style.
4. Contemporary cymbal stands are heavy and solid. Some have enlarged tilters and extra-large wing nuts. Check to see if the center hole of the cymbal has

enough clearance to allow the cymbal to move. Older, lighter stands helped absorb the shock of heavy blows by moving a little. Make certain that the cymbal can move freely, especially crash cymbals.

5. Don't muffle the sound of your cymbals by using over-sized felt washers. They act just like a piece of tape.

6. If you need to play at extremely loud volume levels, mike the drums and cymbals carefully. A good sound man can help you achieve the sound you want without overplaying your cymbals.

Cymbal Myths

All strange theories and romantic ideas are just that. They are rarely based on experimentation, comparison, observation or hard information. People like to feel important and will repeat virtually anything they have heard without checking it out first.

1. Cymbals *do not* improve with age. They just get dirty. The dirt acts as a muffler and reduces some of the high overtones.

2. Cymbals *cannot* be aged. Cymbals are made from bronze, not cheese. A piece of metal does not change characteristics just because you put it in a closet.

3. You cannot *improve* the sound of a cymbal by adding rivets to it. A bad sounding cymbal will make a bad sounding sizzle cymbal once the rivets are added. Other weird theories, such as burying the cymbal in the ground for weeks or months is ridiculous. And buffing cymbals on a buffing wheel to clean them will ruin them.

Selecting and Testing

1. Place several cymbals on stands. Mount them flat or level to the floor a little above waist high.

2. Look to see if the cymbal rests level on the stand. If it tilts to one side or the other, it is heavier on one side than the other, or it is not correctly shaped. Either condition will tend to produce un-

even and unpleasant sounds.

3. Spin the cymbal around on the stand. If it is correctly shaped it will be pretty level. If it dips a lot as you spin it, it will probably have a distorted sound.

4. Tap from the bell to the edge. The pitch should get lower as you get closer to the edge of the cymbal. It should sound like a musical scale. If it does not go down in pitch uniformly, run your fingers over the cymbal from the bell to the edge. If there are extreme high and low places in the cymbal it indicates thick and thin areas and the cymbal will produce a distorted sound.

5. Tap around the cymbal in a circle, the same distance from the edge. The cymbal should have about the same pitch all around. Take care to tap each beat with the same force. In this way, the test will be more accurate.

6. Crash the cymbal to hear if it has a good mixture of sounds from high to low. If you find a good cymbal that stands up to this test pretty well, then all you have to decide is, "Do I like it?"

Protecting Your Cymbals

The edge of a cymbal is the most delicate part. Many cymbals are cracked during packing and set-up. Don't lean cymbals against the floor tom with the edges on the floor. Instruct roadies to pack up the cymbals first in leather, vinyl or padded cases that protect the edges during transport. Pack the drums after the cymbals are safely packed. Don't leave them lying around where they can be stepped on.

Last but not least, always select cymbals with the drumstick that you normally play with.

Remember, a cymbal is a complex instrument. A good drummer is a complex musician. He must be sensitive to his cymbals. A good drummer instinctively understands that although he needs excellent instruments, it is the manner in which he plays that will bring great cymbals to life.

I'll have more cymbal tips for you in future articles.

STAYING IN TUNE

MD readers can write to Hal Blaine in care of: *Staying In Tune*, Modern Drummer Magazine, 1000 Clifton Ave., Clifton, NJ 07013.

Q. Although I have pretty good technique, when it comes to making music I feel very inadequate, both in playing with other musicians and in private sessions. I don't feel that my timing and sense of groove are good. I have problems playing with a metronome. I am also not very creative and it often seems like I'm playing the same rhythms and licks day after day. Sometimes I think it might be because I became interested in the drums for the drums and not for the music. My approach to the instrument was very technical and had no soul or direction. I am frustrated because I cannot play the instrument and make music the way I would like to. I am currently studying with a teacher who opened my head up. I would appreciate ideas and advice.

K.W.

SANTA CLARA, CALIFORNIA

A. First of all you've got to start thinking positive. If you start putting yourself down, man, you're going to be down. You've got to start putting yourself up. A good way for you to start doing that is by listening to records of all different kinds of music and find out which music really turns you on. Listen to what the musicians are doing, and get in there and study and practice. It sounds like you need practice. Practicing with a metronome is great and eventually that will help your time. You have to learn to do things unconsciously because that's when it all starts happening for you. Think back to when you first started riding a bicycle—shaky and scary! "Wow. I'll never get this." Little by little, the more you practice, the better you get, and before you know it you're doing it. When you have learned to play your drums without saying, "I'm going to put this hand over here, etc.," that's when you're going to start getting some of the confidence you might be lacking now. We all have moments where we feel inadequate. The fact that you're working with a teacher is fantastic. I really think it's a matter of practicing, keeping yourself up, and listening to lots

of music.

I really don't think you sound hopeless. Whatever you do—do it with fervor and give yourself some confidence. When you hit a cymbal—hit it! Don't just kind of "ding" at it. Give it a good cut, man. Seldom do you hit a cymbal without hitting the bass drum at the same time. Give it the bottom it needs. When you hit your snare—go for it! If you want to play a back beat—play a hack beat. Give it a slam! Let's hear it. Don't just play like you're playing on eggshells. That's a lot of baloney. If you want to be self confident—get in there and start hitting. I'm sure your teacher will help you with that.

Q. I want very badly to be happy and to subscribe to your way of thinking, but here's my problem: I've conditioned myself to play down my achievements and reject the feeling of satisfaction in order to avoid a false sense of security. I tried to find things to complain about. This theory didn't really hurt me when I was learning note values and studying the lessons my teachers would give me in college. All I needed was perseverance. Now, I've become so cynical of everything, I cannot genuinely enjoy or get enthusiastic about anything anymore. My work has truly become work. I love drums and music and I want more than anything to play. Please help!

NAME WITHHELD BY REQUEST

A. One of the things that I've always enjoyed was playing my ass off and screaming and enjoying it so much; getting rid of the stress and feeling wonderful about it. One of the things that knocks me out is to play as good as I can, as hard as I can, and walk away with that feeling of elation. I think you're making a big mistake by holding back and keeping yourself from really feeling a sense of accomplishment. That's what is making you a cynic. It sounds like you're a terrific drummer who's worked hard and studied. I think you should enjoy it. Whatever you do—do it with authority. Here's one thing that happened to me: I was on the road with Simon and Garfunkel,



by Hal Blaine

kel, who would come off stage and there would be 50,000 people screaming that it was just the greatest concert in the world. They absolutely loved it. And Paul and Artie would come off stage and one old son-of-a-gun would be standing in a corner with a broom—a guy who absolutely hated music, and hated to work that Sunday night anyway—and he'd be standing there sweeping and saying, "Well goddamn these rock and roll kids. What the hell does anybody see in them anyway?" And that would blow the whole night for these superstars who wrote and sang some of the greatest music in the world. One old fart can turn around and do a thing like that to you.

You can't let that happen to you, man. You have to love yourself. You know if you're good or terrible. It sounds to me like you're pretty good. Don't listen to the crap and don't be a cynic. Enjoy yourself and other people. Try to like things around you. That's what this whole world is made up of. No matter what happens—try to get something good out of the experience. The worst thing you can do for yourself is to put yourself down and become your own worst enemy.

Q. I am playing a gig at a local club. My group has been there two weeks; a fairly new band. We always get compliments on how together we are musically. But when we are playing and I see people leaving the club it frustrates me, and I lose my concentration. Or I might ask the bartender, "How's the crowd?" and he'll say something like, "Bad." It really ticks me off and I can't seem to do anything right behind my kit.

M.B.

LOS ANGELES, CALIFORNIA

A. I've spent many years in nightclubs, and not all bartenders and clubowners are going to be your best friend. It sounds like soon you will have a good following and the attitude will change. Certain club owners don't want to let you know how good you are because

you're going to want more money! You can't get frustrated and let that mess up your playing. If you have a near miss in an automobile you're still driving. A miss is as good as a mile. Nothing is all up or all down. Get used to it, especially working in nightclubs. People come to nightclubs to drink and have fun. It's not like a concert where everyone is watching you play. The more these things happen the less they should bother you. Your attitude should be, "We're a good group, we're entertaining, we're doing what we're getting paid for." You're probably being underpaid but that will probably change. Stick with it and have confidence.

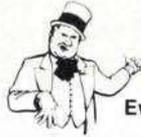
Q. I have been playing drums for quite a while and at 19, I'm at the point of giving them up. It looks like too hard a life. I have diabetes and it's hard to live a carefree, spontaneous, musician's life. I'm very shy and don't relate well to people because of my diabetes. Emotions have a lot to do with a tight control of the disease and I try not to let things upset me. Also, travel will be hard with diabetes. I love playing the drums, it's the only thing I do moderately well. I'm afraid of not being able to do something that I enjoy as much. My dream is to be involved in commercial and movie drumming.

M.L.
PLEASANTON, CALIFORNIA

A. Diabetes is not a simple situation, I understand that, but it sounds like you're really hooked on drums, and the pleasure that you derive from playing is important to you mentally. Being happy *mentally* will help the *physical* diabetes problem. There are a lot of people who have diabetes—senators, congressmen, airline pilots—who have it under control and travel the world. The road is not that easy, but by the same token, neither are the studios, working the hours that one has to work sometimes. I've never had to deal with diabetes, but I know a number of studio musicians who have diabetes. They're reliable, safe, and people hire them all the time because these people are in control of the diabetes.

Everybody wants to be in the studio, but to be in the studio, you need the kind of experience gained from being on the road and playing. You seem to have set your goals on the studio. I think it's just a matter of sticking to it, not quitting, and not giving up. A musician's life is not always carefree and spontaneous. I think you're making a big problem out of a small problem, but by the same token, if you feel drums is too tough a life . . . only you can answer the question of whether you should do drums or go into something else. I think drums will help your shyness, your diabetes situation, and keep you mentally stable. But, if it's too hot—get out of the kitchen.

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Keltner continued from page 13

just about the same weight as the Regal Rock stick, but a tiny bit fatter and about 3/8" longer. Maybe Regal will read this!

SF: How do you feel about matched grip versus traditional grip?

JK: I started off playing with conventional grip. I started using matched grip for more power onstage. It got to the point where I was playing matched grip in the studio all the time, also. But I always felt that I was cheating myself because I had such a nice technique with the conventional grip. When I'd switch back to the conventional grip I'd feel a little weaker, but I felt funkier. I always feel funkier with my conventional grip. In the last couple of years I've been changing back and forth to where I can truly say that I feel comfortable playing *both* ways. It's a real nice feeling to be able to switch back and forth. That's what I would advise anybody that's got a problem with it to do, *especially* if they already play conventional grip. I think it would be good to just go ahead and get right into matched grip and just do it. Make it really happen. I would tell drummers that have been playing matched grip and have a nice technique, that want to switch over to conventional—don't give matched grip up entirely. It does work. I've proven to myself you can do both. I really didn't think I could. I thought it would be too much of a conflict, but that's not true. I've had people tell me you can't roll with the matched grip. So I learned how to roll with the matched grip! I can do anything with the matched grip that I can with the conventional grip.

Another thing, in that *Modern Drummer* story on Ed Greene, Ed was talking about how he sits low on the drum stool. That interested me because I've always sat fairly high up. Jeff Porcaro sits very low and so does Hal Blaine. Shelly Manne told me that years ago, but I'm just now discovering it for myself. I said, "I'm going to try this." I set the stool down a little lower and I got a better feeling from my foot than I've had in a long time.

SF: Whatever happened to your band, Attitudes?

JK: That was a very short-lived band, mainly because the members were all really hot-shot musicians. David Foster, the keyboard player, is now producing everybody in sight. He's an incredible keyboard player, a great arranger, and a great songwriter. He co-wrote, "After The Love Is Gone" by Earth, Wind and Fire, which is one of my favorite songs ever. He didn't have time for a band after awhile. The guitar player, Danny Kortchmar, is producing albums now and making his own records. Paul Stallworth is writing songs and doing session work in North California.

SF: How do you keep your own attitude right?

JK: In the last year and a half, since I've really sort of opened up my heart to the Lord, that's really made a great change in my life musically as well as personally. I find that I have more fun now because I remember things. I don't go to sessions and forget what I did afterwards because I was so stoned, and my playing is generally better. I look forward to trying new things. I learn something new from each session.

SF: Do you choose your own mic's in the recording studio?

JK: I admire drummers who do get into that, but I never got that deep into it. I did a Direct-To-Disc record for Doug Sachs recently that should be coming out pretty soon. There are two different drummers—one on each side—playing solo drums for stereo equipment testing. Doug has been talking to me about this for the last 5 or 6 years. I would always say, "Oh, that sounds like a great idea," and shy on it, mostly because I was afraid. I didn't want to sit down and play drums alone. I'm very afraid to solo. I suppose if I had done more solos early on it would be more natural to me now. There are a lot of drummers who love to solo, but a solo is real foreign to me. I've never been able to, and never thought I wanted to.

In the last year and a half, I have this feeling that everytime I get scared of something—you know—it says in the Bible, "Lay your burdens down at my feet and I will take them from you." I *do* that, man. It was always just words to me before, but it works in my life. It's working slowly and it's getting better all the time. When I get afraid of anything now I just pray. I've always prayed all my life, everytime I'd sit down behind a set of drums. *Especially* sitting down behind the drums. I had this little short prayer that I'd pray, real fast. I still do, only now I pray differently. It's funny, there's just all these things to learn in life. Consequently, I did this thing for Doug Sachs and I had great fun!

I borrowed a snare from Mark Stevens. He showed me this little 5-inch maple snare that Pearl made and it just looked so clean to me. So we set it up and I played on it and really dug the way it felt. Mark's real great about loaning me things, so I borrowed that drum for the Direct-To-Disc record, and I had a ball with it. It made me feel like playing, even though they made me tape it up while there was no reason for it. I enjoy having to play occasionally on a rental set, or a makeshift set. Sometimes it makes you think a little different.

The reason I brought this record up, is that Doug Sachs and Bill Schnee (engineer and producer) are two microphone geniuses. They make their own. Mark

continued on page 64

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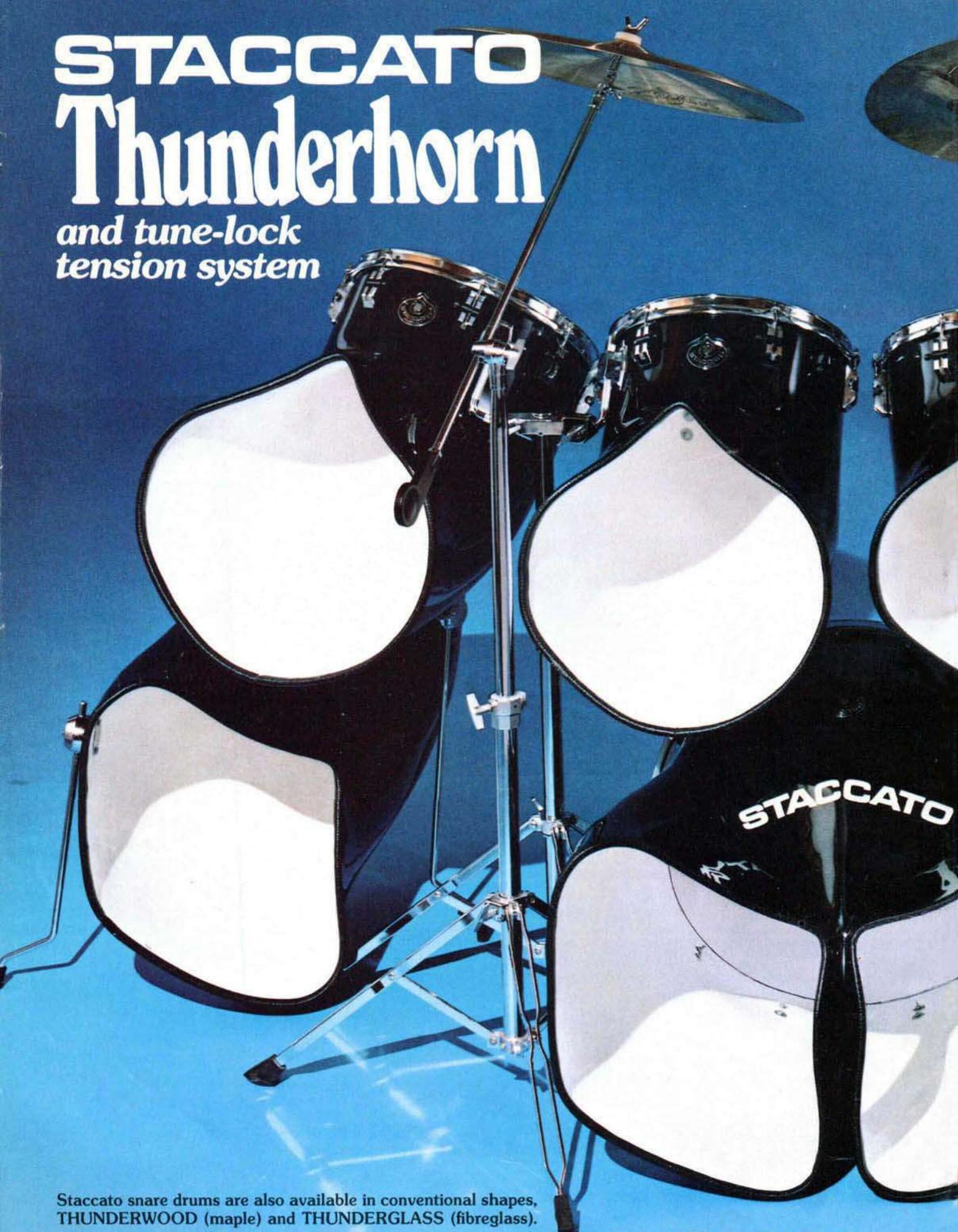
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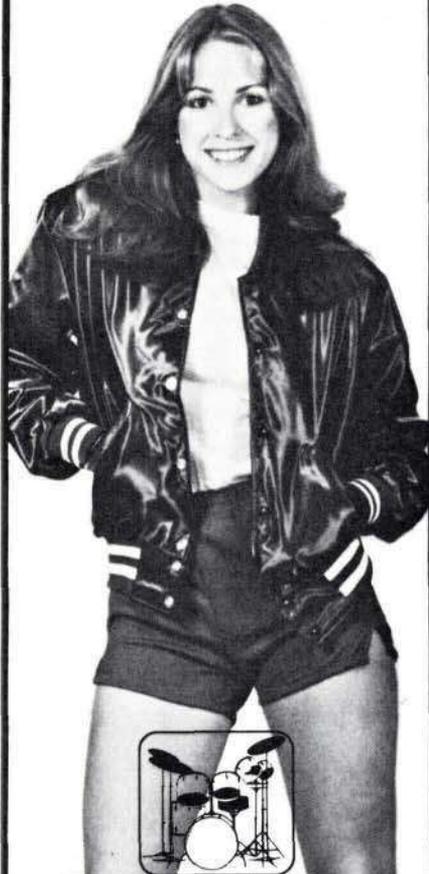


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play any tune before I heard it. I would just adapt to the way the tune was going, and adapt my playing to the way I heard the music.

SF: When you were a kid did you know that drums was going to be it?

EB: Oh yeah. I had an older sister and a brother who were in show business. So as a youngster I was hooked up to this show business thing because we were very active in vaudeville. I would see them whenever they'd come to New Orleans with the show. I'd always make it to the theaters and watch them. I'd sit behind the drums and watch how the drummer would play with the tap dancers. When I started playing in New Orleans they had clubs and I use to play with these different "shake dancers" and "fire dancers." That was another experience. Playing with dancers, you had to catch their movements on the cymbal. You had to catch their dramatic movements when they'd throw up their hands by choking the cymbal. It was interesting. I think drummers that don't go through that experience miss a lot. I used to hear cats talk about how Baby Lawrence used to dance, and how Max Roach used to play drums while Baby Lawrence danced. They would trade fours! I can relate to that. I didn't exchange fours, but I played with these types of dancers and it was a gas. You had to keep your eyes and ears open. Sometimes they'd be feeling happy and they'd start improvising from the way the act would usually go. They might take it completely out of the norm and you had to be ready for it.

SF: As a kid were you listening to many different kinds of music?

EB: Oh yeah. My brothers used to bring home records of Jo Jones, Gene Krupa, and Buddy Rich. As a kid I heard a lot of big-band drummers. Any kid in New Orleans that showed any kind of an inclination for playing music was always encouraged to pursue it. The family was always ready to pursue it because being a musician was one of the better paying jobs for black people. So they would always encourage you to develop your musical talent if you showed any kind of inclination for playing any musical instrument.

SF: Have you ever done any swing style big-band drumming?

EB: Yeah, I played that. Musicians in New Orleans would always experiment together and put together big-bands. Cats would write and that was *their* way of experimenting writing charts for big-bands. They would get musicians because we were always ready to play. Everyday that I lived in New Orleans musicians were always playing with somebody; either a bass player, a piano player, or a group of cats. Everyday you

were on your instrument, and that way you kept your chops up. New Orleans is the only place I've ever been where I saw drummers congregate together. That's a funny thing about New Orleans. The musicians have a great respect for each other. Each instrument had their own little clique. Everybody would always congregate with each other because they were always trying to exchange ideas. New Orleans is the only place I've ever been that maintained that. Even now, you never hear one musician putting another one down. I always dug that. There were bands playing rhythm and blues, I was playing bebop, and we all had our own set of music, but we always had respect for each other. Each one of the cats did what they did *very well*, whether it be R&B, bebop, or whatever. Whatever they did, that's what they did and they did it well. You have to respect that.

SF: When you first arrived in New York, what was the reaction of the established "name" drummers to your playing?

EB: They all came and checked me out.

SF: The new kid in town.

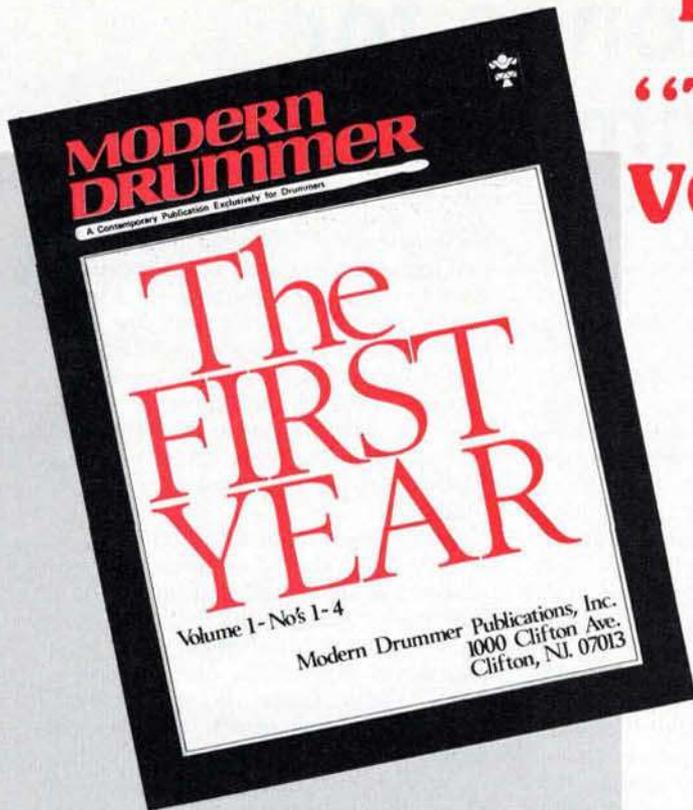
EB: That's right, and playing at The Five Spot with the most controversial musician in town! A lot of people weren't aware that Ornette and I had played so much together before. They thought Billy Higgins was the first drummer that had ever come up playing with Ornette. So when I came on the scene, everybody said, "Where'd *he* come from?" When they found out that Billy was having problems with his cabaret card, everybody was telling Ornette. "Man, you ain't gonna find a drummer to play *that* shit, man." He was telling them. "I know somebody who can play it." He knew that nobody else could play it. There were a lot of drummers that came around to sit in with him, but they were all like babes in the woods with Ornette. Ornette may start off with "I" *here*, and the next time, in the middle of the chorus, "I" would be somewhere else! So you've got to listen to where *he* puts that "I" in order to follow where his "I" is. If you're going by where *your* "I" is and you're playing like that AABA form—it just won't work. Ornette told me about a lot of the drummers that sat in with him before I got to New York. When I arrived on the scene, you can understand how these musicians coming in from out of town, playing these tunes, didn't know that I was there when Ornette wrote them. So I knew the songs. I got in that day and I was working that night. No rehearsals or nothing, and I hadn't seen Ornette in about a year.

SF: Whose drums were you using?

EB: The drums that Billy Higgins had been using. My drums were on the way. They got hung up in the airport. Max

continued on page 86

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Headset Microphones for the Singing Drummer

by Rick Van Horn

In the Feb/March 81 issue (*Tips for the Singing Drummer, Part II*) \ described the studio boom/gooseneck/pistol mic combination I've been using for the last fourteen years on stage. Up till now, this rather cumbersome equipment provided me with the best available means to have a microphone in front of me without too much interference with my playing. Now, Shure Brothers, has introduced a headset mic for drummers which effectively renders all stand-supported vocal mic systems obsolete.

What Shure has done is simply to market a high-quality communications headset and direct their advertising to the performer instead of the technician. Shure offers three models: the *SM10A*, which is the headpiece and microphone unit; the *SM12A* which features one monitor earpiece; and the *SM14A* which features two monitor earpieces. I'll go into further descriptive detail later.

When I first saw Shure's ad, it all sounded to good to be true. From the information contained in the ad, I agreed that the advantages of a microphone which posed no obstacle to one's playing would be tremendous. But thinking specifically of a club band application, I was somewhat skeptical about a few points. So I wrote to Shure Brothers with the following comments:

1. Most club bands do not employ a sound engineer, but handle the mix from the stage. The obvious problem with a headset mic is the performer's inability to use distance for dynamic control. It's impossible to *back off* from the mic to avoid distortion or imbalance at louder volumes.

2. The unit features no off-on switch. This makes it impossible to switch off the mic for verbal communications between performers onstage, or counting off a tune, etc. Additionally, when the drummer is not singing, he should be able to turn off the mic so as not to pick up the drums. No matter how directional the mic is, it's likely to pick up some drums and thus add them to the vocal mix.

Aside from these points. I saw the mic as the answer to a singing drummer's prayers. Shure's response to me came from their Technical Markets Director,

Mr. Ivan Severs. He offered me a *SM10A* unit to try on the job, so that I could present this report in my column. After a month of using the unit, here's my pro-and-con report.

The *SM10A* unit consists of the headpiece (which has already been modified once for greater comfort, hence the *A* designation) and the microphone unit on a small boom. The headset is comfortable when worn; very light, with adjustable earpieces (actually worn just above the ears) to fit the individual's head. The boom is totally adjustable, so the mic can be placed anywhere you want it in relation to the mouth. Once adjusted, the boom is still movable in a 20 degree arc, so it can be adjusted closer or farther away from the mouth quickly (such as between tunes, or for emergency dynamic adjustments). What this means is, the mic stays where you put it, but you *can* move it quickly if necessary. I found this to be the answer to the vocal dynamics problem I'd mentioned to Shure. I simply set the mic to the optimum singing position and lock the adjusting knob. For lead vocals I don't touch it again. For background I turn the mic slightly away and down, so as not to get quite so strong a vocal. Nothing need be done at the P.A. amp. To avoid distorting the mic on loud leads, I simply sang as loud as possible at the closest position I would use, and adjusted the P.A. settings just below distortion level. Thus, I had a *maximum* setting that prevented distortion, with plenty of vocal volume when I sang more softly.

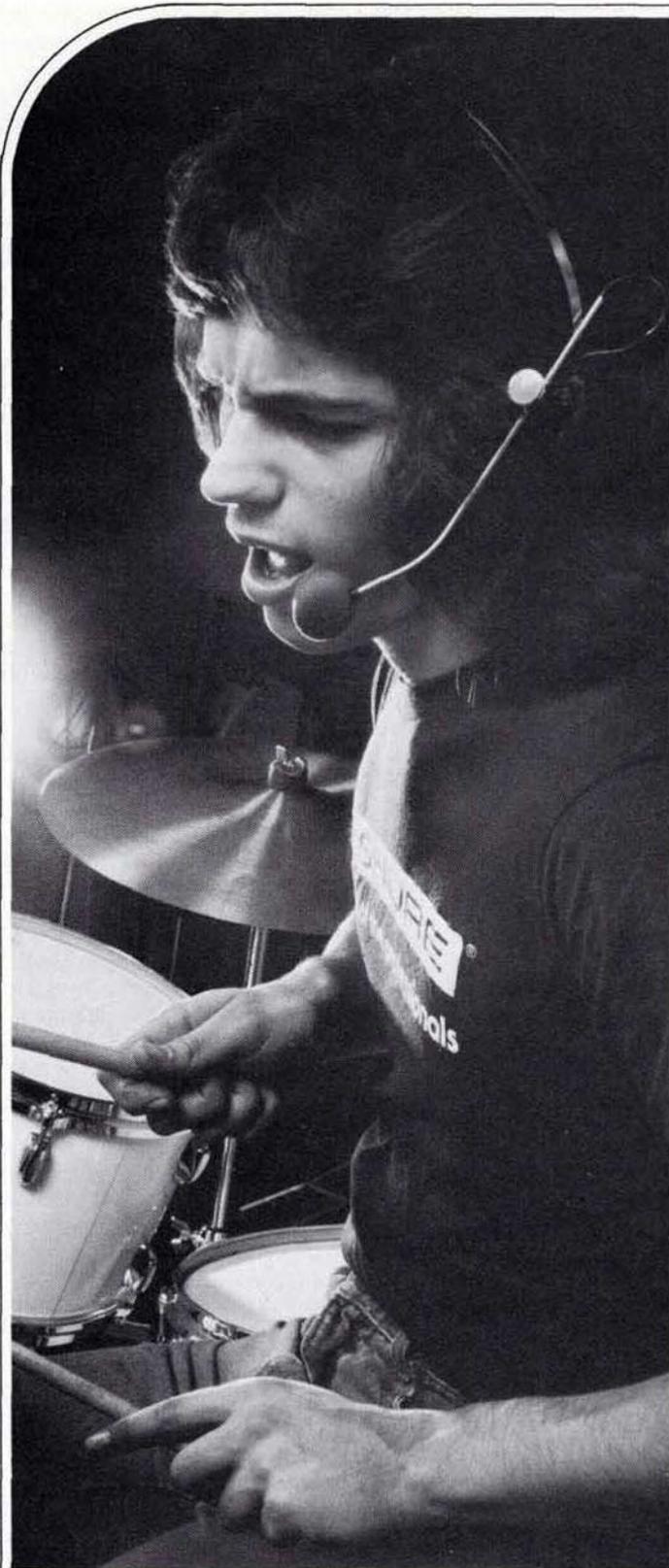
The cord attached to the microphone is about six feet long, and ends in a cannon plug which is designed to connect to a longer cable and ultimately into the P.A. amp. Attached to the cannon plug is a belt clip. But I didn't like having the cable attached to my belt, so I simply let the cord drop to the floor and connected the longer cable at that point. I did have a little difficulty with the headset cord getting in front of me and interfering with my playing, until I found a way to keep it behind me. I have a backrest on my stool, so I use an elastic band around the vertical shaft on the backrest and run the cord through it. It

isn't tight enough to snag the cord, or pull the set off my head if I move, but it does keep the cord from hanging loose and getting in front of me. If you don't have a backrest on your stool, a small clip of some kind attached to the underside of your seat would probably do the same job. Just make sure it doesn't hold the cord too tightly, or you risk pulling the headset off your head if you move suddenly.

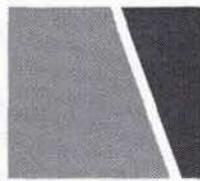
The headset mic is low impedance. If your P.A. is also low impedance, just plug in and start singing. If your P.A. is high impedance, you'll need an impedance converting transformer. There are a number of types. The one I use is a Peavey in-line model. It has a cannon-type female jack which receives the headset plug, and 25 feet of cable, ending in the transformer and a standard 1/4-inch phone plug. This serves not only to convert the impedance for me, but get me to the P.A. amp as well. The Peavey converter lists around \$48.00.

I mentioned that the unit has no off-on switch. Shure has informed me that they might develop a footswitch which would be available as an option. I would assume it would be similar in size to the standard guitar-type vibrato foot switches. For most drummers, this should be fine. For me it was impractical because I'm already using a number of effects pedals and I simply didn't have any more floor space. So I made a small switch box with a 3-amp mini-toggle hooked between two phone jacks. I placed it on the console I use to run my band's lighting and it serves as an in-line switch for me, quite close and handy. Counting the box, the phone jacks and the mini-toggle, I spent about ten dollars. I heartily recommend this extra little investment, because having a live microphone in front of you *all* the time can prove very embarrassing over a five-hour gig. If you're used to being able to move your mic out of the way, or move your head around it in order to talk to the other members of your band, you'll find yourself talking to everybody else in the club as well! So buy or make yourself a switch.

continued on page 60



resolved: microphones should not stand in the way of your music



fact:

If you're a musician on drums or keyboards you know only too well the difficulties of singing while you play:

- Straining your neck to reach the microphone
- Trying to play and stay "on mic" simultaneously
- Being unable to hear your vocal monitor
- Trying to keep your vocal isolated from the instrument ("leakage")
- And (for drummers) the problem of hitting the microphone boom with your drum sticks

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Club Scene *continued from page 58*

I was skeptical about the fidelity of the mic itself. It is a very small unit, and I have had some experience with communications headsets in the past with disappointing results. I'm happy to report that the technology involved with these microphones has advanced tremendously. I'm actually happier with the sound achieved by the new unit than with that of the regular mic I had been using previously. Reproduction is very faithful, clear, and what I would call flat and dry. These are not negative terms. It just means that the mic doesn't seem to add much (if any) sound characteristics of its own. It projects your voice—period. Any tonal coloration will be made at the P.A. amp.

Shure offers models with either one (I2A) or two (I4A) in-the-ear receivers for monitor purposes. Although this seems convenient, I have certain reservations. These are *not* headphone earpieces, but small, pointed receivers which actually fit just into the opening of the ear. I'm not sure that the fidelity achievable in this kind of unit would be satisfactory for accurate monitor purposes, but the individual user would have to be the judge of that. More important, I'm very dubious about having any-

thing actually in the ear. Feedback occasionally occurs in the best of systems, and if a high-frequency squeal is generated through the monitor earpiece, with no defense for your ear, serious damage could result. With conventional monitor speakers at a slight distance, you can at least turn away or cover your ears if feedback occurs. With the headset unit, you'd be forced to quickly remove the entire headset, which might be difficult and certainly inconvenient while playing. I'm using the SM10A (with no earpiece) in combination with my regular monitor speaker system. I think that's actually the best arrangement.

Personal appearance is another factor you'll want to consider. Although it might sound vain or petty, personal appearance or *intake* is a very important aspect of club performance. The headset unit is not large or obtrusive, and I found that it actually revealed more of my face to the audience than was previously visible behind my mic and stand. I did get a few initial comments of looking a little like Buck Rogers, but most of the comments have been favorable.

Now I come to the best part of the description; the playing freedom afforded by the headset mic. I've never experienced anything like it. Quite simply, you now have the ability to play with absolutely no obstruction in front of you, and still sing. I found that I'm able to play fills previously impossible on vocal tunes, because I no longer have anything interfering with my access to all the drums. As an interesting side-benefit, I find that my singing comfort also is improved, because I don't have to be directly in front of a mic to sing. I can turn my head towards my hi-hats, or over my floor toms, or even completely to the rear if I wish, and still be singing. I have the ability to keep an eye on the dance floor, maintain better contact with the band members, and generally be more on top of the situation visually, because I'm not *locked in* to a microphone position.

Once you've gotten used to the headset mic and its unique characteristics (and made any necessary technical adjustments for your particular application), you have a system that offers you unlimited freedom for both playing and singing. I'd say that Shure is quite correct when they state that their headset unit may be *the* answer to a singing drummer's problems. Now that I've used one, I honestly can't conceive of using anything else again. Although relatively expensive (the SM10A lists around \$120.00, the SM12A at around \$170.00), I would consider the system one of the finest investments you could possibly make towards improving the quality of both your singing and your playing.





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Reviewers: Rich Baccaro
Rick Mattingly
Lyman Mulkey

THE AMAZING BATOM

by Clyde Lucas

Publ: Clyde Lucas
189-30116th Ave.
St. Albans, N.Y. 11412

Price: Book \$5.00
Record \$2.00

Before discussing the book, the question which must be answered is: just what exactly is a BAtom, anyway? A BAtom is a floor tom which has a pedal attached to its bottom head, thus allowing the player to use the one drum as both floor tom and bass drum. By careful tuning of the heads, one is able to get a decent bass sound, not unlike that of an 18-inch bass drum. As with many inventions, this one was mothered by necessity. In this case, it was the necessity of traveling light in situations where lugging around a lot of drums is impractical. By utilizing the BAtom, author Clyde Lucas only needs to carry his BAtom case and a trap case, and still have the equivalent of a four-piece drumset.

Now that we know that the BAtom is essentially a mechanical device for eliminating a drum, the question becomes: why is there an entire book on the subject? The book is primarily devoted to exercises for the development of what Lucas calls the "double bass audio illusion." This is achieved by playing the top head of the BAtom with the right hand, while playing the bottom head with the pedal. By alternating the two, a convincing double bass sound can be obtained. The book gives just enough examples to illustrate the author's ideas, without wasting a lot of paper duplicating the same old licks. As Lucas says in this introduction, ". . . there is no need to try and lengthen my book for the sake of size. Why write out a bunch of patterns that are already in thousands of other drum books? I've attempted to use a few patterns that best fit this concept of playing." It's too bad more drum-book authors do not use this approach.

The final question we must answer is: does the book have any value for someone who does not own a BAtom? The answer is yes. Because the BAtom is played like a regular drumset, the exercises in this book can be used with a standard bass drum. The "double bass illusion" concept remains valid, and the book should give most drummers some new ideas.

Lucas has also produced a record which demonstrates the BAtom. Those with limited reading ability might find the recording helpful in understanding the exercises in the book. The record will also be interesting for those who wish to hear what a single floor tom can sound like when used as a BAtom.

The book then, is worth checking out. Even those who do not have a BAtom should pick up some new ideas. Drummers who are constantly hauling drums around to sessions, rehearsals, and club dates, or those who have to rely on public transportation, might want to check out the BAtom itself. In any case, Clyde Lucas is to be congratulated on coming up with an original idea. We don't see enough of those in drum books these days.

RM

CONTEMPORARY DRUM METHOD

by Michael LaRosa

Publ: Somers Music Publications
45 Kibbe Drive
Somers, CT 06071

Price: \$5.00

Let's get right to the point: this is a superior drum book. Anyone engaged in the profession of teaching percussion, especially on an elementary level, should give serious consideration to using LaRosa's book as a foundational text.

The book is truly a method; a procedure. Starting with all the usual essentials such as music fundamentals and hand positioning, the lessons are set forth in logical systemized sequence. Teachers should find this encouraging, as each lesson is allowed appropriate time for development, and the book can be followed in progression, without needless "skipping around." Continuity, which is so important to musicianship, is demonstrated with ease in this text.

LaRosa's approach is quite different from the run of the mill lesson book; presenting duets and multiple percussion etudes to the neophyte percussion student. In the duets, the student is given an early taste of ensemble or band playing, and this prepares him for the responsibility of listening to the other members of the group. The etudes are written in a clear, easy to read fashion, and provide excellent exposure to vertical reading, and "hearing" high and low pitches. The duets and etudes appear periodically in the book, summarizing what has been studied to that point. Mr. LaRosa has done an honest and responsible job here. These duets and etudes are basic, but highly musical, using dynamics and complete phrases from the very outset. Along with their educational significance, these compositions should generate motivation, accomplishment and plain old fun for a new student. Creating music *should* be fun.

A sufficient number of rudiments are demonstrated. The rudiments included are essentially flams, drags and rolls, which are the basis of the more demanding rudiments, to be studied at a more advanced stage.

A feature of this book worthy of particular note is the author's interjection of brief lessons entitled "Anticipating the roll." These preliminary exercises "gradually prepare the student for this most important rudiment." The section on rolls is done very well, eliminating much of the mystique. LaRosa's written explanation is concise and practical, and is illustrated by some to-the-point, easily understood notation. Sufficient space for application of the rolls (5 stroke, 9 stroke and long roll) is provided throughout the remainder of the book.

As well as being a fine text for private instruction, *Contemporary Drum Method* can be used with equal effectiveness in a classroom situation. Many of the percussion books used in school systems are "toys," never touching upon the essence of percussion performance as this book does. By virtue of the compositions found here, an inventive music educator can do wonders with an otherwise uninspired class.

RB

THE DEVELOPING SOLO TIMPANIST

by William J. Schinstine

Publ: Southern Music Co.

San Antonio, TX 78292

Price: \$7.50

This collection of solos will fill the needs of those looking for material which is musical as well as educational. Each solo focuses on one particular technique, or musical problem, but does so in such a way that the player is never bored by repetitious technical exercises. These pieces could certainly be used for auditions or contests.

The book begins with a section devoted to 21 solos for 2 timpani. A variety of musical situations are covered, including pedaling, damping, odd time signatures, triplets, and mixed meters, with the level of difficulty ranging from easy to moderately advanced. Each solo contains suggestions as to tempo and stick selection, and Schinstine has included a sentence or two explaining each piece.

Part 2 of the book contains 11 solos for 3 timpani. Again, a variety of situations are covered, but here the level of difficulty ranges from intermediate to advanced. Part 3 follows, with 11 solos for 4 timpani. These solos are all at the advanced level.

Part 4 of the book contains the timpani parts for two solo works, both of which have full-band parts available. Both pieces are intermediate level, and could be used for practice material even without the band accompaniment. Part 5 contains 2 multiple percussion solos and 5 duets, all of which use timpani. The range of difficulty is from intermediate to advanced, and these seem especially well-suited for contest use.

Perhaps the aspect of this book that I find the most appealing is that it is realistic. The techniques utilized are those that one will encounter in the band and orchestra literature where most timpani playing is actually done. The exercises are well-graded, but they do move towards the more advanced exercises rather quickly. Therefore, the book is possibly better suited for someone who has a good knowledge of rhythms, such as someone who already plays snare drum. Less advanced students could make use of the book in conjunction with a basic timpani method, and band directors might want to keep a copy around for contest time. With many books coming out that seem to serve little or no purpose, it is refreshing to see a book like *The Developing Solo Timpanist*, which fulfills a variety of needs.

RM

TODAY'S SOUNDS FOR DRUMSET

by Murray Houllif

Publ: Kendor Music Inc.

Delevan, New York 14042

Price: \$8.00

Here is a book designed to acquaint the up-and-coming drummer with the styles of playing he might encounter on the gig. The book begins with some very basic eighth note rock beats, then quickly moves into some of the more complicated sixteenth note rhythms. The author shows the reader how to effectively use open and closed hi-hats to get the sound you hear so much in today's music.

The second half of the book begins with a jazz swing feel using left hand independence and then going into bass drum independence. Also presented is a taste of drum fills, Latin rhythms and 3/4 time.

Mr. Houllif ends the book with two easy-to-read solos for the drum set. This reviewer feels this book would be good for the drummer or teacher looking for something covering a variety of ideas.

LM



THE OMNI OF DRUM TECHNIQUE

by Sal Sofia



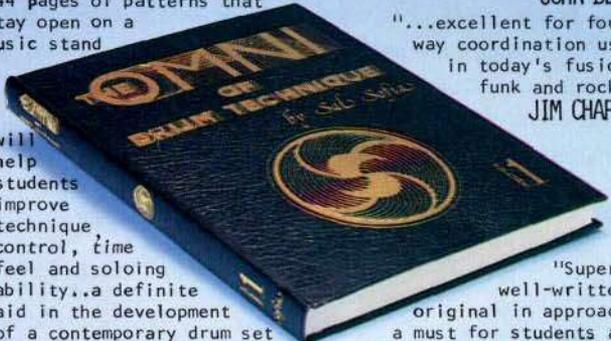
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**DEALERS
WRITE**

Keltner continued from page 52

Stevens is a drummer that's into mic's. I'm just not electronically minded I suppose.

SF: How did you develop your reading?

JK: I took basic reading lessons when I first started playing with Charlie Westgate in Tulsa, Oklahoma. He's the guy that wrote, "The Downfall of Paris." He and my dad were both in The Shrine Drum Corps in Tulsa. I more or less started by playing on my dad's marching drum. I'd have my sister play the bass drum part on the edge of the snare drum with a spoon. She would go tap-tap-tap-tap, and I would play all the little hot licks and all. Charlie showed me the basics and how to count quarter notes, eighth notes, and sixteenth notes. From there I joined the school band and from there I sort of taught myself. I never got into chart reading until I started reading charts. So I learned how to read charts on the job.

SF: Did you ever run into a chart that scared you?

JK: Oh, of course. Shelly Manne is a tremendous reader. I read somewhere where he would sit down and look at a part and would say, "Oh, I'll never make this," and he'd sail right through it. I felt the same way with a few Roger Kellaway charts in front of me. He loves wild time signatures and all. My first real challenge

with odd time signatures was a record I did with The Baja Marimba Band. Roger did the writing for this particular album. My friend Emil Richards was on the date and he's a monster at reading. He helped me on that date. There would be a bar of 13/4, then a bar of 15/8, then maybe two bars of "A, and the whole groove would basically be in 7, and then there'd be a little 9/8 bar followed by a 5/4 bar two measures later.

SF: You were expected to sightread that?

JK: Oh man! I knew I wasn't going to be able to sightread it. My only hope was that somebody would break down here and there or that the trombone player would make a mistake, then they'd have to stop and I'd be able to figure it all out. It was so complex and crazy and Emil saw the look on my face. He came over and said, "Now look, think of it like this." He showed me different ways of listening and relaxing rather than counting. That little insight into that, coupled with being able to run the tune down 3 or 4 times enabled me to get through it and make it feel good. Each time you're able to make something like that happen, your confidence goes way up. It's a real great challenge. I love reading. I love doing film dates and jingles. I've done a few things with Lalo Schifrin. He writes some pretty strange stuff.

SF: That's interesting that you've worked with Roger Kellaway and Lalo Schifrin. Do you feel you're primarily known as a rock drummer?

JK: Oh, absolutely. Larrie Londin is a real good friend of Mark Stevens, and they hang out when Larrie is in Los Angeles. I had lunch with them one day. Larrie said, "Some people in Nashville told me that you couldn't read a note." I told him I did. I probably have a reputation for not being able to read, and just being a rock and roll drummer that plays way back on the backbeat. Laid back, and all that nonsense.

SF: What's your role in a band?

JK: Well, for a drummer playing in a band he's got to be supportive. He should make the time feel good and try not to play fills just for the sake of filling available space. That's one of the reasons I love Charlie Watts so much. But there are as many ways to approach drums as there are drummers. I believe that our individual muscular frames affect the way we make a drum or a cymbal sound. There are no two drummers with the same muscle structure or density. A drummer *truly* plays with body and soul and is unique in every way. That's famed biochemist Dr. Roger Williams' theory on biochemical individuality and it's true.

SF: In all your years of playing you've

never had the urge to let loose on stage?
JK: I never have. I don't like to solo, although I love to *hear* a good solo. I hear some drummers saying, "I hate hearing drummers take a solo." I always get something out of a solo. If he has the guts to take a solo then there's going to be something of interest somewhere along the line, whether it's 100% interesting or 10% interesting, at least that 10% is worth listening to. I've listened to Steve Gadd take solos and they're so intelligent, beautiful, and so well done and thought out while he's playing. He's got a tremendously fast mind. I've heard drummers in little pickup bands in Disneyland play solos that would blow me out.

A supreme drum soloist that not too many people talk about is Ed Blackwell. When he would solo it wasn't like a drum solo. It was like a melodic instrument playing a song.

SF: What's the difference between playing a session date with Roger Kellaway or Lalo Schiffrin, and a session date with John Lennon or Ringo Starr?

JK: When you do a rock album with somebody like John Lennon, there are songs. There are no charts really. If there's any chart at all it'll be a little chord chart. When I did an album with Yoko, she had a sheet of paper with the words on it in poem form. It was actually very good that way. I remember thinking, "Hey, this makes a lot of sense." There was nothing different about the music where I needed a drum chart, but with the words written like that, done pretty much the way she was going to sing them, it made a lot of sense.

With Kellaway's music or any great arranger, or a film score—even a lot of commercials—they'll have an actual drum part with drum notation: tom-tom part, snare drum, bass drum, hi-hat, cymbals. That can be a lot of fun. I enjoy doing commercials because it's a challenge to put it all together and do it exactly the way the guy wrote it. If the guy's any good, if he really knows what he's doing, the part will really make sense. In some cases when you try to play a part exactly as written, it'll be awkward and you'll want to change it.

There are arrangers who really have it down good. They'll write the part out, note for note knowing in their heads how it's going to happen with another part that will make sense. I love doing that because at that point you're relying totally on your ability to read and it's great. There's no real sightreading thing happening in the studios. There's no such thing as that, really. That's not realistic. There are many, many times when a first take is made. I've played on many first takes that've either been hit records or been the actual product that ends up on

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Donald Knaack

by Rick Mattingly

If you have ever complained about the problems of hauling around and setting up a standard drumset, imagine the problems faced by a musician whose instruments are made entirely of glass. In order to do a performance, he must arrive at the hall a full day before the concert to set up such things as chimes made of glass tubing six feet long and three inches in diameter; a xylophone built out of glass rods; twelve different sets of wind chimes, ranging from glass marbles to large panes of glass eighteen inches long by eight inches wide; glass maracas; and various bottles and jars. Much of the time is spent just packing and unpacking the glass safely. Such a task requires patience, naturally, and dedication, surely.

The musician who possesses this necessary patience and dedication is percussionist Donald Knaack (pronounced Kanak). He goes through all of this in order to perform a piece conceived by artist Marcel Duchamp entitled *The Bride Stripped Bare By Her Bachelors*. Even (*Erratum Musical*). The piece is as out of the ordinary as is its name, which was originally the title of a Duchamp painting. Duchamp conceived the idea of a musical composition which would be based on the principles of the Dada period in art, of which Duchamp was a founder. Duchamp's instructions called for the piece to be played on a player piano, an electronic organ, or on any new musical instrument, or instruments, which "suppresses the virtuoso intermediary." The idea was, anyone who understood the logic of the piece could perform it without having to practice technique on an instrument. Knaack chose to use "new" instruments, and because Duchamp's original painting had been done on a large pane of glass, Don decided to use glass instruments in his realization of the piece.

Knaack spent about four months experimenting with glass sounds and ways to produce them before arriving at the combination of instruments he now uses to perform the piece. At one point during

his experimentation, he had over 400 bottles in his living room. (His wife, Peggy, also possesses a great deal of patience.)

The first step in playing the piece is to "construct" the score. Duchamp instructs the performer to catalog each of the different sounds, or timbres, his instruments are capable of producing. Each timbre is then assigned a number and each number is written on a small ball. The balls are placed in a large funnel. A small toy train, consisting of five open cars, is then pulled under the funnel so that the balls drop into the cars. The balls drop at random, so each car ends up with a different number of balls. Each car represents a period, or movement, of the piece. The balls are then taken out of the cars and are mounted on a rack which has five levels, one for each car.

The performer is free to choose the amount of time each movement takes. Knaack chose three minutes because the number three was important to Duchamp's work. Don then divides three minutes by the number of balls in each level of the rack. For example, if the first

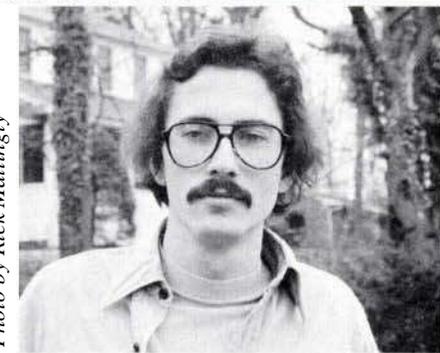


Photo by Rick Mattingly

level contains twelve balls, he will play a sound every fifteen seconds during the first three-minute period. If the second level has only two balls, the second three-minute period will contain two sounds, played a minute and a half apart.

The score, therefore, consists of the rack of balls. The performer simply produces the sound whose number corresponds to the number on the ball, in the order the balls appear on the five levels of the rack. By using this procedure, which involves the element of chance, each realization of the piece is different. The final product is a blend of Duchamp, who conceived the idea, Knaack, who conceived the instrument, and chance, which determines the sequence of sounds.

In addition to the time period, Don has incorporated the number three into the music in another way. On his recording of the piece (Finnadar 9017). Knaack made three separate realizations and then, through overdubbing, superimposed them over one another. What is actually heard on the recording are three simultaneous realizations. In live performance, Knaack often plays the piece

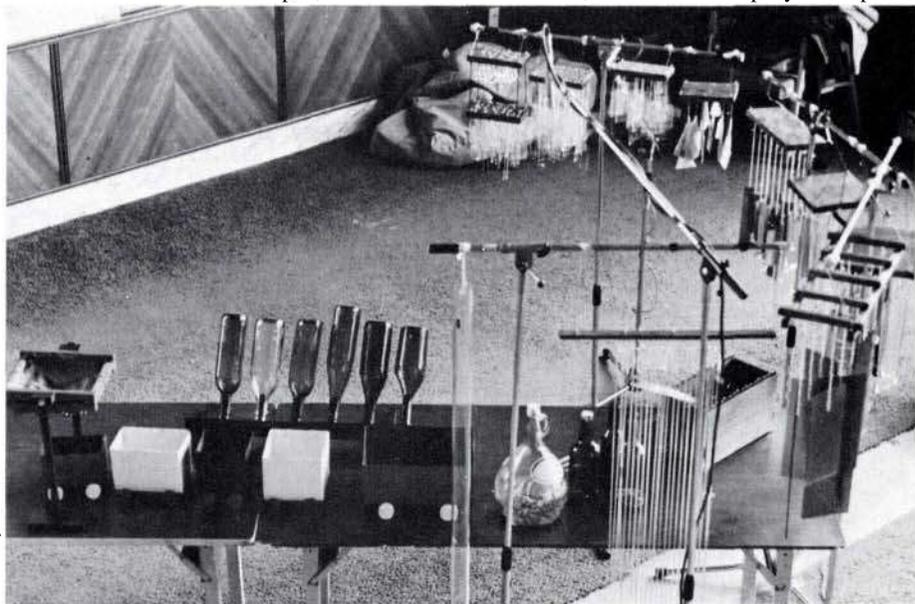


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along with a tape on which he has recorded two previous realizations, so that he gets the same effect that is on the record.

When doing the piece before an audience, Knaack has slides of Duchamp's art shown during the time he is preparing the score. He also has someone read a tribute to Duchamp, written by John Cage. The slides and the reading are timed to conclude as the music begins. The whole realization takes 22 minutes; seven to prepare the score and fifteen to play the piece.

Performing a work like this is not just a matter of learning notes and then playing them. Knaack spent a year and a half doing research on Duchamp's work and philosophy before he recorded the piece. This gave him an understanding of the aesthetic principles behind the piece as well as ideas for ways to perform the work. It was his knowledge of Duchamp's interest in glass and transparency that led to the instrument. It would have been possible to perform the work without this painstaking preparation, but the end result would not have been as true to the spirit of Duchamp.

This attitude carries into every project Knaack becomes involved with. He took the same kind of care when working on a piece by John Cage, entitled *27' 10.554" for a Percussionist*. When Don first approached the piece, he already had a good understanding of what Cage and his music were all about. Knaack had read everything he could get his hands on about Cage and had attended seminars at which Cage spoke. He had also performed many of Cage's works, sometimes under the supervision of the composer himself. This piece was also recorded, and appears on the same disc as the Duchamp work. Duchamp had been a strong influence on Cage, and Knaack felt that the two pieces complemented each other beautifully.

The music that Donald Knaack has chosen to play demands as much from him as from the composer. As a result, he is starting to do much of his own music, in addition to works by others. He wants to take his music into clubs where people go to listen to jazz, believing that there would be a bigger audience for this type of music if more people were exposed to it. Knaack has been experimenting with the latest electronic equipment and plans to include these in conjunction with the many instruments he already uses. Many of his pieces are multi-media, involving film, tape, and live performance. He reflected, "I don't see a lack of ideas for a long time. It's a chance to be truly creative in the ultimate sense. The only problem is cartage."



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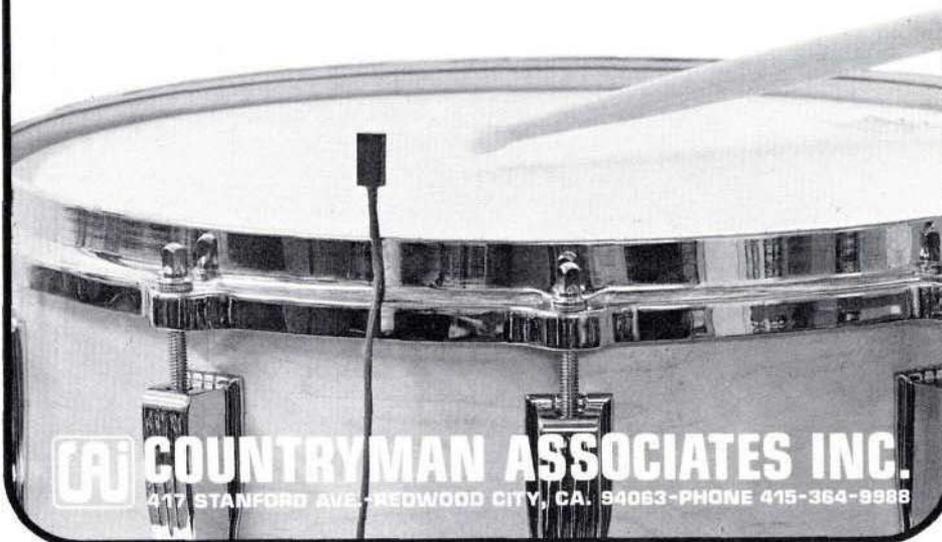
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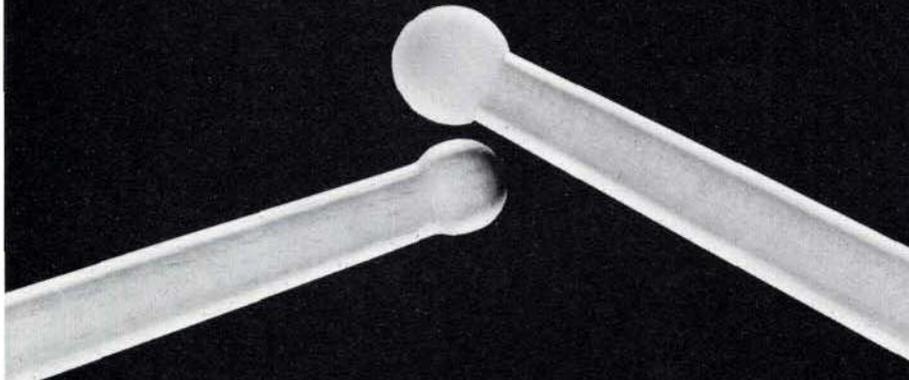
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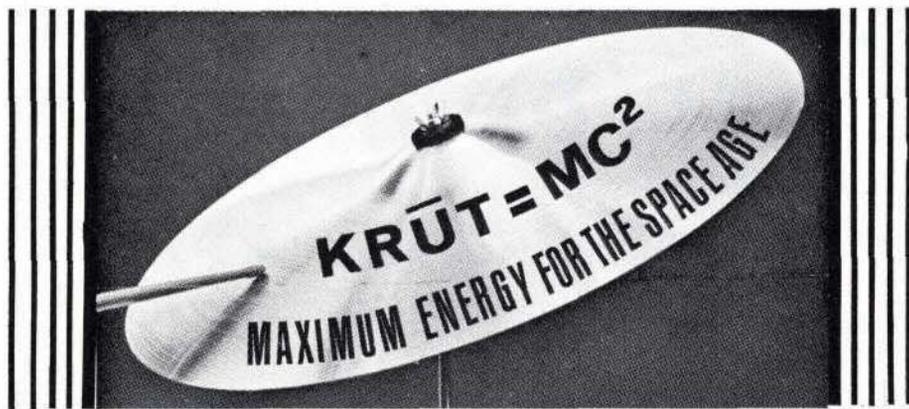
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ming. Man, I went right into my routine. It was a classic. I told Toby, "I ain't never riding with you no more." The next day I was in the same raggedy automobile riding again.

SF: Then the nucleus of what was to be the Ellington Orchestra moved to New York?

SG: Fats Waller came to see me. He had a band at that time, but the musicians got to feuding amongst themselves and pulled out from him. Fats had to leave there and open in New York. I was the only one in Washington that he knew. He said, "Sonny, I've been in Washington long enough. How'd you like to go to New York?" I said, "Yeah, I'm ready to go back." He said, "Can you get me a bar band?" I said, "Yeah man. How many do you want?" He said, "Five or six." So I got Duke, Arthur Whetsol, Elmer Snowden. Four. Me and Duke went on ahead to New York. Toby came later. His auntie lived in New York and we slept at her place. The first night I took Duke down to the Capitol Palace Cafe. Willie The Lion was playing. Willie The Lion had *seen* me, but I wasn't no close associate. So I fall in on The Lion and lay some heavy jive on him. I said, "Lion, my man, I want you to meet my number one man from Washington, Duke." He said, "Sit down, kid." I said, "He's a piano player, Lion." Duke had never seen nobody like that. He had heard about him. So Lion got to playing. He had a rough band and they could play, man. After awhile Lion said, "Hey kid. Play one for me. Let me hear you." Duke got up and played "Carolina Shout" just like James P. Johnson. Lion said, "I like that." One night James P. came into the cafe. Lion said to Duke, "Play that thing again." So Duke played the same thing that James P. had played on the piano roll! And James P. said, "Oh yeah. I like that." From then on we were all close.

SF: When I listen to the early records with you and Elmer Snowden, a lot of what you were playing with brushes is in unison with the banjo rhythm. Was that something you did consciously?

SG: No. We both listened to the piano. Piano was predominant. We always listened to him. The bass player? We never had to listen to him. *He* listened to the piano, too, because piano players make so many different changes. The piano player was in the middle of everything. *All* piano players are crazy. *You* know that. You give me one thousand dollars and I couldn't tell you what Brooks is going to play. He don't know what he's going to play himself. No piano player knows. They play how they feel. No piano player in the world goes by a set pattern. I don't care who he is. They don't play the same thing twice. The best

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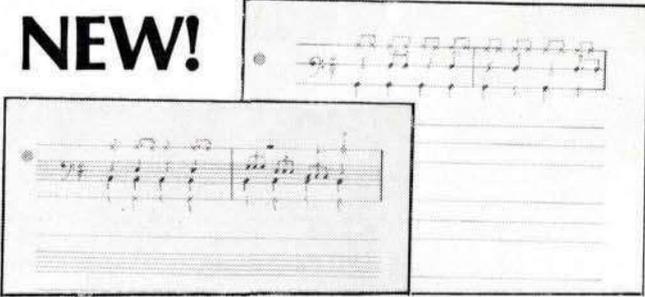
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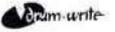


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in the world don't do it.

SF: Well, the best drummers don't either, right? You weren't playing anything the same.

SG: No. You just have to be alert all the time. When me, Brooks and Russell Procope were playing down at Gregory's in New York City, man, we use to play so much stuff. The kids didn't believe it! They thought it was brand new. The average kid thought it was brand new, man. It wasn't nothing new! Same things we played many years ago. We went down to play there for two weeks and we stayed down there near four years. That little old place was packed and jammed. You couldn't even walk in there, from Monday to Sunday, rain or shine. Man, that place has never been like that again.

SF: It must still feel great to be playing, doesn't it?

SG: Oh yeah. You know a funny thing? Up at the West End Cafe on Monday night that damn place gets bigger and bigger. That's the worst night of the week. No club is doing business on Monday. You turn around and the first thing you see is a whole lot of people, and it's just me and Brooks. That's hard. We got a terrific bass player sometimes. Aaron Bell. He's sharp. He teaches school at some college in New Jersey.

SF: What drummers did you listen to when you were coming up? Did you ever

go out and watch certain drummers that turned you on?

SG: No.

SF: Never? You never saw Chick Webb play or . . .

SG: Chick was a good friend of me and Duke. I love him. All them guys could play. At that time you put up or shut up. There wasn't no in-between. You either was good or forgot it. There was so many good drummers that could play. Real craftsmen. Kaiser Marshall was a great drummer. Walter Johnson was a good friend of mine. He was a nice guy. He used to come down to Gregory's before he got real sick.

Man, we didn't have no nights off! We didn't have time to go visit nobody. If I ran into them . . . alright. If I didn't run into them . . . forget it. We were so busy we didn't have no time. We were working every night including Monday and Sunday. No nights off. Man, the Cotton Club would take the whole show and the band to a hotel to play a benefit. We'd do one a night or at least every other night. The Cotton Club was *the* place. High class. All the rich people from downtown just used to *live* at the Cotton Club. You come to New York and didn't go to the Cotton Club, you ain't seen New York. They thought Harlem was heaven. It *was!* Everybody from downtown came up and you could walk anywhere, any

hour of the night. You never heard of mugging and all that stuff. It was beautiful.

SF: Sonny, can you give me an idea of the way the speakeasys were?

SG: Oh, yeah. I was singing with the band. Man, Leo Bernstein, our manager, would make so much money and get real drunk that he would damn near want to give me the cash register. I knew when he was drunk. All I had to do was sing "My Buddy" and I could get anything in the world! So Fats Waller was playing piano for the master of ceremonies at the show, Bert Howell. Duke ain't going to go out on the floor and play no piano. So me and Fats would go around and entertain, singing those risque songs. We made so much money in tips down there that Duke's eyes popped open! He told Fats, "Hey man, I'll take the piano." I said, "No, no. Me and Fats got this." We had 7 or 8 girls that Leo Bernstein hired as hostesses, but they would sit with stag parties. So man, they wasn't going to sit with nobody if their pockets wasn't straight, you know? So we'd swing around on the piano to where they would be sitting. That'd be the first place we'd hit. Man, the guy wants to give us 2 dollars. The girl starts hollering, "What're they going to do with 2 dollars? They can't do nothing with 2 dol-

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Greer continued from page 69

lars!" So the guy would try to impress the girls, he would dig, and we'd lay one of them good ones on him. But when Leo Bernstein got drunk I'd say, "Man, he's drunk." I'd sing "My Buddy," because he was a war veteran. I'd sing, "The nights are long since you went away, my Buddy." Man, he would start crying and throw his hands in his pockets. Me and Fats would say, "We got it! We got it!" It was prohibition and you ain't supposed to sell no whiskey. People couldn't get no whiskey until they'd see me, because I remembered faces and people from all over. He'd say, "Sonny, the party over there wants some whiskey. Should I serve them?" I'd say, "Yeah, he's alright."

BK: Sonny was the spotter.
 SG: And I never made a mistake.
 BK: And when the Fed's would come busting in there the place would flip flop into a church and Sonny'd come out and say, "We don't serve nothing but wine. This is a church."

SF: How would you know when the Fed's were going to come?

BK: The buzzer. It was a basement joint.
 SG: We had a doorman called Slim and he could smell one of them a mile. Slim would step on the buzzer. As soon as the buzzer comes it was a different joint, man. In about a minute all the panels would turn around and the whole place would take on a different atmosphere.

SF: During the big-band days, the bands played for the dancers, right? There wasn't any playing for "musicians"?

SG: We never featured playing for the musicians. If they happened to be there . . . they was there! But to play directly for them? We never did that. When Fletcher Henderson was at the Roseland Ballroom, he played for dancers. Benny Goodman did too. I remember they'd feature a guest band every week at the Savoy Ballroom. All the big-bands would go up there but Chick Webb's band would cut them. So one day it was our turn to go up there.

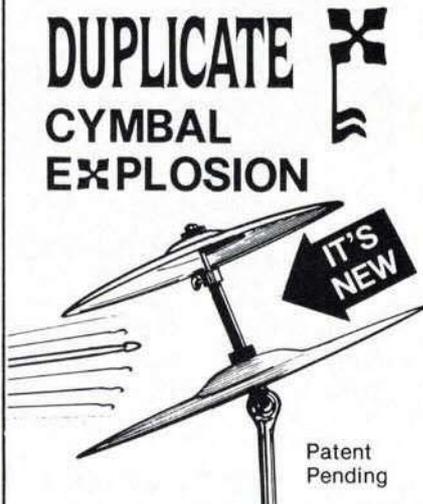
Chick had such strong men. We played the Apollo Theater the week before we went up there to play against Chick. So everybody was running out of the Apollo saying, "Man, ain't nobody ever cut The Duke. But Chick can do it because he's been rehearsing all week." Duke just laughed. Duke paid it no mind. We didn't rehearse, we just played the show. We didn't have time to rehearse no band. Chick opened up. The place was packed, because the Savoy was Chick's homeground. His cats got a big ovation. We sat back and listened to it.

BK: If a band ended on a C7 chord. Duke knew enough to resolve to the next higher chord, for the beginning of their first tune. Like, if Chick ended on a C major

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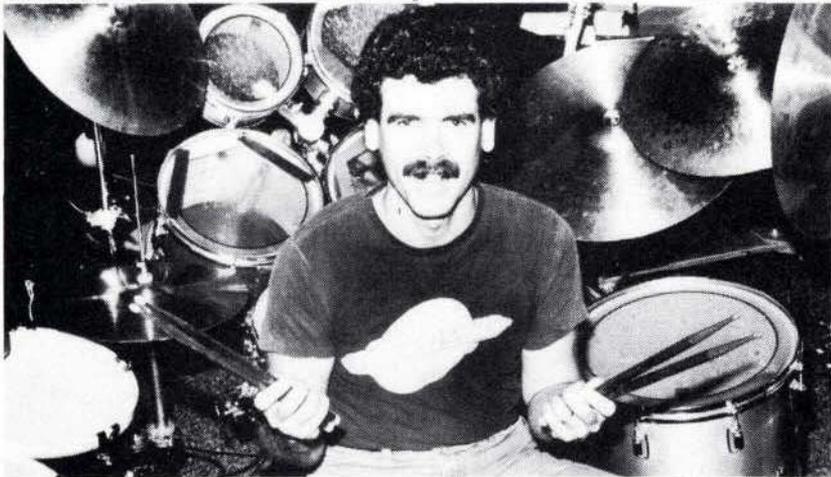
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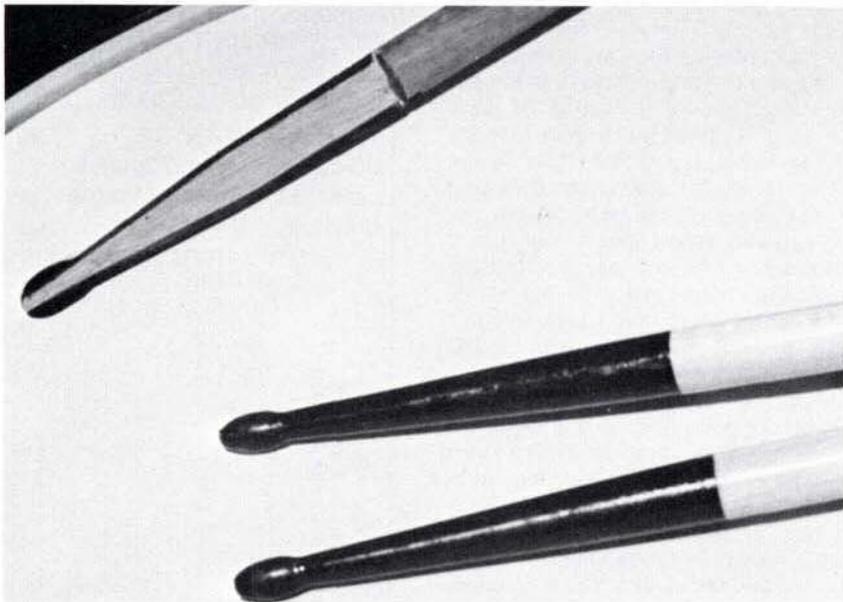
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Greer continued from page 71

chord, Duke would take it from a C major to a C7 to an F chord. He'd not only resolve it—he'd bring it up. So, it had an effect that would lift the listener. SG: We went up there and Duke played a little piano—just me and him until it got down to the last four bars—until he played the tonic and we know what we was going to play! We opened up with "Rockin' In Rhythm." The people in the place stood up and cheered. People wouldn't dance! They just stood around the bandstand. We picked up where Chick left off and kept going higher. Chick shook his head. "Why you got to play all that music up there?" The guy that booked us there said, "Chick, I guess you'd better play the waltzes now."

But Duke and I were crazy about Chick. He was crazy about Duke. Chick asked, "Duke, what did you do that to me for?" Duke said, "Man, we're just playing a gig, that's all." Then we had to go back to The Cotton Club where we tore them up again.

Sonny Greer conjures up a picture of a massive drumset. The set was so impressive that special mention was made in Jim Haskin's book *The Cotton Club*: "Greer and his drums provided the focus of the band's (Ellington's) music. He had an incredible battery of percussion equipment, everything from tom-toms to snares to kettle drums, and once he realized the band was at the club to stay awhile, he brought in the really good stuff. Sonny later recalled: 'When we got into the Cotton Club, presentation became very important. I was a designer for the Leedy Manufacturing Company of Elkhart, Indiana, and the president of the company had a fabulous set of drums made for me, with timpani, chimes, vibraphone, everything. Musicians used to come to the Cotton Club just to see it. The value of it was three thousand dollars, a lot of money at that time, but it became an obsession with the racketeers, and they would pressure bands to have drums like mine, and would often advance money for them.' With such equipment, Greer could make every possible drum sound, and at the Cotton Club he awed the customers, conjuring up tribal warriors and man-eating tigers and war dancers. But his rhythms were only the focus of the band's sound."

SG: My valet had my drums shine like gold. They were chrome plated on the rims and hardware except for the cymbals and the gongs, which were gold plated. The valet kept them sparkling like diamonds. Very expensive.

SF: Did you design that set?

SG: Yeah. The average drummer didn't use all them drums. I had everything. Timpani, vibraphone, chimes and the

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IT'S QUESTIONABLE

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

by Cheech Iero

Q: What is the purpose of the air hole in the side of the drum shell?

D. A.
Charlotte, N.C.

A: *The air hole is to relieve the pressure of the air inside the drum which is compressed every time the drum is struck. Without air holes, there would be many more broken drum heads.*

Q: What is the origin of the castanets?

P. B.
Prescott, Arizona

A: *This instrument originated in Spain. The word castanet means chestnut, the wood originally used in making castanets. The lowest pitched pair of castanets characterizes a man's voice, and the highest pitched pair, a woman's voice. In the hands of a master player, a musical conversation can be sent back and forth from hand to hand.*

Q: Exactly how is the speed of a click track determined so that the music comes out exactly on time?

F. W.
Wilmington, De.

A: *Timing is crucial in motion picture scores, and T. V. or radio commercials. Many times, metronome markings are used to estimate the duration of a piece of music by using the formula $n \times t/M$. The n indicates the number of beats in a measure; the t , the amount of measures in the music; and M , the metronome or click track marking. Assume the music was 160 measures of 3/4 time, with a metronome marking of quarter note = 90. By using the formula $3 \times 160/90$ we find the music will be 5 minutes and 20 seconds long.*

Q: Did drummer Sandy Nelson record his first album, *Let There Be Drums* for the Imperial label?

D. F.
Davenport, Iowa

A: *No. Sandy Nelson's first record was recorded in 1959 on the Original Sound label. The LP was called Teen Beat.*

Q: I'm questioning the new hoop design Ludwig has just innovated. What about it?

T. K.
Honolulu, Hawaii

A: *Ludwig claims their new design is the "first major hoop innovation in 40 years." What it is, is a hoop with a cross-ribbed twin channel design that provides 360 degrees of hoop to head contact for tom as well as snare drum.*

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the most demanding conditions. The hoop features a smoother appearance because its new design eliminates the "ears" found at the locations of the tension rods.

Q: What is a sextolet?

M. P.
Philadelphia, Pa.

A: *A sextolet is a group of six notes generally indicated by a 6 written over the top of the figure. This grouping of 6 notes is to be played in the time of four notes.*

Q: I own a 4-piece Slingerland set which was purchased new in 1956. Recently I've had a problem with the heads. No matter what type of head I use on the small and large toms, after awhile, they begin to loosen on one side of the drum. I've replaced all the lug screws, and the lug assemblies are not stripped. I've checked the wooden shells and they're not warped. Help!

F. A.
New York, NY

A: *I would suggest you check the lug-screw holes in the hoop. The "bubbling" of the drum head may be caused by these holes being worn wide. This is not an uncommon occurrence with hoops manufactured during the fifties. If this is the case, I'd recommend you replace the rims.*

Q: What is musicianship?

T. L.
Manchester, England

A: *Musicianship has many facets, but essentially, it is the ability to read between the lines and penetrate beneath the surface of the music to the depths of using proper dynamics; preserving a balance between the instruments; keeping impeccable time; listening; and correctly using variations in tempo and tonal color. It is also the interpretation of musical ideas so the music is presented articulately, in order that its message can be appreciated by the listener.*

Q: Can rests be syncopated? Also, what is the difference between "tempo" and "time"?

J. W.
Winnipeg, Canada

A: *Rests cannot be syncopated. Syncopation depends upon stressed sounds, although silence can be a contributing factor. Writing rests in a syncopated rhythm is an incorrect use of notation.*

Tempo is the pace at which the music is played and is indicated either by musical terms such as Allegro, Moderato, Presto, etc., or more accurately by metronome markings. "Time" refers loosely to the duration of sounds, or is used to indicate the pulse in the music.

DRUM SOLOIST

Ed Blackwell— "Bemsha Swing" From the album AVANT GARDE with Don Cherry and John Coltrane



Transcribed by Skip Shaffer

KEY (Cym.) (Small Tom) (Sn) (Floor Tom) (Hi Hat) (Bs. Dr.)

A drum key diagram consisting of a five-line staff. Above the staff, the following drum parts are listed: (Cym.), (Small Tom), (Sn), (Floor Tom), (Hi Hat), and (Bs. Dr.). The staff contains a sequence of notes and rests, with 'x' marks above certain notes, indicating the specific drum part to be played for that note.

(R.S.)

A musical score for a drum solo, consisting of six staves of music. The first staff begins with a right-hand snare (R.S.) instruction. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Above several notes, there are circled numbers (3 and 6) indicating triplet and sextuplet rhythms. The score is written in a standard musical notation style with a treble clef and a 4/4 time signature.



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other drums. I only used the vibraphone for chords to back up singers. I'm no Lionel Hampton. Duke used to like to come there and play them all the time. I designed a lot of drums for Leedy. When the first timpani pedal came out I helped design that. A lot of snare drums, tomtoms, and different ideas about brushes, and a line of cymbals.

SF: Leedy manufactured their own cymbals?

SG: No. Zildjian up in Boston. I gave them a lot of ideas. The average drummer—very few of them know—you can tell a good cymbal by the cup. If the cup is not too pointed—more flat—you'll get a better sound.

SF: You used to use a lot of cymbal chokes for accents.

SG: Oh yeah. Man, that's so long ago I'd forgotten all about it. It's just something that I done, that's all.

SF: Were you able to use your Leedy set in the recording studio?

SG: No. They always have a set of drums at the recording studio. If I want some special thing I take my own stuff. But they always had a technician who was very exact. He wanted everything perfect. It ain't like you hear now. Some of these people that's doing it now don't play. You hear them country cats, man, they ain't playing! Can't sing. Can't play. They're pathetic.

BK: Sonny had a valet named Jonesy who always tuned Sonny's bass drum to a "G."

SG: Always. He knew more about my drums than I did. Boy, he was something else. Him and Ivy Anderson didn't hit it off at all. They weren't enemies—they were friends. Everytime she wanted something she wouldn't let nobody go for it *but* Jonesy, and Jonesy never gave her no change. She'd give Jonesy a twenty-dollar bill for some barbecued chicken or something, and she'd say, "Jonesy, give me my change." He's say, "Ain't no change." She'd blow her top! Ivy was fiery, man. Jonesy would never give Duke no change, never give me no change.

One time a guy gave Duke one of the prettiest accordions as a present. They kept it in the baggage car. We always traveled with our own Pullman. Jonesy saw the accordion and sold it! Some weeks later Duke said, "Jonesy, get my accordion." Jonesy says, "Man, I can't find it nowhere." He had sold it! He was a character. He'd been a bellboy at the Cotton Club and he was so nice that Duke asked him, "How'd you like to come on the road with us?" He said, "Yeah." So we took him. He was great. He'd do anything to try to be at a certain place at a certain time. He and I were the first ones in the theaters. When the band come we had the whole stage set up. Everything. All the dressing rooms were put out. You could trust Jonesy with your life. He wouldn't let nobody touch my drums. He knew them backwards.

SF: Is it true that you used to use timpani heads on your bass drum?

SG: Yeah.

BK: That was so he'd be in tune with the bass player. The bass player would hit a "B" and Sonny would hit a "G" on the bass drum and they'd be in harmony. Or a "D" in harmony with "G." Blanton always hit a "D."

SG: It was my idea to use the timpani heads, and Duke and I thought of the tuning idea. I was the first one that tried the hi-hat. Leedy made the first hi-hat and they sent me one of the originals. I used it at the Kentucky Club.

BK: They sent it to Chick Webb the same day and Chick didn't like it! Sonny, who was the first drummer you ever heard play the jazz ride cymbal rhythm?

SG: I think it was Kaiser Marshall when he was with Fletcher Henderson's band.

SF: Was there a closeness between the drummers in the thirties and forties?

SG: We were all friends. Close friends. We all socialized. The musicians were closer together at that particular time. Everybody visited everybody and they hung out together. Today it's a different atmosphere. The kids? You can't tell them nothing now. You either put up then or shut up. If you were lame you

had a hard time. But if you could play, they would come to see you. They'd tell you if you could play. It was a pleasure being around guys like that because they were close together. I used to be called "The Sweet Singing Drummer." Boy, I had more people that hated me.

SF: Why?

SG: Because we used to broadcast over the radio from coast to coast every week. I was singing with the band and we had a few of the best announcers in the business. Man, we played all the best of our numbers for an hour. If you were a guy who worked past 7:00 PM . . . well, nobody would cook dinner for their husbands! The husbands would be working all day and they hated our band. From 6:00 to 7:00 everything stopped. If you hadn't ate before our radio show come on you were out of luck.

SF: When the Ellington Orchestra would work out tunes, how did you handle the arrangements? Was there much rehearsal prior to performing the songs?

SG: We were the only band that never played the same concert at Carnegie Hall twice. Duke would write special music for it. Every concert we played we played different tunes. You didn't come there to hear "Oh, Susanna" or one of those songs over and over. We had brand new music for every Carnegie Hall concert and we played there every year. For us everyday was a new day and a new challenge.

SF: Were you using drum charts for the floor shows at the clubs?

SG: Man, no. We just played it like we feel, just like we play right now.

SF: When did you first meet Jo Jones?

SG: Jo was out West in 1936. He's my number one man. He's something else. I saw him with Basie out in Kansas City somewhere, with the Bennie Moten band. I liked Jo right away. He's the same Jo Jones that you know now. He calls me "Mr. Empire State Building." One Christmas he found the oldest pair of shoes that he could find, giftwrapped them and said, "Here's your Christmas present. It cost me a lot of money." Man, he must've had those shoes a thousand years! They were all wrapped up nice, man. I threw them in the garbage can. Next time you see him tell him, "Sonny told me about the Christmas present you gave him!"

SF: As drums progressed through the '30s, '40s and '50s with people like Jo Jones and then on up, did you dig what was happening?

SG: Well, Jo Jones played then like he does now. He never changed his way of playing. Not that I know of, and I've seen him many times.

BK: How about Davey Tough?

SG: Well, when Davey got out of the Navy, we was playing the Chicago Theater and he stopped in Chicago and

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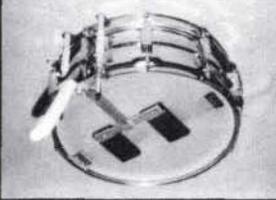
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found out the hotel I was staying in. The manager called and said, "There's a boy here that just got out of the Navy, his name is Davey Tough. He said that he's a good friend of yours. Should I let him go up to the room?" I said, "Yeah. Give him anything he wants." He was half sick then. That was the last time I saw him. A beautiful guy. Good drummer. He was one of the good ones. Not only playing, I mean personally. He was great. I didn't think he was that sick. He died shortly after he got home.

SF: Did you get a chance to see people like Kenny Clarke at Minton's, and Max, and Art Blakey?

SG: No, you see when I get through work I never hang out anyplace afterwards. People would always say, "Come on by." But they were mostly horn players that went to those places. Real drummers and bass players, they duck those places because everytime they go in there, somebody wants them to sit down and play, accompany somebody.

BK: And you've got to play 99 million choruses of "I've Got Rhythm" to accompany somebody.

SG: I never went.

One time we were playing the Stanley Theater in Pittsburgh. I come off the stage and this little kid was out there. He say, "Mister, you got a drum head?" I say, "Yeah." I always liked kids. I took

him backstage and I gave him a whole drum. I forgot all about it. Years later a bunch of drummers were all talking down on Broadway and one drummer says, "You remember the time you gave me the drum? I'm the little kid who came backstage and you gave him the drum." It was Art Blakey.

SF: What's ahead for you and Brooks? Sheila was talking about a record.

BK: Not only that, but she's trying to put together two or three weeks for Sonny and I. Exclusive.

SF: Is Sonny's book a definite?

BK: Yeah. That won't be until 1982. Sonny's writing it. The working title is *Wax There*.

SG: It's just the opposite to Duke's *Music Is My Mistress*. So many pleasant things happened.

SF: Are you still listening to music, Sonny?

SG: I went down to see *Sophisticated Ladies*. The band was very good. They got the stage sort of like the cafe was in the Cotton Club. Beautiful lighting. The singing and dancing is the last word. Duke would've been proud of that.

SF: Do you listen much to drummers anymore?

SG: I don't pay drummers no mind.

SF: What's that set you're playing down at the West End?

SG: Leedy. Those drums are from the

last bunch before Leedy sold out to Ludwig. I've got to have them done over because a lot of the glass mirrors are peeling off.

SF: How did you learn how to play brushes?

SG: No matter how much money they offered me, that's one question I can't answer. It was easier to play brushes than sticks. Much easier!

SF: Do you have any closing thoughts?

SG: I never let the guys in the band down. We could get a sub for a saxophone, trumpet or trombone, but Duke and I were indispensable. My mother passed away when I was working at the Lafayette Theater. I said, "Duke, I don't want to go." He said "You got to go." Duke used to call my mother "mama." You know who subbed for me? Kaiser Marshall. But it wasn't the same thing. My only regret is that my mother and father never saw me play.



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Hearing continued from page 28

Recuperation periods for our ears are essential, but just staying at home doesn't ensure noise relief. The lawn mower churns out 100dBa, and an overhead jet 102; catching the subway can reach 120, while the food blender dices and mixes at 86. Many of these noises only last a short duration: others such as working at a newspaper press can tax your senses just as drumming does. Certainly drumming only exasperates our everyday noise exposure, and furthermore, the EPA estimates that the amount of noise in America will double by the year 2000.

Maintaining your musical instincts and enthusiasm while wearing ear safety devices is not easy. Naturally, we want to hear everything that is going on as we drum—listening to the other musicians is of uppermost importance. How else can we spontaneously accent and accompany? After drumming regularly for two or three weeks with ear protection, I'll play one night without any protection. Wow! How incredibly fresh, vibrant and beautiful drums sound! The whole evening becomes a reacquaintance of sensory perception, my attention riveted to the bright tones of my drums and cymbals. This break from wearing ear protection is necessary for me, because after too long of not hearing my *real* drum sound I become bored. You just don't get something for nothing.

Similar to how you listen to music through stereo headphones and shout to people instead of talk, wearing ear protection requires that you compensate for your drumming volume by playing softly. When I first started wearing protection, I received some disturbed hostile stares from the other musicians in the band. I would just be drumming along, not realizing that I was overpowering the other musicians. Now I've learned to compensate and guess accurately about how loud I'm actually playing. I rely heavily on the *feel* of my sticks bouncing off the heads—in short, I've broadened my sense of touch, making up for my dampened sense of hearing.

If you sing while you drum you'll have to work harder to

achieve a correct mix of vocal and drum volumes. With ears plugged as you sing and drum, the vocal will be perceived as loud while the drumming will sound faint: thus you'll end up drumming loudly but singing softly! This vocal perception is called an inclusion effect. Consciously singing loud while drumming soft is no easy task, especially since the sound of your voice will overwhelm the sound of your drums.

Since I've worn sound filters while drumming I feel livelier, less fatigued and more relaxed after the show. A few drummers have complained to me of headaches and tension, and they are not alone.

"The question of the nonauditory effects of noise keeps being raised," says David DeJoy of the EPA Office of Noise Abatement and Control. "It has reached the point where the evidence is such that there is ample justification for further research."

The stresses which loud noise affects upon the body include increases in heart and blood rates, alterations in breathing, blood vessel constriction, slowing of the digestive process and a general increase in muscular tension. Ernest Peterson, researching at the University of Miami Medical School, has found that the nonauditory effects of noise on rhesus monkeys linger long after the noise has stopped, and in Japan, researchers have recorded a higher incidence of low birth weight babies born in populations most affected by airport noise.

Which Drums Hurt the Most

I've already mentioned the peak dBA readings which Dr. Hall recorded as I drummed, but a more specific, narrow band spectrum analysis of each drum set component's frequency contribution is very revealing. Before testing with Dr. Hall, Dr. McCartney had cautioned me that the drums would produce a broad frequency range.

"The wide spectrum of sounds which a drum set makes is more damaging than a solitary high pitch because of all the low pitches coming from the drums," said McCartney.

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As I played, Dr. Hall viewed the frequency responses on a Bruel & Kjaer Narrow Band Spectrum Analyzer, type 2031, which transmitted signals to a Moseley Autograf 7001A X-Y Recorder, so that I could conveniently have printed graph results of the drum frequencies. Since the bass drum projects directly away from the drummer and its peak dBA proved low in comparison to the other components, its harmful potential is minimal to the drummer. The bass drum response proved to be very low, with a decibel peak at 60H/_. This makes the bass the most harmful component to be *in front of*—luckily we're behind it!

The three toms, played simultaneously, showed a dBA peak at 100Hz, with a lot of frequency activity up until 2500Hz. This information, when coupled with the high dBA level recorded from tom-toms, shows that a long, loud tom roll around the set is devastating to hearing. Again, I'm glad that we're behind the toms rather than in front of them!

The snare drum has all the qualifications necessary to be named "Most Harmful Component." Its sound is concentrated in the lower frequencies, showing a dBA peak at 300, but the snare also projects a noticeable amount of mid frequencies up to 3000Hz, and slowly fades at 7000. For comparison, at 3000Hz the toms show little activity, and at 7000 they're substantially faded from importance. Due to the snare's recorded 110 decibel level and its close proximity to the drummer, it presents a real health hazard to our long-term hearing.

The cymbals (hi-hat, ride and crash played together) show a very broad frequency range, but the energy is no longer in the lower frequencies as with the drums. They peaked at 3100 and 3500Hz, with a concentration in the 3100-5700Hz range, but continued to make a strong showing until 10,100. Then came a resurgence of energy at 15,500 and 19,500Hz, both of which are inaudible to many listeners.

While examining a composite drum set component graph, the highest frequency energy from each component can be easily detected. The first peak is the bass, the second the toms, and the third and highest is the snare. Following those 60-400Hz peaks the graph shows a dip until 3150, at which point the cymbals are represented by high peaks.

The trick for each of us individually is to find out how we can effectively block out those damaging peaks and still retain enough hearing to drum by.

What You Can Do

If you are concerned about your hearing, the first course of action is to have both ears monitored.

"What they do in industry is called a baseline audiogram, which is just a graph showing how well you hear," says McCartney. "Ideally, this measurement is taken before you start drumming. Then, every year you have a re-test so that we can compare Spring of 1981 with Spring of 1982 to see if your hearing is still the same. If the test comes out well, then either your job doesn't require ear protection, or the ear protection you're wearing is effective. If after two or three years you start showing a loss in the 4000-6000Hz range, then you begin wearing ear protection while drumming. Audiograms are inexpensive. Here at the university they're free for students, and \$10 for non-students."

Having a hearing check-up was a threatening idea to me initially, because I was afraid that the results would tell something that I didn't want to hear (or couldn't!).

"I think that drummers should get regular check-ups," agrees Shaffer. "Then the evidence is in black and white right in front of you on a graph."

Many times community services offer free hearing tests in addition to the college alternative. A private audiologist or any large health care clinic can also perform an audiogram.

Most safety devices can be divided into four categories: stock

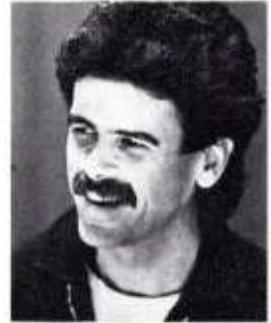
ear plugs; ear muffs; sound filters and custom-made ear molds. Stock ear plugs are inexpensive and available virtually anywhere. They are often sold as swimming ear plugs. Plugs cut out a lot of sound—with a correct fit they effectively block the auditory canal, but regular plugs don't discriminate between which sounds they block out. Instead, everything is dampened, from talking to cymbal crashes. The plastic which many of the standard plugs are made of tends to harden after a long period of time, leading to an irritating fit. When I first used plugs, they felt strange and kept popping out of my ears, but on the other hand, Dave Shaffer told me that he is very comfortable wearing them. Ear muffs typically block more sound out than plugs, but muffs are bulky and expensive. For me, sound filters have worked out well. While looking like plugs, these mid priced (\$6-7) ear inserts possess a tiny diaphragm which automatically closes when high-energy sounds assault the ears. The only manufacturer of sound filters to my knowledge is the Norton Company, 16624 Edwards Road, P.O. Box 7500, Cerritos, CA 90701. The devices, called *Sonic II Sound Filters*, are the only ear protection device sold nationally in music stores. Currently, music distributors in twenty-six states and Canada carry *Sonics*, and the same filter is sold through many sporting goods stores under the name *Sonic II Hearing Protectors*, for hunting enthusiasts. While wearing *Sonics*, I can hear conversation fine because the diaphragm is wide open. When the intensity raises, however, the diaphragm closes to shield my ears from loud noise. The frequencies which *Sonics* most effectively attenuate are high, primarily from 1000 to 8000Hz, so *Sonics* block out the annoying highs more so than the damaging lows. You might need a device with more protection. Shaffer tried *Sonics* when he was searching for ear protection, but he didn't like them.

"The *Sonics* are a mechanical system with a little diaphragm inside, but I think they respond too slowly to incoming loud sound. I found them annoying. I prefer the cheap, dollar and a

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Future Sounds



by David Garibaldi

Rock drumming has a tendency toward being colorless at times. This, I believe, is due to the constant use of H.H., S.D., and B.D. in playing time. The addition of other sound sources in

the proper context can be quite useful in today's music. The following concept will show one of the many ways a more musical approach can be achieved.

1

R.H. (Cym.)
H.H.
L.H.
S.D.

L.F.
H.H.
R.F.
B.D.

(x) (x) = optional

2

R.H. (Cym.)
H.H.
L.H.
S.D.
T.T.

‡

(omit when pattern repeats)

In Pattern 2 the L.H. and the R.H. move to different sound sources but each plays the same rhythms as in Pattern 1. The only difference between 1 and 2 are the surfaces struck by

each hand. Moving on with this concept, let's change Pattern Q from sixteenth notes to eighth note triplets.

R.H.
H.H.
L.H.
S.D.

20/8

5/4

20/8

3

R.H.
H.H.
L.H.
S.D.

(EX. 3) Now switch sound sources as was done in Pattern 2.

4

L.H.
H.H.
R.H.
S.D.

The point is to get your mind to where it's not confused when a new sound source (other than the traditional R.H./H.H. — L.H./S.D.) is introduced into *any* rhythmic phrase. Because of the possible polyrhythmic effects produced by the use of many

sound sources, it becomes necessary to first key in on the rhythm being played. Once this is "locked in," you can concentrate on the placement of more sound sources. Let's use Pattern [4] as an example.

L.H.
High Bell
Low Bell
R.H.
S.D.
T.T.

*

*The T.T. voice here could be played on the B.D.
This variation utilizes two sound sources in each hand which now takes two full bars to complete. It's the same rhythm with changing sound sources. The two bells are *for example only*

and, if used, should be placed on the left side of the drum kit. Two cymbal sounds would work as well. Another variation of this is *three* sound sources in the L.H., and *one* sound source in the R.H.

L.H.
3 cym. sounds
R.H.
S.D.

As you can see, any number and type of sound sources can be utilized. Remember, *the rhythm played stays the same.* The

only variation is in the number of surfaces played on. Oh, I almost forgot the feet! Try these!

a.

L.F.
R.F.

b.

c.

L.F.
R.F.

This one works great!

Enjoy!!!



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the film. But that's *not* a rule! You don't go looking for first takes. That just happens by accident. There's plenty of time to get it together. You don't have to sightread. The better you are at sight-reading, the better reader you're going to be. Period! If you're doing a commercial or a filmscore and the reading is very difficult, you're going to have a chance to run it through several times to get it right. If you can read at all, those several times are going to be very helpful.

I took about six lessons with Forrest Clark, mostly to get my hands straight. I had a real bad hand habit. My left hand was all turned over backwards. I played sort of with my palm facing up. It didn't make any sense. As a consequence I had no power and no control. I knew I had to get it straight. I went to Forrest and he helped me a great deal. I went on myself and developed a nice finger technique exercise. It gives me a good feeling of control. I love to just sit down with a pair of sticks and practice this exercise. Nothing is moving but my fingers. It's for control.

SF: I know you have some strong feelings about "the road." Could you suggest any "do's" and "don'ts" for drummers who are considering going on the road?

JK: I don't know what I could say about that without sounding like a mother. A drummer is so physical with the instrument—we strike the instrument in every way. It's us we're playing, basically. So you've got to remember that it's your body and soul that's making this music. Your body *and* your soul. If you screw one of them up, with drugs or too much booze, you're defeating the whole purpose of making the best music you can. I'm a testimony to that. I can listen to some records that I've played on where I've been recorded playing with a band live, and I'm so wiped out from various combinations of drugs and booze that it doesn't sound good. I don't understand how I could've disgraced myself in such a way. It's things that maybe I got by with at that time. Maybe there's a way today that people feel they can get by with it, but basically you're not getting away with anything. You're killing yourself slowly. All drugs and alcohol are spirit killers. They kill your body slowly. But more importantly, they kill the spirit within. They're all a bad trick. You take a certain kind of drug, maybe in combination with alcohol and you think, "Ah, this is it! This is the combination for me because I played my ass off last night." There's always going to be a little isolated thing which you did great, but it's never going to be—and this is from personal experience—because of a chemical combination. If you keep on trying that same combination, you'll find out real

quick that the combination *is not* magic. It's a trick. A trick on you!

If you're going on the road you should treat your body even better than you do at home. You should do some running if you can, or a lot of walking. Some people don't like the road. They would rather stay at home and work. I was like that for years, but it was mostly because of my bad habits and missing my family so much. I've been fortunate recently to have my whole family, or part of my family, on the road with me from time to time.

I've always had this fascination for places like upstate New York where they have those little stick houses and the stick trees in wintertime. I get a car and drive and see those places. It just knocks me out. Or being down in New Orleans, San Antonio, and walking along those little canals they have. Omaha, Nebraska, for God's sake! Bob Dylan and I went for a walk in sort of a semi-blizzard in Nebraska all wrapped up. I just love it! If you really take good care of yourself and you have a good purpose for being on the road, then you're going to feel a lot better about it. I like to walk around the cities, check out the people, go to stores, look in pawn shops for cymbals. That's one of my favorite things. That's another reason why I ended up with so many cymbals, snare drums and things. You can buy stuff real cheap in the Midwest, and something you may never find in Los Angeles or New York. People say they get on the road, they get bored and *that's* why they take drugs. There's no reason to be bored on the road if you really do it right. I don't know if this comes with age or what, but you have to learn to respect yourself. You've got to respect the body that you've been given and the mind that you have. If you think you're good musically—all the more reason to make it *better* than good rather than trying to kill it. That's coming from first hand experience.

SF: What do you like to do when you're *not* playing music?

JK: Well, I like to read and I like working in my yard. I can't read novels anymore and I used to do it all the time. I went from novels to reading autobiographies and then "real" things, like documentaries. The last good book I read was *The Gentle Tadayay*, about this group of cave people in the Philippine Islands—the last known cave people to have been discovered. I savored that book—every word. I didn't want to put it down. I hated it when it was over. From then on I couldn't read anything except things about people. The only things I read anymore are the entertainment section of the newspapers and the Bible. There's an awful lot of good stuff in the Bible from the beginning to the end. I've got a

lot of reading to do there. Also, Bible Study classes are lots of fun and very necessary.

I'm trying to use my time more wisely. I like to try to do things with my family if I can. I don't go to parties as much as I used to. I like to play bebop jazz on the side.

SF: Where do you see yourself in the next five years?

JK: I would like to possibly get a project going of my own. Producing or doing my own kind of album. I have in mind a "sound" album with some funny bells that I've run across that I like playing. A combination of bells and drums and singing, if you want to call it singing. I have a lot of fun. I do these things in my room and I put them on tape, and my kids and my wife hear them and they love them. It makes them laugh.

SF: Do you write songs?

JK: I've got a publishing company and I'm listed as a writer and I've co-written several songs. Yes, actually I have written a couple but I haven't gotten that serious about getting them down. I've been told that they're good enough that I should do that. I'm not real great at lyrics. I've been told by some of the greatest songwriters in the world that I should write because I have a colorful way of talking sometimes, and all I have to do is write about my experiences. It just doesn't come easy to me. I think it's a matter, probably, of forcing myself to get down and do it. It's basic insecurities in me that make me not appreciate a lot of the stuff that I'm good at. I think most people are that way to a degree. You have to learn to develop a respect for yourself in a lot of ways.

I'm fascinated how most great songs are usually so simple in their basic structure, and how some songs are basically self-arranged while other songs seem to need a lot of work. Donald Fagen (Steely Dan) says that when he's trying to record one of his songs with players that he wants, who are *not* able to get the basic track down within a few takes, he says he figures something is wrong with the song. He puts it away and moves on to something else.

You know that great article in MD on weightlifting? I loved it. That was something I always had questions about. I worked out for a long time as a teenager and I thought it did me good. Then I started feeling guilty that I was stretching muscles that I shouldn't be; that I was hurting myself somehow in my playing. I wasn't real sure. Nobody could really tell me. Who knew? I'd talk to one drummer and he'd say, "Oh my God. Don't do that man, you'll hurt yourself. Practice only with the sticks that you're going to use on the gig." Then I'd hear another drummer say, "Well, I practice with these baseball bats and that helps

me." I never knew one way or the other. So, that article was great to read. Now, I don't feel so bad when I feel like lifting some weights. Occasionally I have a craving to do that. My body feels like it needs to get tight. My son and I will work out together.

Another thing I'd like to share: occasionally I'll go out in the backyard and chop down a cactus. I never would chop down a tree because I love trees too much. I plant trees all around my house. There are some huge cacti. This is California, it's a desert. They grow real fast and I have to chop them down from time to time. I get out there with an axe, I swing away, chop like crazy and it makes me feel good all over. I get real hot and warmed up. A few times I've come upstairs directly from chopping and played the drums and I have so much speed, facility, strength—it's just incredible. I always wanted to share that with somebody.

SF: Could you give us a rundown of your present drum set-up?

JK: Sure. I've been using Yamaha drums since about 1976. I have four sets. One is a blue prototype set. It's one of the first sets they made, I believe. Because it *was* a prototype, I'm just now beginning to discover some things that were wrong with it and I'm having them corrected at Don Lombardi's Drum Workshop. For example, I had all the tom-toms trued. I've had the entire set

done and also I've done that to my second set, which is a chrome Yamaha set. I had it done after I read the article in *Modern Drummer* on truing shells. The last two sets I have are black. Jeff Porcaro had the same kind of finish on a different make set and he called it a "black Steinway" finish. It's almost like a piano finish, so smooth and beautiful. It's the same set Steve Gadd has but the lugs on Steve's set are the original lugs which stretch all the way across the shell. I have conventional lugs. I figured it would be better to have less metal touching the shells. They sound good. They're made better, they sound better, and I didn't have to do as much work on them as I did on the other two sets.

Mostly I use a 12" tom-tom on the left, and the right tom-tom varies from a 10" to a 15". Sometimes I have them all backwards, like a 12" and a 10", or a 12" and a 14", or a 12" and a 15", but usually always a 12" on the left.

SF: But primarily, you're using a double mounted tom-tom kit?

JK: Right. However, in the Yamaha drum catalog they have me listed as playing four tom-toms piggyback style on the bass drum. I only did that briefly to see how it felt, but it was too far to reach and felt awkward. Somebody recently suggested I try a 15" tom mounted on a stand instead of using a 16" floor tom. I tried it and now—at this time

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Keltner *continued from page 83*

anyway—I prefer it to the sound of my 16" floor toms. I used to always use a 14" floor tom which was very easy to get sounding good. I hated 18" floor toms for a long time. But lately, I've got a real good sound and feel on a couple of 18" toms that I use in the studio. One has a *Pinstripe* head and the other has a Remo/*Yamaha Ambassador* head on the top. For now, all the bottom heads on my tom-toms are coated *Diplomats*.

I guess that I can't really say that I have a particular drum set up of my very own. When the engineers see me coming they say, "Oh no! What's he got *this* time?" They never know whether to expect a bunch of tom-toms and cymbals or a very simple little set-up.

A lot of drummers are just using one tom-tom on the bass drum and a floor tom. That's the old bebop style. I kind of like that. That's the way Charlie Watts plays and he gets all the tom-tom sounds you'd want to hear. On the other hand, the more toms you have, the more sounds you can get. I'm sure it comes down to how you handle what you have. Some people strive for taste; other people despise taste; I feel somewhere in between.

I'm using all Yamaha hardware. They make a great cymbal stand. I've got combinations going that are like an errec-

tor set. On one large cymbal stand base I can have two cymbals, a pair of hi-hats, and one tom-tom. On the other side is another cymbal stand with possibilities of several cymbals and a couple of tom-toms. Everything is mounted with just two cymbal stands. I can have up to six cymbals, a pair of mounted hi-hats, and several toms. I actually use two pair of hi-hats. One pair open all the time in the conventional way. Over to my right is a pair of permanently closed hi-hats, mounted on the cymbal stand. The reason I do that is because I've been using a double-beater bass drum pedal for about two years. I'm working with Don Lombardi on a prototype of one of his pedals. His chain-driven pedals are far superior to what I'm using now.

I don't really use the double pedal for speed. I think there's nothing faster or prettier than just one foot. Buddy Rich exemplifies that. Most drummers that have good technique can play great fast things with one foot, so you don't really need an extra pedal for that. I use it sometimes for punctuation. It's a diversionary tactic. When I put it on the drumset for the first time, I took it to a session. I said, "I'll just put this up and screw around with it. Maybe it'll keep me from being bored from playing the same old stuff all the time." It changed my whole way of thinking. It gave me

options. I love playing backwards nowadays. I've gotten real comfortable with that. I can play the hi-hat with the left hand and everything else with my right hand. I think Steve Gadd does that a lot. It's something I've been toying around with for years and now it's real comfortable. I'll play a whole song *backwards* sometimes. It makes my time sound a little different and I'll go for fills in a different manner.

As far as a snare drum goes—I'm using two snare drums at the same time; onstage *and* in the studio sometimes. I used it on Ry Cooder's album *Borderline*. I don't know *which* songs though—I've forgotten. On some of that album I'm using two snare drums, two hi-hats, and two bass drums. It sounds like a lot of equipment, but I try not to make it appear that way. I use it for the different sounds. Also, when I play with Ry I use another tom-tom or a *Roto-tom* for a timbale sound, instead of an actual timbale.

I use a 22" bass drum live, but a 24" in the studio which is kind of backwards from the way most people do it. I've been real happy with the 24" in the studio. Mostly I use a 22" onstage but sometimes I'll use a 22" in the studio. In some cases I might use a 26" or a 28" in the studio! I've got a 28" 1930s Ludwig bass drum that's like an old dance drum. It's an incredible old bass drum. I used that on a lot of stuff in the early '70s. There's a snare drum that I have that goes along with it, a real beautiful old pale-green pearl snare, and it's got double snares under the top head. It's just real immaculate. I put real thin heads on it, the *Mark V Diplomat*. It sounds real pretty.

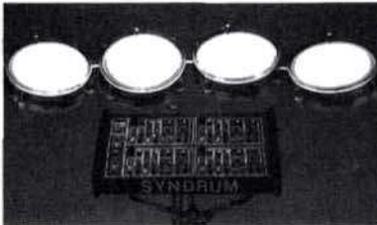
Stan Yeager, from Pro Drumshop in Los Angeles fixed up one of my 15" toms into a snare drum with the tom-tom mount still intact, so I can mount it anywhere on the set! I call it a "snom." It sounds great. Not necessarily any *bigger or fatter*, just real good and solid. I used it on "634-5789" on the *Borderline* album.

I have about 60-65 cymbals. They're like friends to me. It's really silly. I don't even put them away, I just leave them out. I've got like 50 cymbals sitting in my room. I like to have the choice and occasionally I'll pick out a couple that I haven't used in a long time. I've checked out all the drummers over the years and what kind of cymbals they use. For me, basically, it's 15" or 16" crash cymbals. I've got two 15"s that I really love for crashing. I've got a beautiful 16", 17", and an 18". Those are crashes that I choose from lately and those are all new A. Zildjians. As for ride cymbals, I have a 24" that I use sometimes, but mostly it's a 22". Occasionally I'll use an 18".

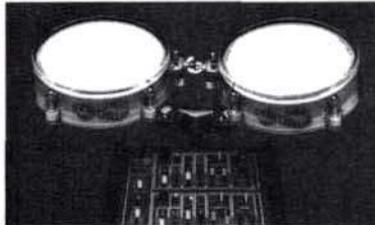
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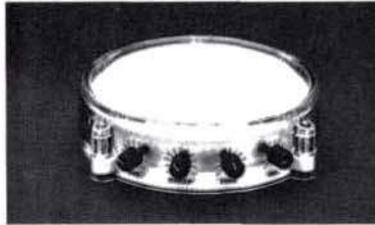
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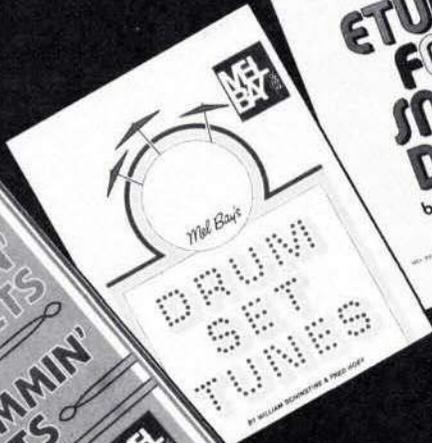
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Blackwell continued from page 56

Roach finally gave me a beautiful set of Gretsch with an 18" bass drum.

SF: Max dug where you were coming from?

EB: Yeah. Every interview I've ever had, I've always mentioned how much influence I got from Max. He *still* knocks me out. He's still *the* man to me.

SF: Was The Five Spot a good scene?

EB: It was a very happy scene. We were there about three or four months and every night it was packed. A lot of people really began to *hear* Ornette.

SF: Would horn players sit in with the band?

EB: No. The only person that sat in while I was doing the gig was Lionel Hampton. He came in one night and wanted to play the piano. So he sat in and played the piano!

SF: How about John Coltrane? Did he ever come down to check out the band?

EB: Coltrane would come down but he wouldn't sit in. He'd sit down and listen. During the break he and Ornette would talk quite a bit, but he never sat in. He just wanted to listen and he did *a lot* of listening. The scene was phenomenal. The same people that owned The Five Spot owned The Jazz Gallery. That club was about two blocks away, around the corner. When Ornette was at The Five Spot, Thelonious Monk was at The Jazz

Gallery. He had a very good group: Charlie Rouse on tenor, John Ore on bass, and Frankie Dunlop on drums. They stayed there for quite awhile. After Monk left, John Coltrane went into The Gallery and he had a lot of different people playing with him. We used to go around and listen to him. We were off on Monday nights, so on Monday nights I always made it a point to come down and listen to John. Billy Higgins was drumming with John then. He was the drummer before Elvin joined the group.

SF: Can we talk about that band with Booker Little and Eric Dolphy?

EB: Yeah. That was 1961 or '62. That was fantastic. When our band played this "Rebel Session" in Newport with Max Roach and Booker, that was really the first time that Booker and I ever really conversed with each other. He used to sit around when Ornette and I were playing and he was always digging our music. So when I came back to New York, Max and Booker Little were playing at The Jazz Gallery. Booker was talking about getting a group together and he asked me if I would be interested. I said, "Of course." So I was standing on E. 10th St. and my telephone had been cut off. I hadn't been working—I hadn't been doing anything! Eric Dolphy's lady brought a telegram up there to tell me to report for rehearsal.

They were getting ready to go into The Five Spot. We rehearsed and rehearsed at The Five Spot. We went in and did two weeks and they recorded the last night of the last week.

SF: So it was Booker Little's band?

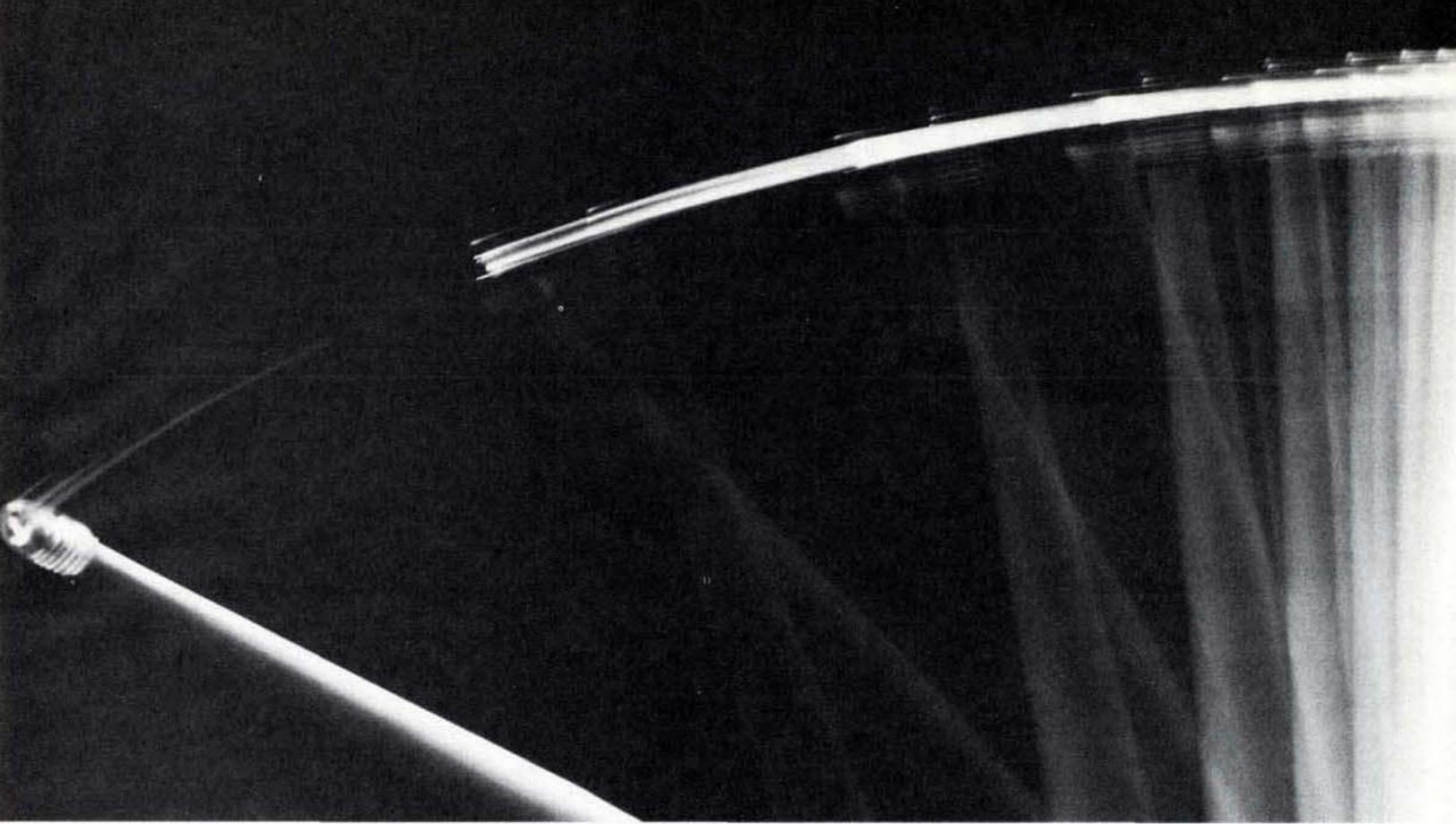
EB: No. It was co-led by Booker and Eric Dolphy. We must have rehearsed three or four days. Booker and Eric were writing all these new tunes, so we wanted to really get it together. They wanted it to be tight. I enjoyed it, man. I enjoyed the rehearsal with those cats. They recorded that whole last night; about four sets of music. They must have enough for seven or eight albums just out of that one night.

SF: What kind of things did you learn from players like Dolphy and Little?

EB: Well, the only thing I can say I learned from the guys is the love of music. The love that they had for music was generated so much that you had to feel it. Booker and Eric were of the same caliber as Ornette. They were true to their art, man. The music was their first love. You could feel it—and I got the same feeling from them that I did when I was with Ornette. The music was it! The music came first, and there was the love that they played with, which was so obvious that it's luminous.

SF: I've read that you felt your trip to Africa freed up your drumming.

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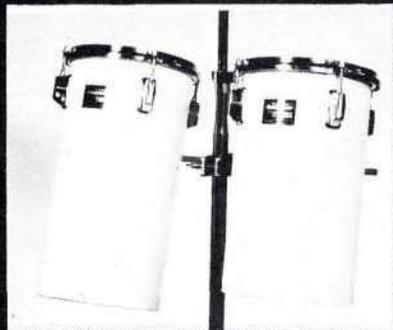


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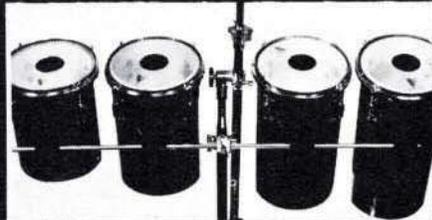
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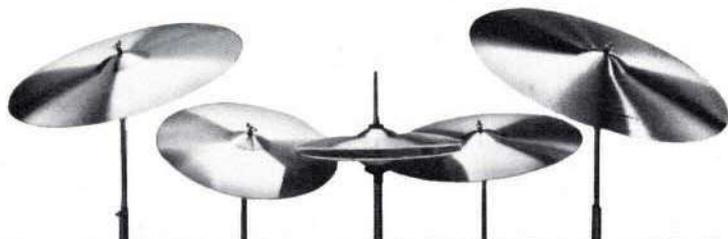
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Blackwell continued from page 86

EB: It did. I learned that the African drummers play a rhythm in such a way that it's continuous. Individually they were very simple rhythms that would become complex when they would merge. But if you had the chance to walk around the group while they were playing, you could see each cat playing a different rhythm. It was a very simple rhythm that they played, but when you hear the overall thing . . . man! It remained me so much of the way the guys used to play in New Orleans. In fact, by going to Africa I was able to really dig how much the African culture was maintained in New Orleans as far as their funeral parades. In Africa, when they have funerals, everybody dresses up real colorful and after they're through with everything they have dancing and a big celebration! That was the same thing in New Orleans. They'd march to the graveyard with the body and they'd put the body down. Then they'd come back dancing! Africans, I guess, had the concept that death brings on another life, so it was not anything to be sad about. It's just that the soul is gone to another life. That's the same concept they have in New Orleans. I didn't realize that until I went to Africa and I was able to reflect on the way the funerals were in New Orleans. We had a chance to see a couple of funerals in different places in Africa. The people were just dancing and everything. It wasn't this weeping, wailing and crying. It was happiness. You couldn't tell the relatives of the dead person from anyone else. Everybody was happy.

SF: Did you get a chance to talk with many African drummers?

EB: We had a chance to play with an African troupe from the Cameroons. It was a dance troupe and they were travelling with only one log drummer. We did a concert with them. I had a chance to play with the guy and talk to him. There were two women and two guys dancing, and they were fantastic. They really had the whole show with just that drummer!

SF: Did you start to incorporate African rhythms into your drumming?

EB: Of course. But there's only so much you can retain. I was able to tape some of the stuff on my tape recorder until I ran out of batteries. It was difficult finding batteries around Africa! Some of the things I taped I was able to retain, but after traveling to so many different places, you hear something new and it would just wipe out what you'd just heard. I was exposed to so much stuff that I was able to retain very little. I was able to retain the overall effect of the African drummers as far as how the rhythms would affect an individual, and how to try to relate my own rhythm to that way of playing. But that was all I

continued on page 91

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Keltner continued from page 84

Then, I like to use the swish cymbals. I've got a bunch of those and my favorite swish is dying right now. It's looking at me with a big smile. The smile just keeps getting bigger—and I *hate* that! One of these days I've got to meet some of those people back at Zildjian so they can copy this for me—maybe. I've got a 39" Wuhan gong also that they used in the *King Kong* movie.

SF: What's it like playing drums with Ringo?

JK: Playing with Ringo is definitely a treat. He's a much better drummer than people think he is. I'd like to get that straight if we could. A kid called me the other day asking me that same question: "Did Ringo really play on all the Beatles stuff?" The answer is: ABSOLUTELY. I think there were two songs, very early on in their career, that Ringo did not play on. Some English studio drummer did. But two songs out of their whole career?

You asked me earlier how I feel about the role of a drummer in a band. You couldn't ask for anything better than to have done what Ringo did. To play 12 years with the same band and have that kind of success! Not just commercial success—we all got off on those records. You can hear those records and you hear great, great tasty drum things. There's nothing to astound you paradiddle wise, or anything like that, but it's perfect. Nobody else could have done it any better. I'm sure.

SF: Has your association with all of those great minds that you've played with helped you or influenced you?

JK: Sure! I've been so fortunate it's ridiculous. One night after a session with Lennon, I told him that I would like to produce a record for someone someday. He said I should. He told me all you have to do is act like you know what you're doing! I loved that. He was a genius at that for sure. Dylan is the same way in that respect.

SF: How did your gig with Bob Dylan come about?

JK: Well, that's kind of a nice little story. I did a few tracks on an album of what they would call "Jesus music" with a Christian artist in 1975. He got several studio guys to do it. We were recording and I noticed that the songs are songs of love for the Lord, and for what He's doing in this guy's life. But they were real pretty songs. So I'm thinking, "This is great that this guy can do this." Then I found out that he doesn't make much money doing it. He makes a living, but it's nothing like Rod Stewart would make. I came home and told my wife about the session. She is really responsible for turning my head around as far as accepting the Lord and letting him work in my life. But at that time, I just wasn't able to use it. When I played this session

\ told the guy, "There's got to be some way that I can serve the Lord the way you're doing it. I feel like I should somehow." I didn't know *why* exactly, I just had that feeling.

Then I realized that every time you hear some kind of Christian music, it's usually really boring. I'm sure their hearts are in the right place, but there just didn't seem to be any way I could get involved in it. Consequently, I thought, "How in the world will I ever be able to do this?" So I just forgot about it for a long time.

One day I'm at a session at Kendun Recorders in Burbank, and I get a call from Dylan. I hadn't heard from him in a long time. The last time I had worked with him was on "Knocking On Heaven's Door" from the *Pat Garrett and Hilly the Kid* soundtrack. It turned out to be a mild hit on the radio. It was so pretty, I remember crying while I was playing—the first time I *ever* cried while playing. We were watching the film and playing live. No overdub. The song was beautiful and sad and haunting. On the screen was Slim Pickens dying, holding his stomach, and Katy Gerrato and her soulful eyes looking sad. Dylan evokes so much emotion from certain people, and I'm one of them. So he calls and says, "I have a new album. It's not out yet but I want you to come by and hear a tape of it. If you like it, maybe you will want to go on the road with me."

He had asked me a couple of times before to go on the road with him and I couldn't. I never felt like I wanted to make it. The road had never held any fascination for me, especially after all those years that I almost killed myself out there with the Mad Dogs and Englishmen, Delaney and Bonnie, and all that. It was really hard on me—physically. The road was synonymous with all things that would kill you. So I'd always told Bob, "Sorry man. I've got my family. I'd rather just stay in town and work." But I always have loved him so much. The first session I played with Bob was on a song called "Watching the River Flow." I was always very impressed with Dylan, so when he would call. I always would go down and play just so I could see him. I just wanted to see him and talk to him, and hang around him for a minute. So this time I said, "Well sure, I'll come down and hear the album." But I *definitely* wasn't going to go on the road. I *knew* what I was going to do. I was just going to go down to the office—it was another chance to see Dylan.

I go down, and the secretary puts me in this little room. She says, "I'll turn the tape on and let you hear it. Bob said as soon as you finish listening just come on up. He's up talking with some people right now." She turns on the tape and

the first thing that happens is that I start hearing what Dylan's lyrics are saying. The words are about the Lord again. This feeling comes over me and it just gets stronger and stronger to where I'm sitting there sobbing like a fool!

SF: That was the *Slow Train Coming* album?

JK: Yeah. I just couldn't believe it. Song after song, it was just amazing! When it was all over I went and washed my face, went upstairs and said, "Wherever you want to go, whatever you want to do, I'm with you. Let's go." That's how it began. I've been with Dylan now, actually longer than I've been with anybody. Almost two years.

SF: I thought it strange that you were doing the road gig in addition to the studio albums with Dylan.

JK: Lots of my friends did, too. They were all saying, "What're you doing?" They know how I use to talk about the road. But it's one of the greatest things that's ever happened to me. I just pray constantly that Bob stays strong. He gets such bad press sometimes. I think a lot of that is because he refuses to talk to some of the reviewers at times. We get incredibly *good* press when the show is cooking. It starts to happen usually after the first night. You don't go onstage with Bob and play a show that's pat. You don't have a set list or know exactly what the beginnings and the endings are, or exactly what the arrangements are. He doesn't want that. He discourages that. It makes sense for *him*. The words are the most important part of his whole shot. The melodies are pretty and unique enough to hold up on their own, so what Bob needs is people to play them with a certain kind of force. No high arrangements, or at least not too complex.

SF: The same kind of approach you might want in a jazz band?

JK: I'll tell you something about that. Speaking of jazz—Dylan plays the harmonica like Coltrane played the saxophone! I'm telling you.

SF: The harmonica solo on the end of "What Can I Do For You" is one of the best solos I've *ever* heard, on record or onstage, in any medium.

JK: I wish you could've heard the first time he did it onstage. He surprised us all and we just sort of had to go with him on that. That particular night was a mind-shattering thing. I've got it on cassette. I listened to that for the rest of the tour and it was mind-boggling. The cat gets sounds and notes that—I just compare him with Trane. On a harmonica? *Nobody* does that. But you don't ever hear anybody talk about *that* in reviews. He really stretches when he does that live. He never does anything twice the same. If you hear something he does on record—that was *one time only*. He changes

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was able to retain.

SF: I've read statements like, "Ed Blackwell is a walking encyclopedia of African rhythms." Was there ever a conscious effort where you decided, "Let's see how I can break down these African rhythms and apply them to the drumset"?

EB: I have *some* African rhythms that I do that with, but there are so many more. I have a book of African rhythms. You look through that book and see the rhythms. There's very little that you can just convert over to your own way of playing. You have to get the overall *concept* of what they're doing and relate it to whatever you have to play with. That's what I did.

SF: What about those rhythms you play on cowbells'?

EB: A lot of that is my own stuff, but there's a couple of rhythms that I heard and retained. There's a rhythm on cowbell that they call *Amagello* that I learned from a guy in Ghana. I use that quite a bit. Most African rhythms are written in 12/8. The main African cowbell beat is 12/8. You can adapt that to a lot of different things. Most of the things that Africans play—you would have to spend much longer than three months in Africa to really retain an overall concept of how they do the different rhythms because there are so many. It's an endless thing the way they change them and the way they apply them to different drums. They have a family of drums. A male, female, son, and daughter. Ac-Tu-Pa is the main drummer or the lead drummer. He plays the lead rhythm and the other drummers play according to what he plays. He might go into a different rhythm and then the whole thing would reverse and go into something else. The other drummers *know* when to turn it around just from the rhythm that the lead drummer is playing. It's amazing. The drummers do it all together. So you have to really spend a lot of time hooked up to that to retain exactly what they're doing.

SF: Max Roach has written some great solo pieces for drumset like "For Big Sid" and "Conversations." Have you ever written anything like that?

EB: Yeah. I used to use a lot of it up here to teach the students that I have. In fact, I've transcribed a lot of things from Max for my students, to try to teach them the more melodic concept of the drums rather than just the technical. Instead of just sitting down and playing a bunch of 16th notes, break them up into the way that they will *sing* something. *Sing with the drums*. A guy can sit down and go all over the drums all night long. But what is it? If he sits down and breaks the notes up and tries to sing with it, then it becomes more melodic and more listen-

able.

SF: Is that a difficult concept to teach?
EB: It's the kind of thing that students have to really develop on their own. You can only suggest to them that it's there. It's there to be done if they can develop it. I show them the different exercises that I use to demonstrate that concept, but there's so much more to it that they have to really develop on their own.

SF: What exercises do you use?

EB: Usually I use the paradiddles around the drums—paradiddles, four-stroke ruffs, rolls, breaking and playing the single-stroke, five, six, seven-stroke rolls and triplets. All different ways of playing them around the drums so that they become more or less a melody instead of just an exercise.

SF: How long can a student at Wesleyan study with you?

EB: They can study as long as they want to while they're here. They're here for four years and if they want to, they can study for the whole four years.

SF: Do you turn them on to the great jazz drummers?

EB: I turn them onto the drummers I dig: Max Roach, Big Sid Catlett, Kenny Clarke, Philly Joe Jones, Roy Haynes and Elvin Jones. Those are people that I dig. If they can listen to these people and can't get anything from listening to them, then they won't get anything from listening to anybody.

SF: What is the one thing that you hope a student takes with him after he completes his study with you?

EB: The concept of being able to practice and listen continuously. I feel that continuity is the answer for playing. I always feel that if a drummer's sitting down, he should have his hands playing or working on something, some movement of playing the drums. You can practice with your mind! You don't actually have to have drumsticks or a set of drums to sit down and practice drumming. You can practice mentally. I would hope that the students would take that concept away with them when they leave, and try to broaden their scope.



Gerardo Velez of SPYRO GYRA



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Bobby Rosengarden

by Joe Buerger

JB: I'd like to know more about your musical background.

BR: My mother was a pianist in a silent movie theatre so there was music in our home constantly. We had a baby grand piano in the house and I thought *everyone* had a piano in their home! This was during the Depression years, and though we didn't have much money for food, we *did* have a piano.

JB: What kind of formal training did you have?

BR: I started taking lessons when I was five years old. Fortunately, I'm from the midwest, which is very good drum territory. My first teacher was a guy named Russ Gatey and he gave me a good start. When I was twelve we moved to Chicago. That's where I heard Duke Ellington with Sonny Greer and decided that this was what I wanted to do. Duke was a big influence on me, and still is.

In 1938 I studied with Oliver Coleman, the drummer with the Earl Mines band. He took me as far as he could and then sent me to Roy Knapp. There were about eight of us studying with Roy at the time and we all turned out to be professional musicians, which says a lot for Roy Knapp's teaching. Louie Bellson, Sam Denoff from the Chicago Symphony, the Anderson brothers with the L.A. Symphony; we all studied with Roy at the time. After the lessons, we'd all go out to hear the great big-bands that were appearing in Chicago. You could go out and hear Jimmy Lunceford. Duke Ellington, Cab Calloway, Benny Goodman, Tommy Dorsey—they were all there.

Later, I won the Raleigh Talent Contest and appeared with the Tommy Dorsey Orchestra at the Chicago Theatre. That band had some great musicians: Yank Lawson, Pee Wee Erwin, Bud Freeman—all the guys I work with today.

I remember hearing the Chick Webb band. With all due respect to Buddy, though I think Buddy would be the first to say it, Chick was the most exciting soloist in the world. He knew how to set

up a band. He could lay it right in their lap. I learned so much from him, and I'm still using what I learned. I play *for* the band. You have to learn this. I've had my head handed to me on a platter many times, until I finally learned to play musically.

When the War broke out, I moved back to Illinois. I soon got drafted and I realized that you could get hurt shooting guns, so I got into the Air Force band. When I came out of service I played with several midwest dance bands, and finally got a job with the Henry Busse band. I overplayed at the time, as most young drummers do. We all go through that stage.

JB: How did you get into studio work?

BR: My dream was to get into a staff radio orchestra. Television hadn't started up yet. I wanted to play in New York or Los Angeles. I finally chose New York and moved in with my sister and brother-in-law who is Ray Charles of the Ray Charles Singers. Our combined incomes came to about \$35 a week. Ray was doing radio spots and I was doing club dates. But in any new town, if you show up on time, have a decent set of drums, play musically and at a reasonable volume—you'll eventually develop a good reputation.

JB: How did you finally break into T.V.?

BR: The soundtrack for the first *Cinema* movie was cut in New York, and Dimitri Tiomkin wrote the music. They used about 14 or 15 percussionists, and all the good players were called for the date. I wasn't very well known so I wasn't called. But fortunately, all the busy guys at NBC got called which left a lot of holes at NBC. Skitch Henderson, who was very big at NBC at the time, heard me play at the CopaCabana and liked my playing. He told Dr. Roy Shields, head of the music department at NBC, about me. When Kate Smith's TV show began in New York with a live orchestra, Dr. Shields called me for the xylophone part on the show. I went up to a friend's house and recorded the theme



to Kate's show and I stayed up all night and memorized my part. I really wanted that job! That band had some great players like Doc Severinson, Will Bradley, Stan Getz, and many more. I played my part flawlessly, of course—I had memorized it! Consequently, I worked at NBC from that point on as a sub, and when the first vacancy occurred, they put me on the regular staff. I stayed twenty years. I played in the NBC Symphony with Toscanini and did all the shows that originated out of New York. It was incredible. I did the *Tonight Show*, the *Dick Cavett Show*, and *Ernie Kovacs*. Doc and I played in the *Tonight Show* orchestra, and I learned how to conduct from watching Skitch. A first-chair trumpet player and a drummer can make or break a band and Doc Severinson is the best first-chair trumpet player that ever lived. I learned a great deal from him. Eventually I quit NBC and went to the *Dick Cavett Show* as conductor. I had all the great players in New York in that band. It was a wonderful jazz band. I got to know Gerry Mulligan and worked with his sextet, and I've worked with Benny Goodman a lot.

JB: What advice would you give to young drummers who may want to do what you've done as a career?

BR: First of all, go home and practice. Learn all styles of playing. I think Steve Gadd and Peter Erskine are two fine examples of the importance of that. As far as recording goes, you'll end up in one of several places. Film recording is done in California; records and jingles are done in New York, Dallas, Memphis and Nashville. Reading is very important. You don't have to be able to read violin parts, but you must have a good working knowledge. Play with as many different bands as possible.

Second, keep your mouth shut and play! If you can't say anything nice, don't say anything at all. And finally, try to play with bass players who are better than you are—and learn to pick their brains.



Hearing continued from page 79

half ear plugs." Custom ear molds are very exact ear plugs. They are available only at speciality laboratories where a mold is custom fitted to your ears to insure a complete fit. They are expensive (\$35).

"Custom-made ear molds are probably the best ear plugs available," says Dr. McCartney. "Since they are personally molded to each ear, the fit is perfect and they are very comfortable." If you have had trouble with plugs popping out of your ears or fitting poorly, try the custom molds.

Two other alternatives are wax-impregnated cotton and sponge ear inserts. Both of these types can block out a lot of sound, particularly the *E-A-R Plug*, manufactured by E-A-R Corporation, 7911 Zionsville Road, Indianapolis, IN 46268. A disposable plug, the *E-A-R* probably stops too much sound for drummers, but if your band plays very loud and you can rely on vibration somewhat, they might work.

Try many types of safety devices before giving up. I know of over 30 different ear protection devices, so there is bound to be one which suits your personal requirements. If one type blocks out the bell of your ride cymbal, try another! The frequency bands which different devices cut out vary widely.

"It's human nature not to want to wear them," says Shaffer. "A drummer will say, 'Hey, I don't like this,' and take them out. You have to give yourself some time to get used to them."

"Drummers are not going to want to give up that sound, and that's the same problem in industry too," notes McCartney. "A worker in a canning factory will say, 'Well, I tell that my machine's not working right by a slight change in the sound, and with ear plugs I can't hear that change.' He needs to exhaust all of his options, because some kind of protection *is* going to work for him."

Practicing hearing conservation with your band is easy. In rehearsal, wear protection at all times. If you also sing and need to hear better than protection allows, save vocal practice until after instrumental practice, when the P.A. and amplifiers are turned off. If some members of the band choose not to wear ear protection, or feel that they can't because they must vocally harmonize, be considerate about how loud you play. Some of the stages in night clubs are very small, and if the lead singer must constantly be subjected to crashing cymbals and pounding drums, his hearing is really going to suffer—and he'll sing off-key. Remember: those other musicians are out in front of your bass & toms (and surrounded by amps), and receiving the most damaging low frequency bands at high volumes. A very practical band purchase is a decibel meter, one which can be switched to the "A" weighted scale. Give it to the soundman and vote him veto power over the group's on-stage volume. How many times does your band's volume just get out of control? Giving the soundman or some other off-stage, impartial, qualified person the authority to keep the musicians from continually turning up their individual volumes takes the heat of that decision off the musicians, plus it will help to keep hearing threshold shifts temporary.

Concert goers often come away from performances with ringing ears, but the people running the risk are the musicians. According to Cathleen Anne Malatino, a Pennsylvania State University graduate in audiology, for two to three hours, rock concerts regularly exceed 150% of the amount of noise the Federal government considers safe for an entire day. While the temporary threshold shifts of the audience will not accumulate, the musicians will be playing again the next evening, accumulating permanent threshold shifts, and the drummer is right in the middle of it all. While sitting in his office, Dr. McCartney summed up our predicament well:

"If your long-range goal is to play the drums for 10, 15 or 20 years, you have to conserve now. You have to give up something in order to be able to monitor your drumming 20 years from now. I just don't know if drummers have a choice. Do you want to drum for a long time—or not?"



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Bozzio continued from page 24

with that. I was on a lot of those Warner Brothers albums, but there were no credits or anything. Warner Brothers just did the artwork and shoveled those albums out one after another, with no information on them. And a lot of it was stuff I had done when I first got with Frank.

RT: You said that you came from jazz and fusion music.

TB: I was real big on fusion in the early seventies, but now I think it's really suffering. It's sort of been commercialized and pigeon-holed, and it's dying a horrible death. And also, it's just one of those things where it's an audience of musicians—music for musicians. They inevitably either outgrow the material that you're doing, or else they get to the point where they don't want to learn what a certain person may have to offer, and they move on. Or at least that's the case with myself. When I was really keen on learning how to play, and getting my technique, and learning about music, I was super-enthusiastic about things like the Mahavishnu Orchestra and Miles Davis and all these people. I mean I lived and slept that music. But now, after playing with Frank and sort of getting back into rock and roll and developing those aspects of my person, I really don't find that fusion has that much to offer to me anymore. And I think that's sort of the truth with that audience in general. For instance, I didn't really consider U.K. a fusion band. I thought the first album was good, but I don't think they had that much to say musically, compared to what Mahavishnu or Chick Corea were doing in the early seventies. But I found that U.K.'s audience was all of these young kids who were dying to have that kind of music played, because they were learning how to play. They were musicians. And it's just not music that can be accepted by a lot of people. Frank kind of puts it in a funny space too. He feels that people buy music or listen to music because it reinforces their lifestyle. So this sort of goes along with what I'm saying, but he thinks fusion music is probably listened to by people who drive a Maserati and think they're a little cooler than the normal person. People who wouldn't want to hear the Doobie Brothers, or whoever else is being played or is popular.

RT: You replaced Bill Bruford in U.K. I'm always interested in how these things come about.

TB: The middle year I was with Zappa, Eddie Jobson was in the band, and we hit it off real well. As a matter of fact, Frank wanted myself, Patrick O'Hearn and Eddie, to form a band that he was going to name "The Cute Persons." This is right before *Zoot Allures*. He wanted us to put out our own album. And he was changing the name of his band from "Frank

Zappa and The Mothers" to just "Zappa." And so he wanted to have it "Zappa and The Cute Persons." But none of us were together enough to sit down and write some music. We were all just sort of learning how to play fusion and things like that. So we never really got it together, and there wasn't that much time. Frank kept us pretty busy. But we always liked each other, and were real good friends, me and Eddie and Pat. While I was with the Breckers, Eddie got a call from his management company saying that U.K. was going to be formed. And it was he and John Wetton, and Bill Bruford, and Alan Holdsworth. When it didn't work out with Bill and Alan, because they were wanting to play fusion and jazz and Eddie wanted to make it more commercially acceptable, they asked Bill and Alan to leave under the conditions that they'd retain the name and performance rights to the songs. Bill was compensated with a cash settlement, and the promise by E. G. Management that they would back him as leader of his own new band. They hired me because they wanted me to sort of add the high-energy rock and roll thing. They were changing their direction away from the more fusiony jazz-like things they had done on the first album. So Eddie and I were sort of like old friends, and when we worked together with U.K., it got kind of tough, because there were a lot of ego problems among the three people. At that point I wanted to start writing, but they had pretty much established the direction of the band, and it was impossible for them to allow me to come in with my new direction. They did capitalize on my showmanship. I guess being somebody's exciting rock drummer is what I do best, so they sort of let me share the limelight in that. It was good, but it just got to the point where I knew I had to come and do my own thing. And Eddie and John really couldn't get along, so they sort of broke it up.

RT: The audience on the U.K. live album sounds great. Are audiences in Japan much different than they are here?

TB: Yeah, in general. I guess ever since the war they've sort of been heavily influenced by the American way of life. They've become very industrialized, and man, they just have unbelievable respect and admiration for anything from the west. It doesn't even have to be good. I mean they can tell the difference between good and bad, but they just seem to be such a warm people in general. Their whole way of life, and their thinking and upbringing is completely different from that sort of critical western-world thing. And you can go over there and re-enact Beatle-like fantasies, because there's always tons of people asking for autographs everywhere you go.

It's real easy to get a big head. It's great. **RT:** When I saw U.K. in Oakland, you were using your *Roto-tom* set. How long have you been using those, and do you still use them?

TB: Yeah, I'm a convert. Zappa wanted me to use a full set of *Roto-toms* so I could be seen more. After the first tour with him he said, "Hey, check these new things out." And I said "Yeah, these are great." But at the time I didn't have the mentality or the people to build me some sort of tom-tom holder where I could get them set up in a way that was comfortable for me to play. They were very flimsy, and I had no idea how to really engineer the whole thing. But by the time I got with U.K., and after hearing how good they sounded with Bruford on the first U.K. album, I said, "Yeah, definitely I want to get into this." I had an excellent roadie by the name of Graham Davies, and he is sort of a race car mechanic and what not. So I would give him these ideas, and he would realize them for me with different knick-knacks and what-nots. Mainly, he used that *Roto-tom* adaptor and little pieces of steel rod. We got a 360-degree flexible type of *Roto-tom* holder. And I used all *Rotos* and I continue to do that. I'm now using Tama drums though; fiberglass bass drums and their chrome snare drum. I use Paiste cymbals, and I continue to use the Camco pedals. I use all Remo black-dot heads, and the Pro Mark drum sticks. I use the *808s* or the *707s*, whatever is available.

RT: The Camco bass drum pedal. Is that the chain pedal?

TB: No, I had the chain for awhile, around the time of the "Black Page" with Zappa. I did that while I was on the road in New York. I had them all converted because I thought they would be great, but to me they weren't right. I have a way of playing where I'll sort of hit once and the bass drum will rebound twice, and that's how I get a double stroke. It isn't actually my foot going "boom boom" two times. I couldn't make the chain drive do that. I had to do it with my foot two times, and it was very uncomfortable for me. So I switched back to the nylon straps. And I use those Rogers black nylon beater balls. I use those because I like the attack they have. You know how the fiberglass and wood beater balls are really destructive to heads. I couldn't use one for one song without ruining the head. What I do is, I cut out a piece of a broken drum head, about four inches square, and tape that onto the spot where the beater ball hits. You can get a little more mileage, and also it adds a little more to that clicky attack sound which is good for live. The *Rotos* are great for live too, because the microphone just can't hear the depth of a tom-

tom. What really gives the depth to a tom-tom is a room, and unfortunately you're in too big of a room for it to be effective. The only thing that really cuts through in a live concert situation in a big arena is the attack. You can sort of EQ in the bottom and the depth to a *Rota*, on the board, whereas you can't really get the same attack out of a two-headed tom-tom to compensate for the presence that you need. So that's my main reason for using the *Rotos*—they have a ton of attack.

RT: Do you feel that the stick response is as good on the *Rotos*?

TB: Not as good as a double-headed tom. But I also have kind of gotten away from the little notes, you know what I mean? I use mainly single strokes for everything, and a lot of flams and stuff. I never use a lot of fast sort of hand to hand combinations, or anything that could be lost with the use of a *Roto-tom*. And they usually don't come through when you do that kind of thing on a tom-tom anyway. But in most electronically boosted situations, the *Rotos* are much better, I think, than the regular toms.

RT: Earlier you mentioned Mark Isham and Peter Maunu. You did an album with them called *Group 87*.

TB: Right, yeah. It was right after high school when we met. And Mark was responsible mainly for turning me and Pete and practically everybody else on to Miles and Coltrane and all these people. We used to jam all the time and we would play Tony Williams Lifetime music and stuff. We're best friends, and musically we're all sort of in the same head space. I quit Zappa to join that band, *Group 87*. It was originally going to have Peter Wolf as well, but what ultimately came about was Peter went back with Frank Zappa. And then, when we had further discussions, they didn't want to pursue a rock and roll band avenue, which I wanted to. I had worked at all this stuff, wearing the devil's mask and everything with Frank, and had developed that within myself, and I wanted to play rock and roll. I wanted to play good music as well, but I didn't want to forfeit that side of my career. And they said, "Well, what we do best is play instrumental music, and that's what we're happy to do if that's the case." They didn't have enough trust in my vocals or my lyric writing, which was probably a good thing at the time, because we had never really written together as a band. So I dropped out. But since they're my best friends, and I love them and their music, I said, "Look, call me when you get the date, and I'll play on the album. I'm just going to have to look for some other things because I don't think that this is going to be what I want to do ultimately." They finally got the dates set up, and during a break I had

with U.K., we made that *Group 87* album. I love their music and stuff, but unfortunately I'm very business minded, and that music doesn't fit into any pigeon-hole that the business people of the music world, like the record execs, can put it in.

RT: Which leads us to your new band, Missing Persons.

TB: Right. I finished with U.K., and said, "I've just got to do my own thing." But during the last year with U.K., my wife Dale, and Warren (guitarist Warren Cucurullo), had made a few little tapes, and brought them out to me while I was on the road. I travel with Dale—I bring her just about everywhere. She has an incredible voice, and I said, "This stuff is quite interesting, and bizarre, and we're going to form a band." The chemistry is amazing between us. So we've been writing, and have gotten it together. Ken Scott is really interested in us. He produced our four-song EP, and now a few record companies and distributors are interested, and so we're just hashing out all of that stuff.

RT: So you're doing a lot of composing?

TB: Yeah. My wife and myself and Warren all write. It's sort of a group effort. We sort of hash things around. Different people come up with different aspects of the final product. We've been using different keyboard players, keyboard bass and stuff, but pretty much all the music they play is my own. I tell them what they need to play. We've just gotten all this music together, and we're trying to sell it now.

RT: You are a lyricist aren't you?

TB: Yeah, I started getting ideas about writing after being with Frank. He's an amazing person, you know. And just being around him you can sort of see how everything is done. If you're really astute enough, you can leave there with enough knowledge to really do whatever you want. But I suppose the thing that's against everyone who's played with him is that he's so strong and so popular. People compare what you did with him to whatever you're doing now. It's going to take years of strength and keeping at it before it's sort of equal in the eyes of a fan. Also, nobody works as hard as Frank. Out of all the people I've met in the world, he's amazing.

RT: Are you singing a lot these days?

TB: I'm only singing background so far with this band. My wife hasn't really sung before; we've been just sort of developing her talents. She's a front person, and I want to get that together before I start to sing. From the audience's standpoint, it's really hard to sell something from behind the drums. I think ultimately maybe I'll sing two or three numbers a show or something, because it is a nice break, and gives

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some variation to what's happening. But aside from that, I think the main thing to get it across should be her. I'm not looking to do a U.K., or a Zappa, or a Brecker Brothers, or anything like that. I'm sort of trendy in what I like. I like the more modern, simpler things. Like I really like Gary Numan, and Ultravox, and Brian Eno—things they do. And Susie and the Banchees have a nice album out right now. The Peter Gabriel album that came out last year is one of my favorite things, and David Bowie's new stuff is great too.

RT: I heard that Jerry Marotta didn't use any cymbals on that Gabriel album.

TB: On tour he had a real dead ride cymbal that he used at the ends of certain songs, but yeah, mainly it was just hi-hat and tom-toms and stuff, which is a nice concept. I'll leave it at that. I'm more drumistic than I am ride cymbal oriented. I'm not using a ride cymbal now. I have two of these combination China double cymbal things. There's such a myriad of things you can do with cymbals. I have one crash on either side—an 18" and a 20", 2002, that I use for the normal sustained crash sound. But basically I'm using these dark Chinas, with an inverted thin hi-hat cymbal inside. So it's like double cymbals, and they rattle against each other, and sort of

get this dead, white-noise thing. So the attack is there, but the sustain is gone—it immediately dies out. I have two of those kind of up high. And then I have, on my right side, an 18" and a 20" dark crash Paiste that are sitting on top of each other, so they also get this kind of white-noise sound. And on top of that I have a closed hi-hat that I use for ride purposes, and then a cymbal bell. I found that since I'm not playing jazz anymore, the only thing I want a cymbal for is to sort of have a click or a white noise kind of crash, or a ping like a cymbal bell. I don't use the normal ride sound. I don't want that. I found that I sort of OD'd on that in my years with Zappa and I don't really like the way it sounds when you play it back. I don't think it fits into a modern approach to music. I use a lot of hi-hat, and try to be melodic with my sounds and with the beats that I do. Sort of like what I did with U.K. on "Rondevous 602," and what I did with Group 87.

RT: You have the bell of a cymbal that's been cut out?

TB: No, it's what Paiste calls an 8" bell cymbal. It's quite thick, and if you hit it in just the right place, it sounds very close to a cymbal bell, especially when you're playing live. Through the PA it's close enough. And that way it eliminates having this huge 22 inches of metal that I'm not using there, and which I'm very tempted to hit, but which washes everything out. So yeah, I just use that, and *Rotos*, and two Tama 24" fiberglass bass drums, and their deep chrome snare drum. Ultimately I'm going to have a set-up of Syndrums. I had an interface with U.K. that allowed me to trigger my toms and snares and bass. The microphones would send a signal to the Syndrums and trigger those. So I could double my bass drum sound. And I'm using those *Snyfers* now, by Tama. I use a couple of them on my bass drums, and I'm going to have a Synare on my snare. So essentially I'm going to double the acoustic sound of my drum set with synthesized things, to fatten it up and also to have strange effects. It's unfortunate—I've never really been recorded for a drum solo. I did some great ones with Zappa, and I did some good ones with U.K. too, but none of them have ever gone on record. But in this film I did, *Baby Snakes*, with Zappa, there's a huge section of a drum solo that I did. He sort of cut out my use of Syndrums, but I do some interesting things with them. I used to make them do all kinds of strange things, and play in a kind of free space way with them. Also, I would set up different things with a square wave sound that would keep kind of a pulse. I would play on top of that and let that keep the beat. I'd always make some kind of structure like a composition, for my solos, that I could do

whatever I wanted technically within. Just to use all the techniques I like, and all the textures that I like, and have sort of kept with. You learn all this stuff, and certain things filter through that you think are effective and you use, and other things you just don't. It seems like marching, and buzzes, and double strokes, and presses, and all these things, I'm just totally far away from. But flams, and more African influenced percussive things I'm more into.

RT: So your solos are never exactly the same, but you have a sort of framework.

TB: Yeah. I'll start out with a theme maybe, something to grab the audience's attention. I never really keep a beat in my solos either, because I play time all night behind the songs, and when it comes time for a drum solo, I usually play more of a free space kind of thing. Sometimes I go into certain sections of time, but for the most part I don't. And I would do like maybe one statement, and then improvise a section, or have a certain section that would always be improvised on certain instruments. Like a certain technique of maybe cross sticking on tom-toms. And then go to another section that would be maybe a lot of cymbal jabs with snare drum beats in between, doubling the cymbals with my feet. On other sections I would play a phrase on my tom-toms, answer with my double bass fills, and then sort of build it to a peak and end. It always seemed to be fairly effective, and at least different than whatever anyone else was doing, which I'm proud of. Especially when you have to fit within the confines of doing a rock drum solo at a rock concert. You can't go out there and use everything. It's sort of hard. Most people just do the same double bass "booga-booga" bullshit, with the Gene Krupa stuff on top of it, that's been done for years. The audience sort of expects that, and when you do something different, and it still holds their concentration, and they like it and accept it, it's real pleasing. When I first went out with Frank, I used to do everything; just play whatever I wanted every night, and be completely free. I was more jazz influenced and avant-garde influenced at that point. I would do a lot of just anything that came into my mind. The solos were always different every night. And then, because they were a little bit more intellectual, sometimes the audience couldn't relate to them. Like if I started out with a bang, and then tapered out to nothing on the general scheme of things, they couldn't relate to that. So you have to come up with structures and compositional themes and things that they can relate to, and that are effective and so-called exciting.

RT: Are you doing any sessions in Los Angeles?

TB: Not many, no. I'm not that kind of a person. I tried, you know. I'd love to do that stuff. I've only done maybe a half a dozen or a dozen sessions since I've moved to L.A. It's a weird situation because the sound and whether you're good or bad is up to whoever is in control, and if they just happen to like what I do, that's great. But for the most part, what I do is not acceptable for the things that I get called for. I'm always finding that I'll just sort of play the role of a Steve Gadd, or a Jeff Porcaro, or whatever the music calls for. You have to have that kind of head to do that kind of work. You have to be very open, and you have to have a variety of sounds available, so that you can please whatever jerk is sitting behind the control board. If someone wants the heads on, or if they want the heads off, or if they want a bright cymbal or if they want a dead cymbal ... I mean I'm not into going in there and having them play the latest record through the control room, and trying to get my snare drum to sound like that. I'm not into that. I don't really enjoy it, although the money is great. I would do it if it was offered to me, but I don't really pursue it. I've made a few phone calls to try and get into that, but when it didn't just come, like everything else that I've ever done just came, I'm not going to force it, and hang out and go, "Yo babe, let's track," with all those guys down there. I'm just not that kind of person.

RT: Do you ever rehearse in front of a mirror to work on your stage appearance?

TB: Before I got a drum set I saw Ringo Starr on the Ed Sullivan Show, and sort of sat in front of a mirror in our dining room in a chair, and completely mimicked him. By the time I got a drum set, nobody had to tell me how to play. I already knew how to cross my right hand over my left hand, and play four beats with my right foot. I knew all the things. I would just work it out in the mirror and go, "Yeah, this is what he did." But ultimately I'm just sort of an emotional person, and that's just what I do. No one ever told me to play that way. And I guess if anyone's responsible, it's Frank, for sort of building my confidence, and giving me the opportunity to go crazy. I'd jump off my stool in drum solos, and I used to wear makeup and the devil's mask, and sing about Punky's whips, and spit and fight and kick my way through shows. Once I got that bold, and saw that people liked it, I just kept doing it. It is just part of my nature. I'm not that way for the most part. I'm basically very shy and conservative. But when I get out there behind the drums, I get to let loose, and that's what I do. It's loads of fun. I live for it. I'll tell you the truth: I just live for performing.



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1979—AUGUST: Billy Cobham, Elvin Jones, Jimmy Cobb, Don Lamond, Repairing Snare Drums, Gladstone Technique.

OCTOBER: Gene Krupa Tribute Issue (bio, discography, photos, transcriptions) Michael Shrieve, Syndrum, Vari-Pitch.

DECEMBER: Danny Seraphine, Barriemore Barlow, Michael Carvin, Bob Moses, Pro Percussion-NY, Brushes.

1980—APRIL: Neil Peart, Paul Motian, Fred Begun, Inside Remo, Slingerland Contest Results, The Club Scene.

JUNE: Carl Palmer, Derek Pellicci, Bill Goodwin, Great Jazz Drummers Part I, Poll Results.

AUGUST: Chet McCracken & Keith Knudsen (Doobie Bros.), Joe Cocuzzo, Ed Greene, Inside Star Instruments, GJD: Part 2.

OCTOBER: Louie Bellson, Mick Fleetwood, Roy Haynes, Gadd Rock Rhythms, New Equipment Review (NAMM)

DECEMBER: 5th Anniversary Issue; Buddy Rich, Rock Drummers of the 80's, Great Jazz Drummers, Weightlifting and Drumming.

1981—FEBRUARY: Peter Criss, Rick Marotta, John Bonham, Rod Morgenstein, George Marsh, Care & Feeding of Drums.

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Simmons SDS5 Modular Drum Synthesizer



by Bob Saydlowski, Jr.

A major development in drum synthesis is about to unfold. Practically every instrument in the contemporary group has gone electric and/or synthesized, and now the second generation of drum synths is upon us.

I recently met with British inventor Dave Simmons for a demonstration of his *SDS5* drum synth, which I think, is probably *the* innovation of the past five years.

The Simmons *SDS5* sets up and plays just like a regular drum kit. Component choices are left up to the purchaser, from a 4-piece kit, to a double bass drum monster-size set-up, depending on how much one is willing to spend. The *SDS5* kit I saw incorporated snare, bass drum, three toms, and an electronic hi-hat.

Each drum is actually a hexagon-shaped pad measuring 14" across by 2 1/4" deep, excepting the bass drum which is 22" across. The pads are constructed of acrylic and polycarbonate materials, which I'm told, is the same material used in police riot shields. It's pretty well indestructible. The bass drum is free-standing on two large spurs, and will accept mounting of any popular drum pedal. The other pads set up on Pearl 989 tom-tom stands, using their AX-3 adaptors to mount more than two pads on a single stand. All are fully adjustable for height, angle and distance. The pads have aluminum rims which are also "live," and the snare is developed so that a rim shot will yield a slightly different sound. Mounted in each shell, next to the arm receiver, is a male cannon jack for cable plug-in.

Playing the pads takes a little getting used to at first, as it's much like playing on a table top. They are definitely responsive, and even allow for accurate buzz rolls. The player is able to retain his own personal style and technique.

The brain of the *SDS5* is a 19" rack

(also available in a free-standing encased chassis) which houses the power supply, input and output jacks, mixer volume and pad sensitivity controls. Each pad has its own plug-in module set in the front panel of the brain. The rack can accommodate up to seven modules. The modules measure 2" x 5" and are released from the chassis by four screws, allowing easy access if service is ever needed. One good feature of this modular system is, if a module ever fails, only *that* module and not the entire set-up, need be sent out for servicing. One would still have the rest of the kit to use.

Each module is designed for a specific sound (snare cannot produce bass drum etc.) and there are four memories in each module. One memory is preset at the factory. *Memory 2* is user-programmed by knob-operated pots. *Memory 3* and *4* are programmed by trimmer pots duplicating the functions of the knobs and are easily adjusted with a small screwdriver. Recalling a memory for performance is quick and simple. Press the corresponding button for that memory and the sound that has been programmed in is ready to use. Each module also has an I.E.D. showing which memory is in use, as well as an LED that flashes every time the connected pad is hit. With all the available memories and modules, one could conceivably have a 24-piece kit.

The modules each have the same controls, but as I said, the parameter of each module has been altered to produce certain sounds relative to that module. The program controls are: noise pitch, tone pitch, bend, decay time, noise-tone balance, and click-tone balance. The tone pitch offers a full spectrum from *Roto-toms* to large tympani. An acoustic drum falls off in pitch by only a few semitones; this is duplicated by the bend control. Exaggerated use of the control

would make the regular drum sound unnatural, but it would enable you to get Syndrum-type sounds, though that's not its *intended* function. Decay controls the length of the sound. The click control balances the level of drumstick attack to the drum sound itself.

Pad sensitivity can be controlled for each drum separately to suit your own style of playing, allowing complete dynamic control. The sensitivity on the *SDS5* is the best I've seen on any drum synth. The rack also contains separate volume controls for each drum.

The rear of the rack offers separate pad outputs, or a single output which sends a mix of the drums as dictated by the front panel volume settings. The *SDS5* is also capable of sending out in stereo left and right. The drums may be triggered from an external synthesizer, sequencer, click track, etc. One British drummer is using a Roland *Micro-Composer* to program and play the drums. And there is also an input for the hi-hat foot pedal.

The tom-tom modules can reproduce from a *Roto-tom* to a tympani, and they are all genuine sounds. The bass drum, depending on programming, can range from "studio-tight," to very open and ringy. I was most impressed with the sound capabilities. It should be borne in mind that four sounds are available for *each* pad, all switchable instantly. One could have four different snare sounds at hand for live performance. All the drums have incredible punch, and are capable of studio-treated drum sounds, as well as more open, acoustic type sounds. Granted, the sound is not a mirror image of a normal drum, but it comes the closest of anything else I've ever heard.

Simmons has also developed a hi-hat module which was used in the *SDS5* set-up I saw. Admittedly, the hi-hat sound is

an effect rather than a facsimile. It uses a noise generator to create its sound. The hi-hat can "open" and "close" via a volume-type foot pedal which basically affects the decay time. However, there is one problem. When the pedal is left open, some hi-hat sound leaks onto the snare drum pad. A digitally-controlled hi-hat using real sounds is in the works, as is an electronic ride/crash cymbal.

Obviously, a decent amplification system should be used with the kit. The SDS5 can go direct into any P.A., amplifier; even a studio board.

The pads are available with either black or white playing surfaces and there is a wide selection of shell colors. Since the colors are injected from the inside, there is no way of chipping or scratching them off. Another attraction, for the creative mind, is that the pads may be made in any shape desired. The back page of the brochure depicts a *Human Heads* kit.

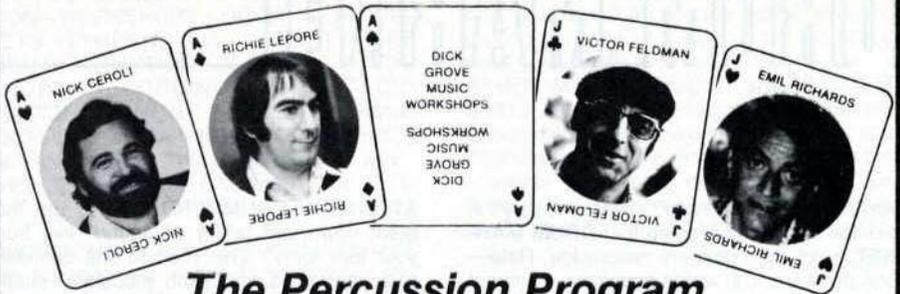
An SDS Sequencer is being developed which will enable the user to program up to 32 songs of any duration, and the drums can play back themselves. By the way, the SDS5 will also trigger off of normal drums via a microphone, pickup, etc.

Remember player reaction to the first Moog synthesizer? The first electric bass? After players realized the advantages and possibilities, mass acceptance soon followed. The Simmons SDS5 is a "break in tradition," but it is so revolutionary, it could totally replace a conventional drum kit in some situations. Also, only a floor tom case and trap case is needed to pack and transport the complete kit. The possibilities are endless, especially in the studio, where you could get your drum sound in a matter of minutes saving valuable studio time. Then, if desired, flanging, phasing, delay, or other effects could be added. There is no leakage of sound, since there are no microphones. With more and more electronic bands coming into light, the SDS5 should have a definite position.

The Simmons SDS5 currently sells for approximately \$3,500 and comes complete with stands and cables. Simmons does have an impressive demo cassette available, but the drums really have to be heard live to be appreciated. Dave Simmons has also devised a "suitcase set-up" of SDS5 pads. All the pads are scaled-down and fit into a small flight case which can be hand-carried. Ideal for overdubs in the studio. As of this writing, the SDS5 is a bit difficult to find in the U.S., though the company is attempting to set up a dealer network. For more information, contact: Musicaid, 176 Hatfield Road, St. Albans, Herts. AL1 4JG, ENGLAND.



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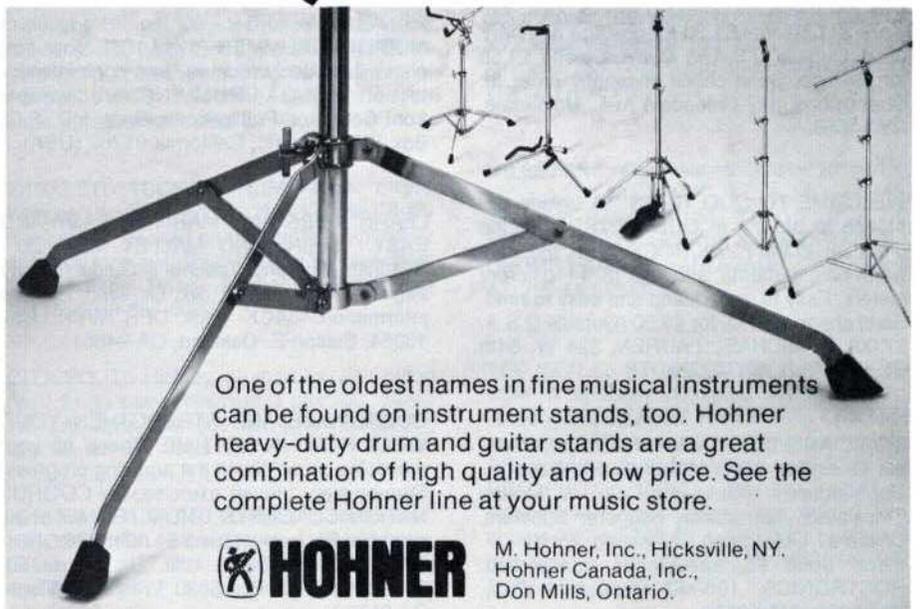
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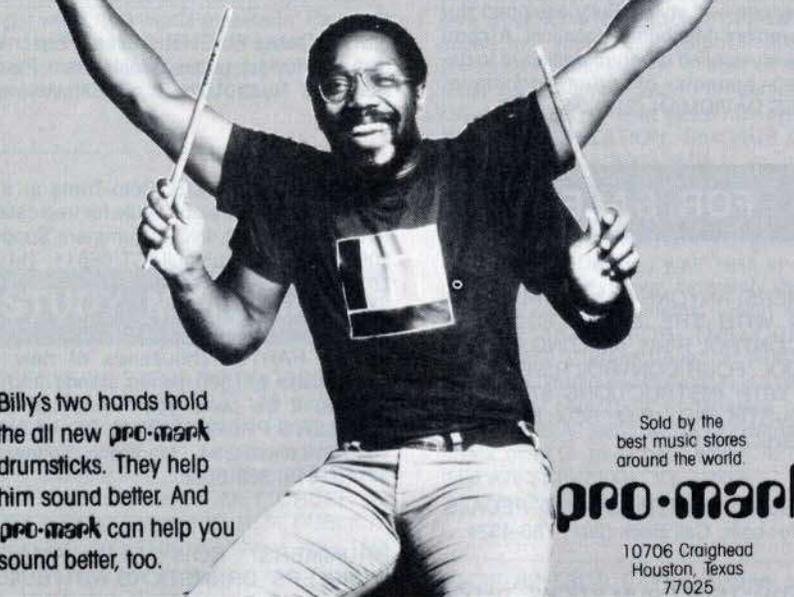
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Keltner continued from page 90

everything around. That's very much like a jazz musician. I talked (to him) about that a little bit. He said he saw Trane a few times in New York, and he used to play in the same clubs on the same bill as Cecil Taylor! Dylan is a million times more musical than a lot of people realize. But he's so subtle with it, and he does it in such a way that a lot of people don't understand or they don't really get it. Thank God for those who do.

SF: Are there any closing comments you'd like to make?

JK: I guess if there's *one thing* that should really matter with any kind of musician—but particularly with drummers—it is to have confidence. Playing every chance you get, under every kind of circumstance will help build your confidence. Being competitive is important, but so is sharing ideas, I love talking to other drummers and watching them play. I always learn something. I get calls from drummers asking how to get their foot in the recording studio door. Some even complain about not being able to. I'd just like to say that if you *really* love to play, then you'll be happy playing anywhere. The more playing experiences you've had will only make you more valuable as a player. Every one of the drummers I know personally who are top studio players all have at least one thing in common: Their love for playing music surpasses any need to be a studio musician.

Also, don't worry about copying, because copying is a natural thing, as long as you don't make it your main thing. We all copy. Don't worry about things like sticks, heads and all that other stuff that seems so important right now. Find your own way. That sounds so corny. But anyway—that's the whole shot! I wish I could say something *really heavy*. I guess I don't have it in me.



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INDUSTRY HAPPENINGS

INTERNATIONAL PERCUSSION CONVENTION

Some of the world's leading experts in percussion—from jazz drummers to symphonic players—will assemble at the Indianapolis Convention Center November 12-14 for the Percussive Arts Society International Convention. The program will include concerts, clinics, demonstrations, and lectures by well-known percussion personalities such as Cloyd Duff of the Cleveland Orchestra, famed rock drummer Carmine Appice, Japanese marimbist Keiko Abe, internationally known jazz vibist Gary Burton, Pulitzer prize winner Michael Colgrass, and marching percussion specialist Fred Sanford, in addition to other clinicians,

percussion ensembles, steel bands and marimba bands.

The convention will also feature several demonstrations of ethnic instruments including Korean, Brazilian, and Latin percussion as well as displays and exhibits by percussion manufacturers and publishers. Highlighting the four-day event will be concerts by Nexus, The Percussion Group, and RePercussion.

Although attendance is limited to members of the Percussive Arts Society, anyone interested in percussion may take out membership and, for a small registration fee, attend the entire event. For membership information and further information on the convention, write to: Percussive Arts Society, Room 205, 110 S. Race St., Urbana, IL 61801.

WANT TO DO A RECORD? NEW BOOK TELLS ALL

Any aspiring musician who has dreamed about producing that special record that will start the spin to fame and fortune can learn exactly how to go about it in a new release from Contemporary Books, Inc. of Chicago. *The Musician's Guide to Independent Record Production* by Will Connolly, a jazz musician and independent record producer himself, takes the reader through the complete record-making process, in a clearly-detailed and helpful manner.

Author Connolly describes how the creative, technical, and business aspects of record production interact. He explains the techniques and

methods for planning, budgeting, and directing production in addition to the essential musical processes.

He unveils such mysteries of the craft as how to plan the timing and sequence of songs on a record. He discusses the information that belongs on a record label and jacket; tells how to direct recording sessions; and explains how to find and use industry resources such as studios, mastering laboratories, pressing plants, and jacket fabricators.

For more information write: Contemporary Books, Inc., 180 North Michigan Avenue, Chicago, Illinois 60601.

SELMER BUYS LUDWIG

H. W. Petersen, president and chief executive officer of The Selmer Company, a North American Philips Company, has announced that on Wednesday, August 12, 1981 an agreement in principle was reached with Ludwig Industries, 1728 North Damen Avenue, Chicago, calling for Selmer to acquire the Ludwig assets and business. The transaction is subject to preparation of a definitive agreement and its approval by the board of directors of both companies and is expected to be completed in October.

The Selmer Company is a manufacturer and distributor of band and orchestra instruments and accessories. Ludwig Industries is a producer of percussion musical instruments, related equipment and accessory products.

According to Peterson, Ludwig Industries will continue to operate in Chicago and La Grange under the direction of its present management.

PAISTE SEMINAR & CLINICS

For a period extending from September through December 1981, Paiste America, in cooperation with Music Technology, Inc., will be presenting comprehensive in-store seminars presented by Paiste product specialist Larry Manzi to all participating Paiste Sound Centers. These seminars will focus on the six different Paiste cymbal lines, their specific sound characteristics, musical applications and the Paiste philosophy. In a larger sense, these seminars are intended to educate the modern percussionist to the wide range of cymbal sounds available, no matter what style of music played. For the exact times and locations, write or call: Paiste America, Inc., 105 Fifth Avenue, Garden City Park, N.Y. 11040. Tel. No. 1-800-645-6094.

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NEW WORLD'S RECORD FOR DRUMMING

If your hands are sore and your legs trembling after a two hour set, then consider Boo Boo McAfee, a 24-year-old professional drummer from Nashville who set a new record for drumming continuously for the longest period of time.

On August 13 at 3 a.m., McAfee stopped for the first time since starting the attempt 737 hours before. The *Guinness Book of World Record* Rules allowed Boo Boo (Derrill Wayne) five minutes rest for each hour of performance.

He drummed through hallucinations and temperamental fits but a minor convulsion on the 31st day finally ended his marathon session just 17 hours beyond the former mark.

He was running 12 miles a day and was in superb physical condition before beginning, plus he had the benefit of the advice of military psychologists who briefed him on the possible effects of extensive sleep deprivation.



TRIPLE CORRECTION

In MD's July '81 issue, we reported on Tama Drums' experimental triple bass/triple snare set designed for Billy Cobham. In an attempt to give credit where credit is due, Tama's Jeff Hasselberger reminds us that the original conception for the triple set came from innovator Louie Bellson, in collaboration with Pearl Drums and Howie Oliver of Pro Drum Shop in Hollywood. Bellson used the set with the L.A. and Milwaukee Symphony Orchestra after developing the idea some nine years ago.

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Buzzbuster is a new concept to aid drummers in reducing unwanted "sympathetic" snare drum vibration, caused by other drums in the kit. The adjustable leg-operated aluminum dampener fits onto any snare drum with four padded metal clamps. Each Buzzbuster comes with two sets of dampener pads; soft foam pads for most drums and thin felt pads for snare drums with snare frames. (The pads fit between the frame and the snare wires.) The pads are

normally positioned just out of contact of the snare wires by two springs. By a slight sideways motion of the drummer's leg against the leg pad (feet stay on footpedals), the dampener softly quiets buzzing snare wires when the drummer plays his toms. This produces a cleaner overall sound from any drum kit.

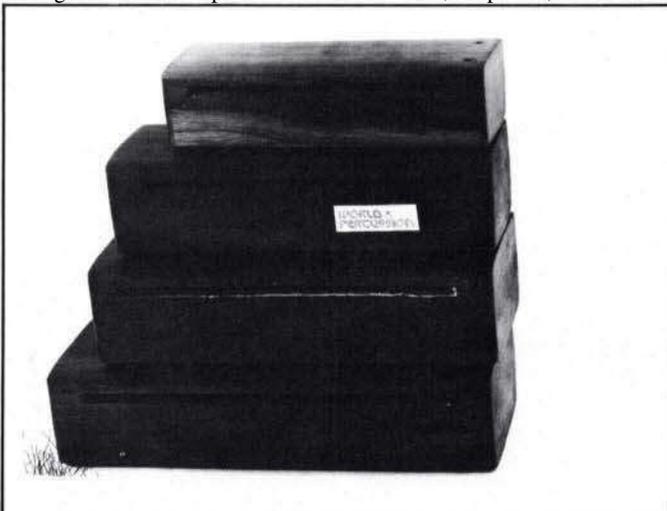
Each Buzzbuster comes with assembly instructions. For more information write: Sam Geisler, P.O. Box 63, Allentown, PA 18105.

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Now available, authentic Chinese woodblocks imported from the People's Republic of China. In keeping with their basic philosophy of incorporating traditional percussion

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For more information: World Percussion, Inc., PO Box 502, Capitola, CA 95010.



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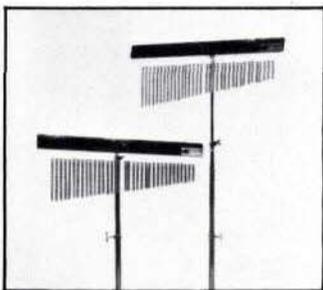
KLIC-TRAC

Klic-Trac is a metronome for drummers that allows you to play using a metronome the way session players do in the studio—through headphones. Drummers can hear this metronome even when playing a full set of drums. The muffling effect of wearing headphones while playing creates a "recorded" sound from the drums. Features include variable tempo control, variable volume, compatibility with all stereo headphones, and a unique belt-clip design.

For more information write: AXE, P.O. Box 2331, Menlo Park, CA 94025

PERCUSSIONIST CHIMES

Model 3830A is made from solid aluminum bars and features 30 chimes. This model covers a three octave range. Model 3835A features 35 chimes. Each model is available in tubular brass, at an additional cost.



CUSTOM TIMPANI HEADS

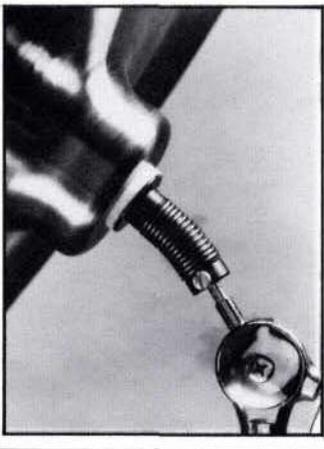
A new program offering custom timpani heads individually made by hand, in any size up to 35" O.D. has been announced by Remo, Inc.

The custom heads, offered in a choice of hazy or transparent film, can also be furnished with a steel insert ring embedded into the flesh hoop for added rigidity and strength. The heads are shipped in special heavy-duty

SUPER CYMBAL SPRING

Aquarian Accessories introduces the new *Super Cymbal Spring*. It allows drummers to mount Chinese or Swish cymbals upside down, safely! Three springs, two inside the outer one, provide the proper degree of firmness and flexibility.

It is also recommended for mounting large, heavy ride cymbals at extreme angles. *Super Cymbal Spring* provides a "firm" feel while providing the extra protection of unrestricted movement needed for hard playing. It may be mounted on virtually any cymbal stand.



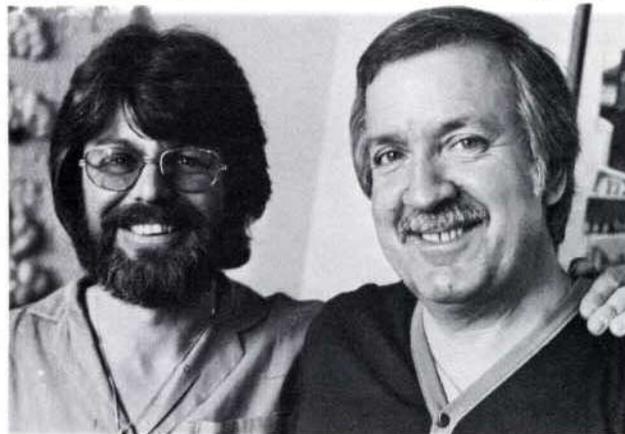
According to Danny Rahlmann, designer and manufacturing director, "the aluminum models feature a textured finish which was derived from the aerospace industry."

For further information contact Suzanne Seidel at: Nail Road Products, 145 St. Daniel Ln., Florissant, MO 63031.

protective packaging. The most widely used timpani sizes can be ordered by catalog number.

For special size heads not available by catalog number, timpanists should provide the old timpani head to be duplicated, or the actual counterhoop to be custom fitted. If these are not available, the exact head dimension must be provided. For further information write: Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

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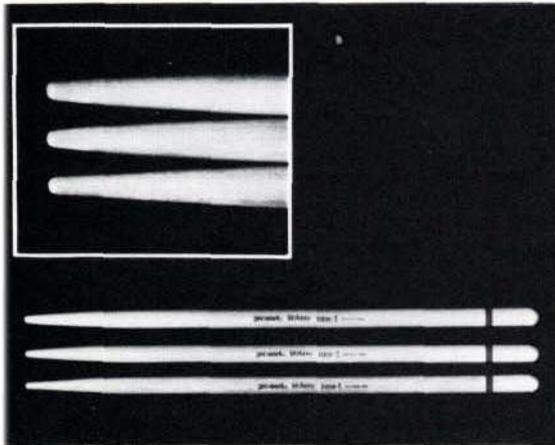
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NEW "TIPLESS" DRUMSTICKS

There are 3 models in the Pro-Mark *Tatsu* series. These sticks are made in Japan of USA Hickory wood. The concept is based on the Pro-Mark *DC-10* model, "a new drumstick with longer lasting life because there are no tips to break or crack off," according to a Pro-Mark spokesman.

Contact Pro-Mark Corp., 10706 Craighead Dr., Houston, Texas 77025

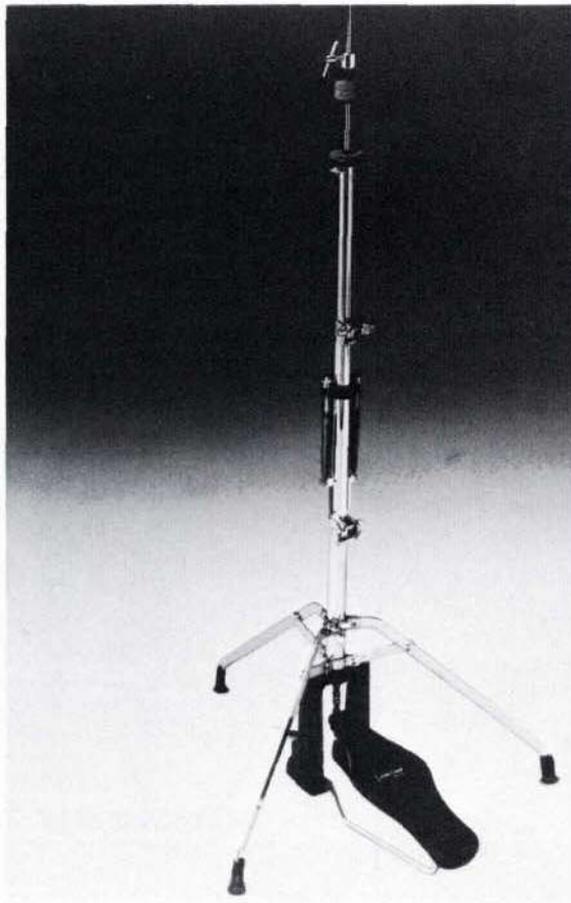
PRO-MARK HI-HAT ANNOUNCES NAME CHANGE

The Pro-Mark Hi-Hat Stand is now under the name of Jacques Capelle (Originally Orange, then changed to Pro-Mark).

Additionally, the new model Bass Drum Pedal will be under the Capelle name. The entire Jacques Capelle line of percussion equipment is made in France.

Exclusive distribution will still be through Pro-Mark and selected wholesalers.

For more information contact Pro-Mark Corporation, 10706 Craighead Dr., Houston, Texas 77025.



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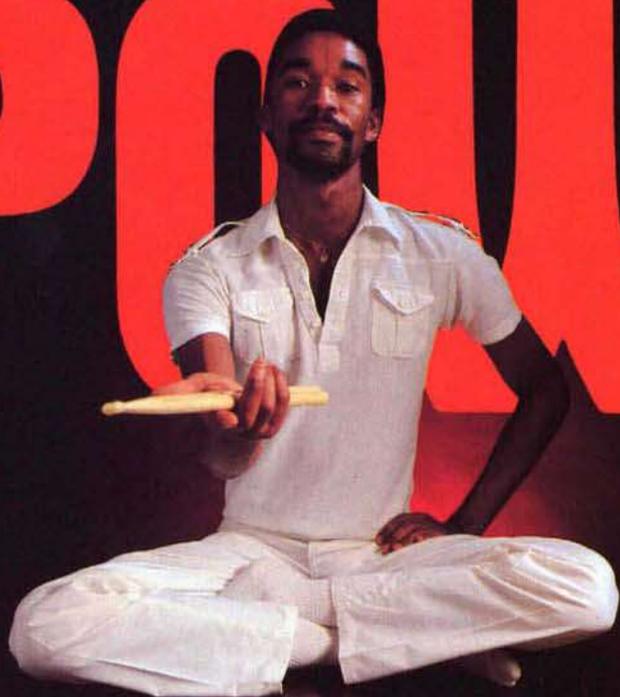
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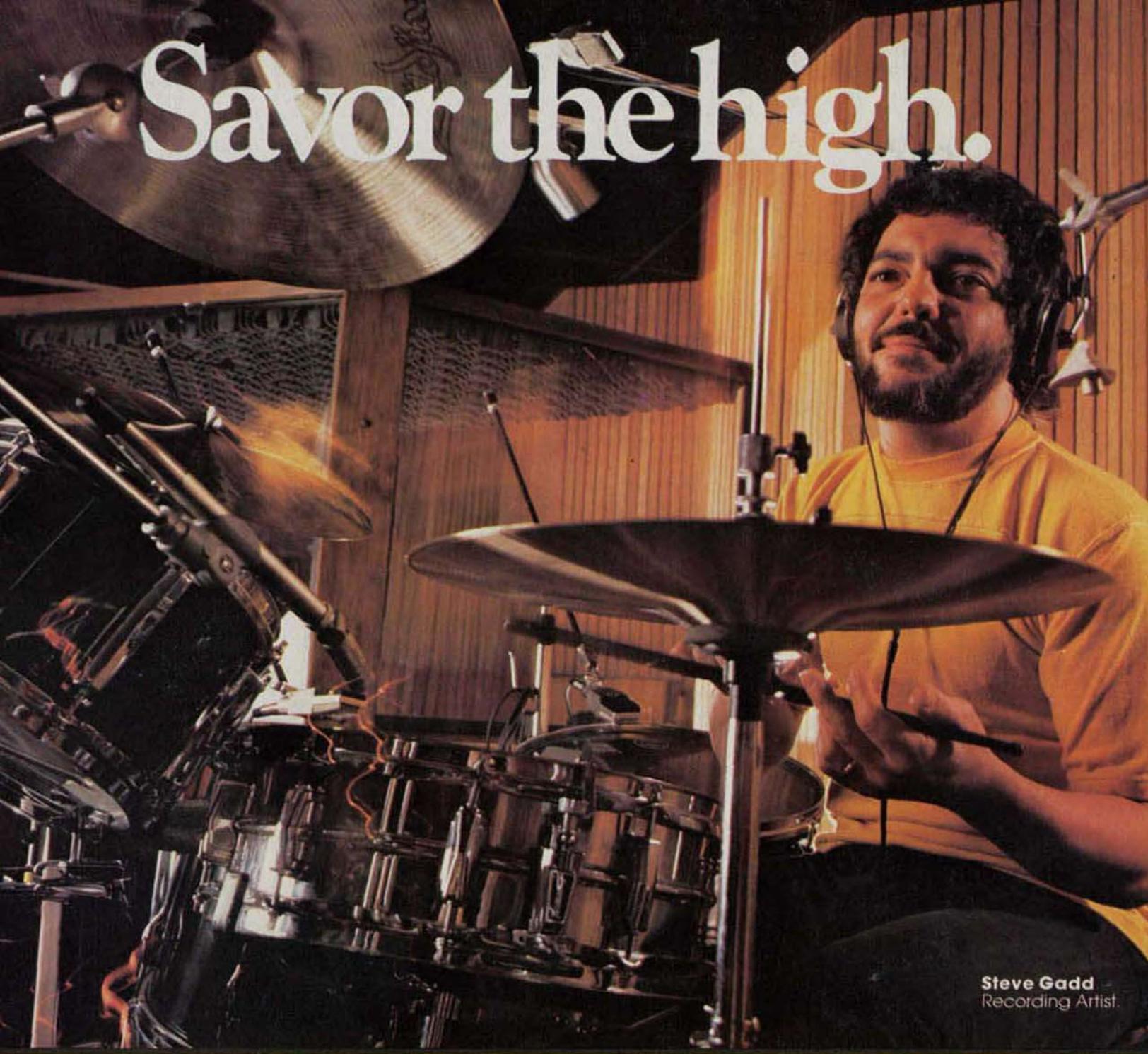
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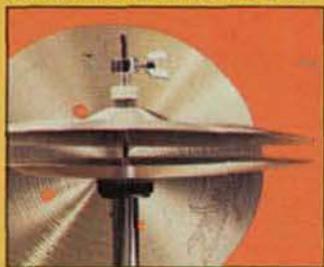


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